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PORTRAYAL OF TRANSGENDER IN PAKISTANI URDU DRAMAS (A CONTENT ANALYSIS OF ALIF ALLAH OR INSAN AND KHUDA MERA BHI HAI)

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ABSTRACT

This study investigated the portrayal of transgender in Pakistani Urdu dramas. The content analysis approach was used for the study. The objective was to analyze the representation of transgender in Pakistani Urdu dramas and to observe that how third gender is treated in perspective of other characters. Through thematic content analysis it is found that major proportion of Tran's characters shown in jeans shirt. The ratio of female clothing and girlish body language was also significant. The data further revealed that social background of Trans characters are not clear 'most of trans live with other trans community. But they portrayed lonely in these plays. Through these plays the message is conveyed to treat Transgender equal like other genders. Give them their human rights like love 'respect and value in society. Still in these dramas it is observed that Trans character got less screen time though the characters are played by renowned actors. In these plays Trans showed emotionally intelligent, patient and hopeful beings. According to the noted data they found less expressive, shy and fearing but bold at certain occasions. When both the plays were compared. A significant difference found in the Transgender portrayal. It showed both plays covered different aspects of the lives of the third gender.

Keywords: *Pakistani Urdu Dramas, Transgender Representation, Thematic Content Analysis, Third Gender Portrayal Gender Identity Politics*

INTRODUCTION

The word media is derived from the word medium, signifying way or carrier. Media is intended to reach and address a large target group or audience. The word was first used in respect of books and newspapers i.e., print media and with the advent of technology, media now encompasses television, movies, radio and internet. In today's world, media becomes as essential as our daily needs (Alam, 2018).

Before partition of Pakistan, there was few newspapers mirror the line of Muslims. In 1940 Nawi- Waqt, a right- wing Urdu newspaper was the first one to start its publication. In the audio media, that time Pakistan present at birth three radio stations based in Lahore, Peshawar and

Dhaka. Television services in Pakistan began in 1964 with Japanese assistance in Lahore. Soon after, television stations were established in Karachi and Rawalpindi in 1967 followed by Peshawar and Quetta in 1974. Color transmission was also introduced in 1974 (Hussain, 2012).

The Pakistani media background comprised almost entirely of print media publications. In 2002 the government' control over radio and television when the electronic media liberalization led to scores of private electronic media platforms to start operations. Since then, TV news channels and, to a slighter extent, radios come into sight to have become key sources of news and information for a substantial ratio of the population in Pakistan. Pakistan is a multi-linguistic media landscape which having great publication in Urdu, English, Pashto, Arabic, and languages (Din, 2019).

Pakistani media focus on local, national, international, cultural, political, religious, social and entertainment issues. The Pakistan's entertainment media there are several tools of entertainment such as documentaries, short films, comedies, sports, and dramas. Now a day's entertainment dramas not only famous in Pakistan but it having massive reach great all over the world. That should perform in theater, cinema, etc. which portrayal social, economic, religious, cultural issues typically in national language. With a huge message to deliver which cause the public to get emotionally involved with and still these dramas have great encouragement amongst the present youth generation.

This happened through the intellectual writers and artistic actors reveal what actually the directors want to portray from the story. Initially Pakistani dramas have some strong message to become wider around they are dramas but at that time dramas try to use the themes to convey something useful, a message, a lesson that can cause some hopeful changes in one's life. In that time in Pakistani drama industry there was only one channel to telecast dramas that was PTV (Pakistan Television). This paper analyzes the portrayal of gender in two Pakistani Urdu television dramas Alif Allah Aur Insaan, aired on HUM TV in April 2017, and Khuda Mera Bhi Hai, broadcast on ARY Digital in April 2017.

There is a dynamic relationship between popular culture and representation that manifests in four central ways.

First, culture influences what kinds of storylines, characters, and challenging aspects of a television show are considered palatable for a wide range of audience members. Second, culture also influences what we as spectators are prompted to consider. Common tropes, or stereotypes also allow viewers to be able to relate to what is happening in the shows we watch. Third, the way individuals are represented in popular culture, in turn, influences this same culture by addressing aspects of our existence that challenge us. And fourth, the quality of representations can be offset by the pure number of other representations of the same group. Thus, and in the present moment, examining not only the quantity (or number of instances) of transgender representation, but also (and as important) their varying quality, is an especially important topic because negative portrayals of transgender people have historically overshadowed any positive or complex portrayals.

