

The Hermeneutics of Pakhtuns' Representation in Pashto Drama by PTV: A Critical Discourse Analysis

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Abstract: *This study explores the Representation of Pakhtuns in Pashto Drama by Pakistan Television Peshawar through the Critical Discourse Analysis Research Model by Norman Fairclough. The analysis is based on the Representation Theory by Stuart Hall, which believes that representation has real-life consequences for a nation, ethnic group, or community. This is why the study examines how Pakhtuns are represented in Pashto Drama. The researchers have selected four popular dramas through convenient sampling, aired by PTV in different eras which attracted the viewers and brought monetary benefits to the station. The study employs the CDA model which is a theory too, to critically analyze the discourse through language, visualization, and characterization, revealing how media frames and constructs the image of Pakhtuns for its audience. The Representation theory is used to understand further the sociopolitical context in which these portrayals emerge and the impact they have on public perception of Pakhtun culture and traditions. The study finds that Pakhtuns are misrepresented through text, visuals, and characterization. This misrepresentation of Pakhtuns in Pashto dramas can have disastrous consequences as viewers get a negative impression of them. The research contributes to the broader understanding of Pakhtuns' representation in Pakistani Media in general and focuses on Pashto drama highlighting both the reinforcement and contestation of stereotypes.*

Introduction

The study critically analyzes the Representation of Pakhtuns in Pashto drama presented by Pakistan Television (PTV), Peshawar Center. Pakhtuns, one of the largest ethnic groups in Pakistan and with a considerable population across the globe, have been portrayed by historians (Caroe, 1957) as resilient, passionate, generous, and hospitable. Keeping in view their background as a strong, resilient, and peace-loving nation, it was essential to investigate how they are represented in television dramas. The preliminary study found that they have been stereotyped in Urdu dramas, which signifies the importance of this study to look into their visual representation in Pashto drama by state television. Since drama is considered a mirror of contemporary society and representation leaves good or bad effects on real life, this is why the study was designed to critically analyze the discourse that has been generated through these dramas about Pakhtuns.

Media has been decisive in shaping public discourses and disseminating information, playing a vibrant role in the past few years by influencing opinions, fostering accountability, and catalyzing social change. Along with the Legislative, Judicial, and Executive branches of government, media is seen as a fourth pillar of the state. It plays a broader role in challenging society's inequities,

exploitation, transgressions, and inclinations. Likewise, media also plays an essential role in all forms of government, especially in a democracy, which indicates like another essential pillar of the state, it has to take special care of peace, justice, and equal treatment of all ethnicities living in a country. Similarly, the media also has a vital role in bringing forth the society's values, customs, traditions, and culture in letter and spirit for smooth transformation to the coming generations.

The preliminary study for this project found that through different genres like drama, movies, music, theater, and CD plays (dramas recorded on Compact Disk and run on cable networks), the fabric of society is fashioned, transformed, or disputed in an unfelt way. At the same time, the users consume the content and act accordingly without perceiving the intensity. This is why it was needed to analyze scientifically how media, especially drama, represents delicate things like culture, religion, nation, and identity of a nation, a community, or a group because representation has real-life consequences.

Shakir (2022) accepts that our universe is an extended type of nature where various creatures reside, and some have failed to exist. The most noteworthy among them is man, who has likewise been named "The excelsior, all things considered." The equivalent is the situation with the Pakhtun nation, which has its language, culture, and topography, living on both sides of the Durand Line with a background marked by millennia. The study suggests that Pakhtuns as a nation have been standing recognized among the other communities, across the globe. Due to special features of their culture like hospitality, high respect for women, and jirga (a customary gathering of elderly folks to figure out an issue by agreement), they have been included as one of the civilized nations of the world.

The researchers have analyzed the representation of Pakhtuns in Pashto dramas, intending to examine the discourse generated about them (Pakhtuns) critically. As Hall (2005) noted, negative representation results in negative consequences, and so do positive representations. It is evident that Pashto movies propagate messages of violence which has a direct impact on those who watch it. Studies found that viewers are more exposed towards Pashto violent movies which influenced them to the excessive use of Kalashnikov; making them vulgar and immoral in their social lives (Alam & Zahid, 2022).

The literature about Pakhtuns revealed that whether it is Urdu drama, films, advertisements, or even Pashto CD drama, they are given either the character of a terrorist, a lawbreaker, or someone who does not know etiquette and manners. Kyle Deguzman (2024) said that drama, a form of enduring art, thrives across borders in diverse cultures worldwide. Whether it's the grandiose tragedies of ancient Greece, the refined Noh theater of Japan, or the vibrant and energetic Broadway productions, each region has adopted its unique taste and narrative style in the theatre tradition. In India, the vast dances and stories of the Sanskrit drama contradict the realism of modern European theatre, yet all have a common purpose: to reflect the human experience. This rich tapestry of dramatic expression highlights the universal nature of storytelling, making it clear how different societies interpret and express the complexities of life through performance.

The above-mentioned argument connects the current study of Pakhtuns' Representation in Pashto drama by PTV to the impact of dramas, because it (the drama) is considered both academically and culturally as a mirror of society, and representation has its consequences, whether good or bad. The dramas often reflect social norms and values, and the representation of different groups within them can significantly influence public perception. As a result, the objectives of researchers were to understand the specific ways in which the Pashto Dramas of PTV reflected Pakhtuns' culture and identity, recognizing that these pictures can have significant social and cultural impacts.