Negative representations can be offset when there is a large number of a representation of all kinds for that exacting segment of the population. For instance, when a white cist gender male is portrayed in a negative fashion, there is an overwhelming number of other representations that offset this negative one. The less representation there is, the more important these are examples of representation will be because they are all an audience ever sees (McLaren, 2018, p. 12). Transgender is an umbrella term used to describe individuals whose gender identity or expression differs from the sex assigned at birth. This may include individuals who identify as women despite being assigned male at birth (Bradford, 2020).

Research has shown that in Pakistan members of the Khwaja sara community are significantly vilified, harassed, and discriminated against in everyday life (Cooke & Kim, 2017). They are still bound to live a socially secluded life. The societal deception and paradoxes keep them from participating in mainstream activities. A myriad of socio-economical and religious constraints

paves the way to the adoption of a depraved lifestyle for them, mainly as sex-workers, street dancers or beggars (Khan, 2014). This paradoxical behavior of the society defies the basic principles of Islam which teach human dignity, respect, and brotherhood (See Quran, Al-Hujurat, 10; Al-Tin, 4; Al-Isra, 70, etc.)

Portrayals of gender in the media are particularly important, as these gender portrayals construct the viewers' gender beliefs and attitudes (Kharroub & Weaver, 2014). Pakistan television the only television channel of Pakistan before 1992 has offered a few Trans characters in Urdu TV shows without openly mentioning their genders.

One example is the character Akbar, a house servant who is presented in an Urdu drama serial 'Angan Terha' (Crooked Courtyard) in 1984. For further examining the representation of Trans genders in Pakistani drama this research will examine two dramas namely, Alif Allah Our Insan, from Hum TV which was telecasted in the year 2017, and, Khuda Mera Bhi Hai, from ARY digital on aired in the year 2017.

Alif Allah Our Insaan is a story of trust, loyalty and relationships. The story revolves around five different people from five totally different backgrounds and their faith and conviction. It highlights the concept of how the Creator rewards the people who believe in hard work and patience.

The drama 1 ***Alif Allah Our Insan (2017)*** presenting five supporting transgender characters (Shamo, Nurgis, Firdos, Neelam and Aslam) in the traditional professional of street dancing and singing. But for this study the researcher selects only two transgender characters Shamo and Nurgis due to her role which almost continues for the last episode.

The drama 2 ***Khuda Mera Bhi Hai (2016-2017)*** portrays eight transgender roles but for this study the researcher selects only two characters, Noor and Bubli. Because the drama revolves around the intersex child (Noor) and her family. Bubli appears along with two more speaking characters in traditional full sleeved, loose eastern dresses. These characters are portrayed as singer and street dancers, but Bubli changes her profession to a house servant.

Mass media serves as a powerful instrument for interpretation, entertainment, and surveillance. This study investigates the extent to which transgender identities are sensationalized and trivialized within Pakistani television dramas. Following Gallagher's (1981) framework, media representation of the transgender community is often reductive; their lives and interests are frequently limited to the "confines of dancing," rendering them as mere caricatures or fictionalized tropes rather than nuanced individuals.

Statement of the problem:

Leading entertainment channels in Pakistan, such as ARY Digital and HUM TV, maintain high ratings due to an expanding viewership. Their dramas are popular among both men and women and often revolve around various portrayals of gender. This study focuses on the representation of transgender individuals in Pakistani Urdu dramas, particularly as the visibility of the transgender community continues to grow. Transgender people frequently face societal discrimination and unfair treatment regarding healthcare and education, as they are not yet widely accepted by society. Furthermore, the majority of Pakistani dramas continue to portray men more dominantly than women or transgender characters.

Objectives of the study:

1. To analyze the representation of gender in selected Pakistani Urdu dramas.
2. To compare the portrayal of transgender in Pakistani dramas with existing reality in Pakistani society.
3. To evaluate the treatment with transgender in perspective to other characters.
4. To extract the message conveyed through the content of selected dramas about Transgender.

Research question

RQ1How Trans characters are represented in selected Pakistani Urdu dramas?

RQ2: What message these dramas want to convey to the audience about transgender through its

content?
RQ3: How transgender are treated and characterized in dramas both positively and negatively?
RQ4: What is the comparative assessment of the transgender and other characters in the selected dramas?

Significance of the Study

Media is a source of spreading information. The people of Pakistan getting lots of information from electronic media which having the choice to report and portray the image, ideas of gender that might different from the reality. While the transgender community often gets misrepresenting on media .and they face a lot of problems in society. Therefore, the importance of this study is to examine that how Pakistanis perceive the term transgender in reality and how they portray it in Urdu dramas.

Literature review

Mass media have played a key part in the production, reproduction, and dissemination of ideologies and cultural knowledge (Poole, 2002; Hall, 1990; Gitlin, 1980). News media perform a central function in producing and then upholding a particular discourse that affects our daily life and creates an environment where we make our perceptions about ourselves and the world that surrounds us. Therefore, the mass media reflect, manifest and corroborate different contending political and societal discourses, which have impact on the meaning construction and the evolution of the society as a whole (Creutz-Kämppi, 2008).

Pakistan has a vibrant media landscape, which in spite of political pressure and direct bans that they are sometimes subject to from the state, the media enjoys independence to a large extent. After having been liberalized in 2002, the television sector experienced a media boom. In the fierce competitive environment that followed commercial interests became paramount and quality journalism gave way to sensationalism. Although the radio sector has not seen similar growth, independent radio channels are numerous and considered very important sources of information especially in the rural areas.

The Pakistani media landscape reflects a multi-linguistic, multi-ethnic and class-divided society. There is a clear divide between Urdu and English media. Urdu media, particularly the newspapers, are widely read by the masses mostly in rural areas. The English media is urban and elite-centric, is more liberal and professional compared to the Urdu media. English print, television and radio channels have far smaller audiences than their Urdu counterparts, but have greater leverage among opinion makers, politicians, the business community, and the upper strata of society (IMS, 2009).

Television is one of the most powerful sources in this cyber age which is known to shape the opinion and attitudes among the people, importance of television would not be underestimated in this modern world where it is playing a magical multiplier role in the process of the development. Accelerating the process of development by persuading, transforming, involving people and it has been proved that television is one of the most important tools of social change in Pakistani society. Television is effective and powerful tool for shaping the mindset of audience (Ali et al., 2015).

Television is not only known as mirror of a society but it is an instrument of economic, political, social and cultural change. Television aim is not only to spread ideas of people and thought, feelings, expression and other aspects but also helps to eradicate discrimination, race, gender, color, inequality, social evils and other source which create violence in society (Adhikari, 2014).

Kling & Geoffrey (2000) found that use of electronic communications technologies both in science and in society has increased significantly and all electronic media have an important role to play in different fields. Shoemaker & Reese (1991) observed that television is a form of domestic cinema, which produce a wide sort of programs, for individuals of all ages, interface & bunches but in some cases, TV Programs promote violent behavior, incorporate such fictional characters or scenes which promote violence against gender, single individual, or group.

Cantor &Nathanson (1997) found that TV

portrays a several ways of viciousness through many programs. The TV content (both news and entertainment) contain an elevated level of brutality that is continuous over time. Even though year-to-year program to program variances do happen the general picture is one of significant violence.

Drama plays a dynamic role in education, entertainment and binding society in national culture. Pakistan television drama plays a positive role in preservation of cultural norms. Pakistan television drama has the capacity to bring revolution in building positive attitude. At the same time, drama is a form of media presentation that has something to give to all kinds of people, for example drama serial Alpha Bravo Charli, Spahi Maqbool Hussain. In eliminating social evils, drama serials Warris, Ahat, Bezuban, and Bint-E-Adam. About love and emotion, Liari Express, in giving moral lesson, Ek Muhabat Su Afsany, in patriotism, Jinnah Se Quid, in fun, Dillagi etc. In short, Pakistan television gives all types of programming for all types of audience.

Pakistan television drama has a great importance since its dawn till early 1990s. With the arrival of satellite television and cable television in mid 1990s, PTV drama has taken new norms and values. But these values are of what type? This fact is hidden. The researcher will address the question to find out new innovations in PTV prime time drama of 21st century in comparison with 1980s drama.