This research aims to scrutinize how Pakhtuns are represented in Pashto drama by Pakistan Television and shed light on the representation of the actual image of Pakhtuns, whether it is complemented or otherwise. As Hall (2005) said, negative representation has a negative impact, and the same goes for the positive.

Research Question

How are Pakhtuns Represented in Pashto Dramas by Pakistan Television?

Research Objectives

1. To investigate the representation of Pakhtuns in Pashto Dramas by PTV Peshawar
2. To analyze the discourse being generated through the content of these Pashto dramas

Statement of the Problem

Pakhtuns in the Khyber Pakhtunkhwa and Balochistan regions, along with tribal areas in Afghanistan, are often associated with Islamic militancy and are central to Islamic revivalist trends. This has led to a stereotypical representation of Pakhtuns as Taliban terrorists. The attributes of cowardice, brutality, and immorality associated with them are not in accordance with their social patterns, as mentioned by Olaf Careo (1960) and Mukulika Banerjee (2008) in their books. Resultantly, Pakhtuns are stereotypically represented in the traditional media.

Media has the power to shape and re-construct society and deliberate reproductions and misrepresentations of race, class, sexuality, and gender, which can have real-life consequences. As a tool for changing perceptions, creating narratives, and influencing decisions, the media is one of the most competent tools. In this case, care should be taken in dramas between negative and positive characters, humor, and cracking insensitive jokes and misrepresentations that may offend and provoke a particular community, society, or nation. The same has been witnessed about Pakhtuns in Urdu dramas, films, advertisements, and even Pashto CD dramas produced for telecast on cable networks, which appeared as a major research problem to researchers. Still, now the question is how Pakhtuns are represented in Pashto dramas by Pakistan Television Peshawar Center, which is a state-owned and government-controlled channel.

Pakhtun nation has a rich culture, and such identities are usually represented in books, portrayed in dramas, films, documentaries, and other genres of performing art so that the rest of the world can easily learn about it. After reading *The Pathan* by Olaf Careo (1960) and *The Pathan Unarmed* (2008) by Mukulika Banerjee, they objected to the representation of Pakhtun by some historians. While posing counterarguments to them, both the writers have mentioned the nation as brave, hospitable, tolerant, civilized, and progressing. The characteristics of cowardice, brutality, and immorality attributed to them are not in accordance with their social patterns, which the Pakhtun nation belongs to. Every nation has its own identity and is recognized by it. It was crucial to investigate how Pakistan Television represented them in Pashto dramas. The study has answered the question of how Pakhtun is represented in Pashto dramas by PTV, and it is the interpretation of prevailing discourse about Pakhtun to determine what damage has been done to the Pakhtun identity. The study also aimed to investigate if there was any discursive struggle carried out by Pakhtun Intelligentsia to counter the narrative built against them for a long time.

Literature Review

Barefield (2020) reveals that Pashtuns are one of the major ethnic groups living in Afghanistan, bordering areas with Khyber Pakhtunkhwa – Pakistan. They are also considered one of the largest demographic groups within Afghanistan, which makes up about 40 percent of the total population. Pashtuns are also known as Pakhtuns and Afghans, and history reveals that this ethnic group has remarkably contributed to the political history of Afghanistan by giving them national leaders and political stalwarts since the eighteenth century. Considering this study as a logical argument for acknowledging the strength of Pakhtuns, the current study is focused on their representation in Pashto dramas. Since drama is regarded as a mirror of the society that depicts the social fabric of any ethnic group, which is why Pashto drama has been considered as a genre of representation and to know that how are Pakhtuns represented through it.

Caroe (1965) finds that Pakhtuns, also known as Pukhtun, Pukhtana (Pathans), and Pathan, and these names are assigned by others (other than Pakhtuns) on the basis of different dialects associated with some geographical realities. Some of these variants are used by Britishers and Indians, too, due to political reasons. In Khyber Pakhtunkhwa usually, they are known as Pakhtuns, so researchers, while having the same ethnic background, decided to go with the same name or variant "Pakhtun." The dramas produced by Pakistan Television Peshawar Center are also named as Pakhtu Drama, and that is why the study looked into its content by using the historical context of the

Pakhtun nation and connecting it to the current discourse of Pashto dramas by using certain analytical tools of the 3-D model of representation by Norman Fairclough 1989.

The diverse and rich Pakhtun culture has been shaped by history and tradition over the centuries and is often referred to as Pakhtunwali (a code of conduct), which signifies their self-esteem, justice, hospitality, love, forgiveness, revenge and tolerance, and respectable relation with everyone they are in contact with. Pakhtun culture encompasses every aspect of daily life, from social norms and customs to religious practices (Pamir, 2023). Pakhtun, an old nation, existed many years before the invention of television, radio, and print media. It is obvious that, over time, things keep on changing. So, it is important to know how television, radio, and print media have presented and represented Pakhtuns, which is the task that has been fulfilled during this study.

Ali (2018) states in his studies that there are contradictions between the representation of Pakhtuns in modern movies and that in Pashto literature. As compared to the classic Pashto films, the producers and directors of modern Pashto movies frame Pakhtuns as uncultured, unprofessional, drug-addicted, and extremely violent people, while female actresses in modern Pashto films are objectified and used to spread vulgarity through seductive dance and music together with signs and language that show the Pakhtun people in comparatively inappropriate way. Considering this research as part of the literature being reviewed, it has been observed that the image of Pakhtuns that was created a hundred years ago has not changed even after the invention of Television. In other words, when the films started, justice was not done to the Pakhtuns therein as well. Instead of showing their original culture, the producers presented them as cruel, oppressive, and vulgar, like in "Topak Zama Qanoon," (Gun is my Law) "Badmashi na Manam," (I don't accept your aggression) "Gandageer Khan," (A Dirty King) and "Da Spee Lakai." (Tale of a Dog). This approach to the film and drama industry, in general, motivated researchers to look into the role of Pakistan Television in representing Pakhtuns in its Pashto dramas, which is the central idea of the study in hand. The researchers have investigated how Pakhtuns are represented in these dramas, keeping in view the significance of this study, especially for those who do not have the opportunity to interact with Pakhtuns directly, but do get an image of them while watching these dramas.

According to the research of Iqbal and Mukhtar (2020), which was directed by the Pierce Triadic Model for exploring the kind of signs and their understanding. Different iconic, indexical, and symbolic signs addressed the Pashto social characteristics through specific signs, such as conventional dressing, bravery, and male strength. On the other hand, the study further revealed that certain unessential signs were investigated, misshaping the virtue of Pakhtun culture by using different signs that were interpreted as indicating barbarity and vulgarity, which are not acceptable in the actual Pakhtun code of conduct. By this identification, one can say that Pakhtun culture has been polluted to some extent by films and dramas, mainly produced for commercial gains. Compared to the private drama and film industry, Pakistan Television has no such agenda that is purely commercial. Still, national integration and development are the main objectives as part of its manifesto. That is why the current study looked into the discourses generated about Pakhtuns through Pashto dramas by PTV that how are they represented.

As reported by The Express Tribune (2022), this is not the first time that a Pakhtun man is depicted with such characteristics that do not suit his original identification as marked by historians in the name of entertainment. The argument refers to Ahsan Khan, (a Pakistani actor who has been given the role of a Pakhtun to play) in "Meray Humnasheen" (an Urdu drama by Geo TV, a Pakistani private channel). The Pakhtun should not be singled out, and one needs to accept that such bold generalizing needs to stop anymore, because it misrepresents a nation in a way that is contrary to the reality, the report clarifies. These dramas like "Meray Humnasheen," "Sang e Mar Mar" "Sang e Mah," and "Khayee" were made by the private media and were based on the lifestyle, customs, and traditions of Pakhtun, with an explicit bias and angle, in which Pakhtuns are shown opposite to their original identity. What PTV did with Pakhtuns in its Pashto dramas was a main research question, answered during the current study.

Abbas (2022) identifies that after years of hearing 'Naswaar' (Snuff) jokes about Pakhtuns, the bar has now permanently been set by Pakistani media to portray Pakhtuns as aggressive, violent,

and almost profiled as terrorists. Every single drama depicts the performers with other native languages from other provinces slaying Pakhtun accent by their Gulabi Urdu (metaphorically known as language with improper pronunciation and grammar), mainly refers to the incorrect accent of language. Usually in these dramas, men carrying guns everywhere, disrespecting women, extremist representation of Jirga system, causal mention of Ghag (the outdated and illegal custom in Pakhtuns) refers to a proclamation by a man to claim a woman as his intended wife forcibly) and aggressive or violent way of even normal conversation in a regular routine of life. As said by French historian and philosopher Michael Foucault (1926-1984), things and meanings are not fixed; rather, they are changing and reconstructing over time. This is also true about any nation. They change over time, literacy rates rise, and exposure teaches them many good things needed for co-existence and healthy competition in a contemporary world. Why has this mentality of non-Pakhtun elements not changed positively, which could easily lead to the refinement of their discriminatory behavior towards Pakhtuns, is yet to be investigated.

As identified in the mentioned study, the influence of media representation has long been a powerful force in shaping public perception and societal norms, validating the research question of this study: how are Pakhtuns represented in Pashto dramas? Since 1980s, the messages conveyed through various media platforms have often left significant, sometimes harmful, effects on audiences. Whether through television, print, or digital media, the portrayal of certain narratives, stereotypes, or ideologies can reinforce prejudices, shape cultural attitudes, and influence individual behavior. The study's findings have increased the curiosity about how state-owned broadcasters deal with the representation of Pakhtuns, especially when dramas are written and produced by Pakhtuns while sitting in Peshawar, the provincial headquarters of the Pakistan Television. It is also believed that misrepresentation or negative portrayal can maintain harmful stereotypes and cultural prejudices, while positive and accurate representation can promote greater understanding and respect. This is why the current study has been conducted with certain objectives to know how Pakhtuns are represented in Pashto dramas by PTV Peshawar.

Methodology

This research is qualitative, and its essence is to show the meaning of textual, audio, and visual data and analyze the same with the help of analytical tools. Qualitative methodology seeks to capture information that often cannot be expressed numerically. This methodology often includes some level of interpretation from researchers as they collect information via observation, transcription, description, interpretation, and coded survey or interview responses. And the method that has been used for this study is Critical Discourse Analysis, a three-dimensional model which is presented by Norman Fairclough (1941).

The researchers have selected four drama serials; Khapoon (Foot Prints) (1991), Angaar, (Embers) (1994), Khandaan, (The Family) (2003) and Tandar (Thunderstorm) (2007), through a convenient sampling technique from the official YouTube Channel of Pakistan Television Peshawar Center, which was renamed PTV National on July 11, 2023. The uploading of the selected dramas on the YouTube Channel authenticates the popularity of old dramas at their time which brought maximum advertisement when aired for the first time on terrestrial technology (PTV Achieves, 2024).