There are many channels in Pakistan which are well known for presentation of drama and classic work in teleplays. These are private channels which are been known after the emergence of satellite television and cable television. They have no history to have a comparison with previous one. They are tackling the situation and competing with globalize foreign drama along with the effects of fashion, lifestyle and other effects while Pakistan television drama has a history in it. Pakistan television was started in 1964. The first play which was broadcasted on Pakistan television in 1967 was 'Nazrana'. After the beginning of drama on Pakistan was 'Nazrana'. After the beginning of drama on Pakistan television has passed 43 years. In these 43 years, Pakistan television drama crosses various phases of popularity and fame (Huma ZE 2015).

Since with the introduction of television in 1964 Pakistani drama got started and dramas given us a lot of extraordinary serials such as Dhoop Kinaray, Khuda ki Basti, Tanhaiyan, Dhuwan, Parchaiyan, Aankahi and many more. These dramas were not only popular in Pakistan but also across the border but with the passage of time it has lost its legacy due to script and plots quality of the drama, old dramas portrayed true picture of the society whereas recent dramas are not portraying the real picture of our society, the language, makeup, and dressing representing another culture of Pakistani society, specially focusing on female character. Female character is never justified on screen because in some dramas she is presented as oppressed but on the other hand it is shown negatively (Huda, 2015).

TV delivers education, information and entertainment so it has strongest impact on the lives of individuals of Pakistani society (Ali, Jan &Bukhari, 2013). The power of media cannot be denied as it can influence the minds of the viewers as Baran (2004) argues that our lives are impregnated by the media. Television has become an indispensable part of today's world as (Sigman, 2007).

Tariq (2005) analyzed in their research that Pakistani culture is very well represented in Pakistan television content. Juni et al., (2014) conducted a survey which indicated that while a majority of respondents prefer watching prime-time Pakistani Urdu dramas for entertainment, the modern dressing styles portrayed in these programs are negatively affecting their native culture.

Karim and Shehzad (2016) conducted a research study observing the social and psychological behaviors of Pakistani youth following exposure to romantic scenes in dramas. Their findings concluded that a greater percentage of females in rural areas were affected by this content. Regarding the representation of women in the media, it is commonly observed that media objectifies women specifically, Lin and Kulik (2002) argue that media representation focuses on physical appearance rather than efficiency or performance. Furthermore, Mills (2005) utilizes

the theory of linguistic determinism to suggest that language structures determine societal worldviews, noting that the language of a culture shapes how its speakers perceive reality (p. 63). Consequently, the frequent use of gender-biased language in Pakistani dramas promotes gender discrimination and female subjugation.

After 2009, the Pakistani visual media has started presenting transgender in a less conventional way. The visibility of transgender has increased in TV shows. In this paper, I argue that less stereotypical roles and a variety in characterization is perceptible in visual mainstream media. The socially excluded Khwaja sara community is depicted struggling for their basic human rights and respect. The Trans* narrative of "wrong body" is still the main discourse and reason of subjectivity. Narratives about homosexuality which are considered contrary to the Islamic perspective are absent. Furthermore, the study shows a change of narrative in mainstream media that depicts the struggle against transgender discrimination and disapproves the inequitable socio- economic practices and emphasizes the provision of basic human rights for the transgender community (Abbas, 2019).

The Pakistani drama industry is generally known for its traditional TV shows with archetypal and predictable roles. Unconventional dramas, which oppose the stereotypes and conservative ideology, were not very often showcased in the past. Although TV drama is considered closer to reality, presentation of real issues of the society is a very challenging task in an unfavorable political environment. For the most part, Pakistani dramas are influenced by the political regimes (Kothari, 2005).

Generally, the medium of drama is used for entertainment and controversial issues are avoided purposely. This is why no voice in favor of Khwaja Sara rights has been heard within this forum before the twenty first century. In the past, Khwaja Sara had never been given a chance to work as artists on screen for the mainstream TV and film industry. In the visual media, their roles were used to add blue comedy in a story and were performed by mainly cisgender artists. The depiction of Khwaja Sara was mainly ridiculous, undignified, and allegedly humorous. Typically, these roles are based on their gender and by using profane and cheap language in their dialogue when the writer is trying to create humor. These stereotyped optional character-comedy roles are generally created by commercial writers in which, raucous laughter and garish make-up is a necessary element of their portrayal (Gauhar, 2018).