These dramas have been transcribed in order to look at the textual as well as visual dealing with Pakhtuns, and have a pragmatic approach for analyzing the discourse. The 3-D Model of CDA focuses on how power is exercised through language. It believes that language is a form of social practice, which means language is more than just vocabulary and grammar it is a vital part of peoples' lives and is habitually performed by most members of society. This is why the researchers have chosen this 3-D model for analysis of representation, as the drama is not only dialogue but a way of expressing ideas through visualization and characterization, which dominantly contributes to the discourse being purposely generated through it.

Theatrical Framework

This study is based on the theory of representation by Stuart Hall (1997) as its objective is to critically analyze the discourse generated through language, visuals, and characterization for the

representation of Pakhtuns, in Pashto Dramas by the Pakistan Television Peshawar Center. Representation theory is an important approach to understanding how media creates and propagates cultural identities and constructs stereotypes to represent a nation, community, or ethnic group. Through Stuart Hall's lens of representation, this research identified how Pakhtuns are represented in Pashto Dramas by State TV (Pakistan Television) through language, visualization, and characterization.

The critical discourse analysis 3-D Model sees the language from three different dimensions. At the micro level, the first dimension focuses on the smallest units of language, such as phonemes, linguistic units, and sentence structure. This level examines how words and phrases are made and understood on a smaller scale. At the macro level, the second dimension considers language to be in a broader social and cultural context. It explores how language works within communities, including variations in dialects, the role of language in social identity, and communication patterns in different settings. The third and most important dimension is the broad level, which includes global and historical influences of language. This dimension investigates how important social changes, political powers, technological advancements, and cultural interactions influence language. It denotes the role of language in shaping human thinking, preserving heritage, and furthering global communication and understanding (Fairclough, 1989).

First Stage: In the initial stage of text analysis, often referred to as the description stage, the primary focus was examining the text's linguistic features. This involved a systematic analysis of various elements such as vocabulary choices, grammatical structures, text organization, thematic selections, and turn-taking systems. By scrutinizing these components, researchers uncovered the underlying mechanisms of language use within a given text. This step, where the text became the study's object, was crucial for transcribing the data and allowing it for a detailed critical analysis of the language. Through this process, researchers have analyzed how linguistic features like wording, transitivity and passivation structures contributed to the representation of specific groups, such as the Pakhtuns in Pashto dramas aired by PTV. This practice refers to the linguistic techniques used by dramatists and visualized by the directors through various characters. It also indicates that language is dominant in creating any discourse, especially in dramas, through visuals and characters.

Second Stage: The second stage of the CDA model is discursive practice which involves the production and consumption of a text. Discursive practice is also known as interpretation. The process of drama production/ consumption and interpretation is scientifically studied at this stage. Fairclough (1989) says "Interpretation is concerned with the relationship between text and interaction with seeing the text as the product of a process of production and as recourse in the process of interpretation. In simple words, the discursive stage studies how discourse is produced, who produced it, and the process of production, and it also looks into who the consumers of the discourse are and how they consume it as it has real-life consequences, as established by Stuart Hall (2005). Discursive practice is a theory of the linguistic and socio-cultural characteristics of recurring episodes of face-to-face interaction, occurrences that have social and cultural significance to a nation, and in this case, it refers to the representation of Pakhtuns. The analytical tools further helped the researcher to interpret how a twist in a dialogue, a swing in a tone, and added expressions to a dialogue changed the meaning and cultivated the impression with a certain ideology.

Third Stage: It is known as the stage of social practice or explanation. Social importance and relationships are studied at this stage. The researchers have examined the relationship between the discourse and society, prioritizing social context, period, and time most. The discourse is then explained in the light of these social contexts and situations. The purpose of this phase was to understand how social factors impacted the discourse and Pakhtun is reflected in it. It includes the characterization, settings, costumes, props, and overall environment being shown regarding Pakhtuns in these dramas.

Analysis

The study aimed to identify and understand various discursive practices, discourses, ideologies, and power relations written in these media texts to represent Pakhtuns using Fairclough's analytical

tools. This has analyzed the narratives, characterization, dialogues, and visualizations of the selected four dramas to identify how such representation feeds into and reflects cultural, social, and political discourses around the Pakhtun nation through the lenses of Pashto dramas that are produced to represent a nation, its culture and preserve it for future generations.

In examining Pashto dramas such as Khapoona (Footprints), Angaar (Embers) Khandan (A family), and Tandar (Thunderstorm), researchers observe that some drama serials consist of 23 episodes, while others comprise 13 episodes, with each episode running for approximately 42 minutes and a few additional seconds. A notable pattern across all four dramas is seen through the lens of Stuart Hall's theory of representation and analyzed through a 3-D dimensional model, which Norman Fairclough presents.

Table 1. Transcription (This table shows names, episodes and scene wise duration of the four selected dramas)

Drama	Episodes	Scenes	Duration in Minutes
Khapoona	13	358	325
Angaar	13	364	585
Khandan	23	621	989
Tandar	23	598	966
Total (4)	72	1,941	2,865

Table 2.

The table contains important characters alongwith their description of drama serial Khapoona (Footprints). The drama was written by Noor ul Bashar Naveed and directed by Atiq Ahmad Siddique in 1991.

Main Characters	Description
Khan Baba	The elder of the house and Khan of his village.
Namdar Khan	He is the elder son of Khan Baba, and has a very harsh personality. He hates his wife and wants to kill his sister, who is in love with her cousin.
Shah Gul	An innocent and oppressed lady (wife of Namdar Khan), who tolerates all kind of cruelty silently.
Mashal Khan	The younger son of Khan Baba. He is a sensible person, but his words are not preferred in the house.
Shahbaz Khan	He is the brother of Khan Baba, and considered as an enemy. He is the father in law of Namdar Khan.
Kausar	The sister of Namdar Khan, who likes her cousin Qadir.
Qadir	The husband of Kausar.
Lalu	The loyal servant of Namdar Khan, who takes care of everything related to the family.

Table 3. The table shows main characters of drama serial Angaar (Embers) and their description. The drama was written by Younis Qayasi and directed by Tariq Saeed in 1994.

Main Characters	Description
Lakhkar Khan	A Khan of a village and an angry old man, with many crimes as his track record
Nargis	A dancer and singer who is apparently in love with both Lakhkar Khan and his son Haider Khan.
Kamdar Khan	He is also Khan (chief) of his own village. (taking guards with himself along with guns, because of enmity.
Haider Khan	Son of Lakhkar Khan (he loves gun, firing and hunting)
Farazy	Revenger (enmity with both of Khan's)
Zarghun Shah and Bashir	Farazy's friends (helping Farazy in taking revenge)
Durkhu	Lakhkar Khan's wife. She become mad because of her husband constant abuse and mental torture.

Table 4. The table includes information regarding main characters and their description in drama serial Khandaan (The family). The drama was written by Dr. Muhammad Azam Azam and directed by Masood Ahmad Shah in 2003.

Main Characters	Description
Kamran Khan	The elder of the house and the Khan of a village, who is very caring for his family and honor.
Muhammad Sher	He is the elder son of Kamran Khan, and has a greedy nature.
Jalat Khan	He is the second son of Kamran Khan. He has an angered personality, and does everything that he thinks is right.
Naseer Khan	He is a wise and educated person and younger brother of Jalat Khan, but no body in the house gives important to his opinion.
Dilawar	He is Sakeens's brother, and the enemy of Muhammad Sher
Shamshad	She is a dancer, who charges money from rich people to perform and entertain them.
Sakeena	A gentle lady, and sister of Dilawar.

Table 5. This table shows leading characters and their description in drama serial *Tandar (Thunderstorm)*, written by Noor ul Bashar Naveed and directed by Masood Ahmad Shah in 2007.

Main Characters	Description
Kamal Shah	The head of the house and family, and his step-sister considers him the murderer of his father.
Jamal Shah	The son of Kamal Shah, who was kidnapped by his uncle to take revenge.
Nazo	She is the wife of Jamal Shah. She is poor and innocent lady, who was sold by his father, and then again by his mother-in-law.
Gul Akbar	He is a cruel person.
Mashal	He is the younger son of Nazo, his uncle tells the importance of gun to him instead of education.
Nazo's father	A negative and dubious personality. He sells his daughter for money
Grandmother	She has a very tough personality. She is always in an angry mood and tries to control the family.
Sadru	He is a greedy and deceitful person.

Textual Representation of Pakhtuns in Pashto Dramas

Drama Khapoon (Foot Prints)

Episode 1, scene 4: Shah Gul: Will the people of the village become silent after Qadir's killing?

Namdar wants to kill Qadir because villagers are interested in his death. This is a stereotypical representation while generalizing a specific incident. Whereas his wife is of the view that this not the solution, rather it will add fuel to the fire. But showing man as dominant and desirous for killing the opponent at any cost, damages the image of Pakhtuns through a stereotypical approach towards their representation.

Episode 1, scene 4: Khan Baba: There is nothing left between me and Shahbaz. Our relationship is now hostile.

This dialogue shows the complete breakdown of the relationship between Khan Baba and Shahbaz. This shows that their relationship has deteriorated to the extent of hostility and enmity

Episode 2, scene 1: Khan Baba: This is the weakness of your wife, in whose presence you took such a big step.

Namdar Khan: Khan Baba! why do you make me feel weak again and again?

The dialogue again brings up issues of control and authority within the marriage, with an underlying assumption that the husband's strength should prevent the wife from taking action independently. It indicates the underrepresentation of women especially giving consent in domestic issues.

Episode 4, scene 6: Mashal: Put an end to this enmity, Khan Baba. Why are you leaving problems for future generations?

Khan Baba: I will never end this enmity.

The dialogue indicates that Khan Baba's (head of the family) commitment and determination of not ending the enmity but prolonging it. He does not express his willingness to end hostilities, indicating a deep commitment to maintaining the conflict, which creates a violent picture of Pakhtun elders in minds of viewers.

Episode 8, scene 5: Shahbaz Khan: What are you saying?
Should I hand over my son to Gul Khan? You guys know that
Gul Khan wants to kill my son.

Shahbaz is upset and against the idea of handing over his son, as he believes Gul Khan is planning to kill his son. The tone is of disbelief and urgency, which highlights the danger posed to his son's life. The entire discourse dominantly revolves around enmity, use of weapons against opponents, degrading women and taking revenge from rivals, while positive aspects of Pakhtun culture like hospitality, desire for education, opposing violence and respect for women have been either ignored or underrepresented.

Drama Angaar (Embers)

The selected dialogues represent the entire discourse being generated through Pashto drama serial Angaar (Embers), as the excessive use of words related to weapon, violence and aggression dominate almost every episode of the play.

Episode 1, scene 3: Servant: The firing is stopped, it seems they ran away.

Lakhkar Khan: Who were they? We've never heard of such firing and an incident like this before in this area.

Kamdar Khan: This firing was aimed at killing me.

The scene dominantly shows the usage of weapons by unknown people, and one Kamdar Khan verified that this was aimed at killing me. It shows that the usage of weapons is the only way out left with people to settle the issues, this is over-representation.

Episode 1, scene Kamdar Khan: Farazy is the son of Purdaly, whose house was set on fire 16 years ago, resulting in the death of Purdaly, his wife, and two children.

The use of fire in conversation often evokes strong imagery and symbolism, making it a powerful tool in communication. Fire in drama represents anger, enmity, and destruction, which is not the case when we look at the social practices of Pakhtuns. It can be an aspect of their social life, but not the dominant one.

Episode 1, scene 5: A few days ago, Farazy's men killed two of my servants

The main action is the murder of "my two servants", which indicates a violent and significant event. Overall, the dialogue sets out an accent of conflict and personal loss.

Episode 1, Scene 6: Friend: (to Farazay) We did not enjoy the event. Kamdar Khan should be attacked when Lakhkar Khan is not with him. How long will Khan survive? We will finally kill him.

The dialogue appears to have a talk on the plan or desire to attack a person named Kamdar Khan when no other person, Lakhkar Khan, is present. Farazy expresses disappointment at the difficulty of catching or harming Khan but is determined that he will eventually be able to kill him, so again the use of weapons dominates.

Episode 1, scene 7: Lakhkar Khan's son shows him a gun. Khan nodded and said, "We already have a lot of guns. But the more weapons we have, the better we will be"

This dialogue shows that the characters take more interest in weapons. Having weapons is considered a symbol of status and bravery, which is not the case in reality.

Drama Khandaan (A family)

Episode 1, scene 1: Servant: Khan, we felt frightened by the firing.

Jalat Khan's son: (In anger) What happened? I thought I had tamed lions, but these are cats.

Servant: Khan! why did you fire in the air? You know bullets are very expensive.

Jalat Khan's son: I will bring a lot of bullets, don't worry. I was checking the gun.

Servant: Believe me, Khan! Everyone in the village is so impressed and frightened with your behavior.

Aerial firing is appreciated without considering what harm it can do to innocent people. This act has been shown as a tactic of dominating the villagers, fostering an atmosphere of fear and subjugation. This glorification of aerial firing ignores serious consequences and threats to human lives and fosters a dangerous mindset that equates power to the ability to intimidate and control others through force. It shows that resourceful individuals can do anything they want, which is a stereotypical approach towards representing Pakhtuns.

Episode 1, scene 5: Naseer Khan: Nowadays, people in the village are talking about the same thing, that Jalat Khan is firing in the air.

Jalat: (laughs) Now you will teach me how to live? After getting a little education, will you give me advice now? Keep this money, take almonds for yourself, and your mind will start working.

The elder brother (Jalat Khan) is not willing to accept advice from his younger brother, as to him this is because of education that Naseer Khan stops him from aerial firing. In a way, this is an approach to underrate education, which is considered as a threat to Khanism (a typical approach). They do not consider education as something good, but underestimate it. This is an under-representation of education, which is contrary to the general social practice of Pakhtun society. They prefer to get their youngsters educated.

Episode 1, scene 6: Jalat: (to Shamshad) I want to do one thing with you: I want you to stop dancing in front of people from today onward.

Shamshad: I can't do that because this house runs when I earn through my dancing.

Jalat requests Shamshad, asking her to stop dancing in front of people. Shamshad responds that she cannot comply with the request because dancing is her source of income and she supports the household. Though it is the harsh reality of society that some women opt for dancing to earn bread and butter, but when it comes to representation, this is inappropriate to highlight their miseries and declare as male population of the society is responsible for this all. This represents that women are not respected in Pakhtun society in any role, which is not the case.

Episode 2, scene 6: Dilawar Khan: Kamran Khan does not even respect the relationship, he has stopped my sister from going to her own brother's house. If this is their friendship, how will be enmity?

Dilawar Khan's statement shows a deep sense of betrayal and disappointment over Kamran Khan's actions. Knowing that Kamran Khan has started enmity, he sarcastically says that if it is friendship, how can there be enmity? In a way enmity is being overrepresented in the drama, as Pakhtuns are always busy in enmities with others, which is not the case. In reality they are peace lovers and want to settle every issues at the earliest through council of elders, a Jirga.

Episode 3, scene 5: Mohammed Sher: In a surprising way, with a dancer? He did not even think about the honor of the family? Jalat should be killed.

Family respect is strongly emphasized, which indicates that the speaker values fame and social status. The statement "Jalat should be killed" shows a desire for extreme revenge, possibly advocating murder or severe punishment, and depicted as a symbol of bravery by a character, but as per Hall's theory of representation since it will have consequences regarding actual representation, so it is concluded that this is the misrepresentation.

Drama Tandar (Thunderstorm)

Episode 3, scene 4: Sadru (to Nazo): Teach your son how to protect himself instead of studying. Being a Pakhtun family it is not our job to learn in schools but to learn how to use weapons for our protection?

Nazo: (not listening to him)

Sadru: listen, teach him how to shoot a gun. This is important.

The glorification of using a gun, and relating it to self-protection in this scene underrates the importance of education. As a matter of fact, education is not only important for self-protection, but needed for the overall uplift and grooming of a personality, family, and nation, but this fact has been kept hidden in the language of the drama.

Episode 4, scene 1: Sadru: I have spoken to the Khan's people, we will give them Mashal and they will provide money in return and divorce Nazo.

Nazo's father: (Laughing) Will they give us money too?

Sadru: They will give a lot of money. You have to promise me, that you will marry Nazo to me after her divorce.

Nazo's father: I will not only promise but this time I will fulfill my promise and show it.

This dialogue shows how interested the father is in selling his daughter for money, without thinking that this decision will have harmful effects on his daughter's life. This is a misrepresentation on the part of the father's behavior, and an underrepresentation of women as if they are treated as animals. This also stereotypes a bad practice as a common one among Pakhtuns.

Episode 4, scene 7: Sameer Gul: What are you doing to me, Ghulam Jan? Why am I being beaten with a gun and forced to sit in the car?

Ghulam Jan: You don't know; this is the tradition of this area.

It has been called the tradition of the Pakhtun region to enter their territory by beating them with guns, which is a stereo-typically misrepresentation of Pakhtuns.

Episode 5, scene 4: Shahnaz: (In anger) Sana, shut up, and (slaps her at the same time)

Shahnaz: (In anger) Why did you come to my room? get out of here, and (starts beating Jalal Shah)

The dialogue shows an unbroken connection between the characters involved, in which physical violence is used as an expression of anger. This should have been changed, knowing that representation has real-life consequences, and the writer and producer had to look at its repercussions.

Episode 6, scene 5: Grandmother: (In anger) I will tell you who killed your father, and why was he killed? Your father was killed by his own son.

A son kills his father. This is not only strange but gives a bad impression to viewers that an angry son can even kill his father. This creates an image of Pakhtuns as violent, hostile and wrongdoers in viewers' minds, resulting in misrepresentation of a nation which in general is peace loving, tolerant, courteous and generous. However, exceptions are there but that should not overshadow the positive characteristics of Pakhtuns.

Episode 14, scene 5: Sana: Don't remember old things. Please end the hostility.

The dialogue indicates a desire for resolution and peace, suggesting that current conflicts should be resolved and relationships healed. Because Sana became fed up of all these conflicts and tensions in the family. It finds that such efforts, especially made by a woman for resolving the issues and live peacefully are underrepresented in the drama and should have been given more time.

The analysis of text concludes that mainly negative features like the excessive usage of violent terminologies, encouraging the use of weapons, glorifying enmities to the extent that it should be considered as a symbol of high status are stereotypically associated with Pakhtuns. Likewise, bravery has been misrepresented in the text in a way that some characters (of the dramas) were found instigating others (relatives or servants) towards aggression, violence and torturing the underprivileged ones, for the satisfying their egos, which is not the case in reality. In all these dramas, the text could hardly respect the women characters in term of valuing their consent related

to domestic affairs, education, their marriages and jobs, that led to the underrepresentation of them.

Pakhtuns' Representation through Visualization and Characterization

This part of the analysis deals with the Pakhtuns' Representation in Pashto Dramas through visualization and characterization. Being key dimensions of the Critical Discourse Analysis (CDA), researchers have thoroughly examined the discourse through these two angles (visualization and characterization), which helped in answering the research question. The visual representation of the social practices of Pakhtuns shown in these dramas, and characteristics such as excessive use of weapons, glorifying enmity, aggression, violence, and killing people for a piece of land are associated with them, which is in contradiction to the historical evidences about them. Education and respect for women have been underrepresented, as there were few characters with fewer appearances who spoke of the importance of education, women's rights, human rights, peace, and abiding by the law of the land. Visualization

The concept of these four selected plays signifies a strong representation of a deeply entangled society in violence, confrontation, and power struggles. The frequent use of weapons as a dominant objective in various scenes illustrates the centrality of aggression and authority "khanism" (elite people, who have power) in the narrative. These dramas reflect a scenario where guns and other weapons are not just shown as tools to survive but as symbols of status, power, and influence. It creates a visual environment that is full of stress, anger, and danger, as using a gun, killing someone, or treating others violently is the only introduction of Pakhtuns.

The general style of these dramas was highly stereotyped, with the characters interacting mostly through the use of weapons. These television dramas depicted Pakhtuns as volatile and easily provoked nation to fight, and unhesitatingly kill even close relatives over a petty dispute. This portrayal of Pakhtuns is inaccurate as, in real life, they are more inclined to conversation rather than violence, revere their elders, and prefer to solve conflicts without resorting to violence.

Characterization

The analysis finds that the number of male characters is far more than that of women, and that too as aggressive men. The depiction of roles prominently features violence, specifically the employment of arms to resolve disputes in this drama. The characters are depicted as prone to violence and tend to solve their conflicts through the use of guns and physical force. For instance, Kamdar Khan sees the attack on him as an attempt of assassination, whereas Lakhkar Khan's pride is in having many instruments of violence that they possess is seen as a form of idolization of violence, which misrepresents Pakhtuns.

Similarly, such characters are manifested in dramas like Farazy with Lakhkar Khan and Kamdar Khan, where enmity is depicted as deep-rooted into the them. Lakhkar Khan's son Haider Khan exhibits his guns, which, in a way, reinforces the inheritance of this culture and strengthens the relationship between power and authority that comes with the ownership of guns, which is a stereotypical representation. The desire to possess weapons is alluded to several times by different characters, including servants, thus making violence a defining feature of their personality. This results in the portrayal of Pakhtuns as a tribe that depends more on force and power rather than respecting their cultural values.

The Narratives include scenes of aerial firing, wrongly portrayed as a tradition in Pakhtuns, maintaining a stereotype that does not reflect real cultural practices. The frequent use of violent language, in which terms such as "murder" and "shooting" are common, makes aggression more common and misinterprets the communities portrayed in dramas. This representation not only reinforces negative stereotypes but also contributes to a misleading understanding of traditions and behavior.

Findings and Discussion

The discussion is based on the Critical Discourse Analysis of Pashto Dramas by Pakistan Television Peshawar, which was accomplished to know the Representation of Pakhtuns. The dramas Khapoon, Angaar, Khandaan and Tandar, were selected on the basis their popularity when initially aired on PTV and recently uploaded on the official YouTube Channel for rebroadcast. The dramas were

transcribed and analyzed through the lenses of Stuart Hall's theory of representation while using the analytical tools of the 3- Dimensional Model by Norman Fairclough. The repetitive usage of dialogues, expressions, and characterization regarding some dominant concepts like bravery, enmity, misrepresentation of women, education and use of weapons have helped the researcher to look at these thoughts against their definitions and social practices. The text, visualization, and characterization added to the discourse being generated about Pakhtuns, while the environment, actions, gestures, expressions, and other nonverbal aspects like props, setting, lighting, and music substantiated the discourse, which has been critically analyzed.

Bravery has been one of the dominant aspects of these dramas, that appeared during the study and has been shown as a key characteristic of Pakhtuns. The writers and directors could not do justice to this as its representation was totally against what historians like Olaf Caroe (1960) and Ghani Khan (1994) wrote in their books. Barq, Saadullah Jan (Personal Communication 1, 2023) also revealed that Pakhtuns are brave, resilient, and courageous and were always found standing against social evils for the protection of the helpless people, especially women, and fought for their rights. The representation of Bravery was made while associating it with the usage of power for addressing all legitimate or illegal issues, imprisoning women or not allowing them to speak for their legitimate rights, banning education, or killing someone either for a piece of land or satisfying their egos to take revenge. This led to the misrepresentation of a very central and positive aspect of Pakhtun Culture. The social practice of bravery in Pakhtun families is also contrary to what is shown in these dramas, which validates the argument of misrepresentation. Same has happened to the representation of women while showing them as subservient, suppressed and marginalized which is completely against the social practice of Pakhtuns. Women are highly regarded, respected and encouraged to participate in every walk of life. If there are families that do not give value to women's voice, that can be exceptional. Education has been shown as a source of shame, weakness, cowardice instead of highlighting its importance for the overall uplift of the society.

This textual and visual representation has challenged the traditional and cultural understanding of bravery, respect for women and importance of education, and reinforced the stereotypically negative interpretation of it and culminating it in the misrepresentation of Pakhtuns.

Conclusion

The Study has explored the Representation of Pakhtuns in Pashto Dramas by the Pakistan Television Peshawar through a Critical Discourse Analysis. The study looked in to the depiction of Pakhtun identity, culture, social practices through the lens of text, visualization, characterization and discursive practice.

The journey started with critical thinking regarding the negative stereotypical representation of Pakhtuns in Urdu Dramas by Pakistan Television, Private TV networks, and CD dramas aired on various cable networks across the country. Looking at our immediate environment while hailing from the Pakhtun family and reading literature about us, it always displeased us to see them represented improperly. The improper representation refers to showing them as aggressive, violent, illiterate, and intolerant.

The study aimed to find that if these dramas have reinforced the stereotypes related to Pakhtuns or they made a deliberate effort to represent Pakhtuns the way history wrote them. We believe that representation has real-life consequences, good or bad, so it is empirical that Nations be presented accurately and their identity be preserved for future generations.

The preliminary study about Pakhtuns and some in-depth interviews with writers and intellectuals helped us in forming a research question that "How are Pakhtuns represented in Pashto Dramas by the Pakistan Television Peshawar?". Authors like Olaf Caero (1957), Ghani Khan (1994) and Mukuleeka Banerjee (2017) have identified Pakhtun nation by their culture which includes dominant traits like Jirga, Hujra, Hospitality, Forgiveness, Tolerance, Respect for Women, Eagerness to get educated, giving shelter to their enemies, discouraging violence and loving peace, and never refusing any sacrifice when demanded for the bigger cause of the community. There were also a few references where characteristics like cowardice, brutality, or immorality were associated with them, which could be true but not that dominant and visible and overshadows the positivity of the Pakhtun

Nation. The application of the CDA Model on the data, and keeping in view the Representation Theory as a foundation, the findings confirmed that through the textual, visual and character of the cultural traits, Pakhtuns are misrepresented in Pashto Dramas by the PTV Peshawar.

The stereotypical approach has been adopted in language, visualization and characterization. The language (dialogue), visualization, and portrayal of characters are mostly adopted with a stereotypical approach in the execution of different scenes in these dramas. From the above findings, it is evident that there is an imbalanced representation of Pakhtuns in Pashto Dramas; the negative aspect is always given more space or overemphasized, while the positive part of the culture was ignored which needs to be addressed or portrayed correctly. It is concluded that the Representation of Pakhtuns in Pashto Drama by Pakistan Television has raised certain serious questions. The under representation, over representation and stereotypical representation of certain key aspects of Pakhtun Culture has lead to the misrepresentation of them. According to Hall's theory, these representational choices do not simply reflect Pakhtun culture but construct a particular view that may shape audiences' perceptions inaccurately, which can have serious consequences for the Pakhtun nation, if not managed timely.

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