Choudhry and Ahmad (2025) say that such an analysis falls within a gendered modernization of Pakistani media terrain, in which traditional and repressive forms of representation are in a process of being subdued and substituting with inclusive and modernized forms of identity. This visual transformation exemplified by the use of contemporary attire in Alif Allah or Insan and Khuda Mera Bhi Hai aligns with efforts to integrate technological advancement with local cultural values to preserve identity (Ahmad & Kai, 2026). Furthermore, these narratives act as a "soft power" extension of intersectional activism like the Aurat March, which advocates for transgender rights despite sensationalist resistance (Aslam et al., 2025). Collectively, these shifts reflect a significant progression in television portrayal, moving the "third gender" from background ridicule toward central, humanized storytelling characterized by emotional intelligence and social equality.

Theoretical framework;

The synthesis of the Agenda-Setting Theory and Genderlect Theory is the theoretical framework of the current paper. Taken together, these frameworks help to provide a multidimensional analysis of the ways in which Pakistani television dramas determine and focus their attention upon social problems, and how the language and performance of characters supports or challenges gendered hierarchies.

According to the Agenda-Setting Theory, mass media play an important role in influencing the way the mass media perceives what is important using selective presentation and emphasis on a given issue. The media, with regard to Pakistani Urdu dramas, is a key participant in defining the social agenda to the viewer. In line with this, this paper uses the theory to discuss the

transformation of the invisibility of transgender characters as marginal laughing stock into protagonists.

Through a systematic examination of the visibility and the amount of screen time given to transgender characters in Alif Allah Aur Insaan and Khuda Mera Bhi Hai, this study judges the level at which the media contributed to bringing the Khwaja Sira debate out of the fringes of the society into the main public discourse. By the fundamental principle of this theory, which states that media educates viewers on what to believe, the fact that these characters are offered prime-time opportunities to air proves that they should exist as a crucial topic to think about in the society.

Despite the fact that agenda-setting studies have helped to understand the visibility of the third-gender identities, Genderlect Theory provides the researcher with a framework to define the quality of the representation critically. According to Tannen (1990) it is possible to suggest that masculine and feminine discourse is a kind of cultural dialect. he draws a distinction between report talk, which is a dominant style of spoken language used by men in order to assert status and to exchange information, and rapport talk, a less frequent method of talking that is used more by women in order to develop interpersonal connection and intimacy.

Transgender characters, which do not conform to the traditional male-female distinction, form a crucial point of identity formation as a result of the use of gender dialect. This paper examines how these characters like Shamo and Noor are represented using the compassionate rapport talk that is traditionally feminine in nature, or whether their presentation is based on the use of the stereotypic and profane language that has traditionally served to shun the transgender community. Using this type of analytical tool, the study evaluates the claim that the linguistic structures that are apparent in these television dramas support or, in fact, contribute to a more humanized and emotionally intelligent image.

These two theories need to be incorporated to have a comprehensive concept of media impact. Agenda-Setting explains the quantitative change, namely the number of transgender people represented, whereas Genderlect Theory is used to describe the qualitative aspects, that is, the description of their inner and social experiences. The combination of them leads to the concept of Linguistic Determinism, which Mills (2005) mentions, which involves the fact that how the media frames the agenda by using specific gendered language directly affects the audience and their attitudes towards the transgender community in the Pakistani society.

Research methodology

Research methodology is actually the entire process of conducting research and reporting how the data is collected under what conditions and so on. There is a need of perfect research design in order to get accurate results. The researcher carried out the research work through content analysis. While analyzing of some interesting Pakistani Urdu dramas "Alif Allah OrInsan, and Khuda Mera Bhi Hai" the researcher got the response from different characters of genders which are presenting in the above dramas as to examine the society participation about the gender portrayal.

Content analysis is a tool which is used to establish the existence of certain concepts or words within the sets of texts. Analysis and quantification of the meanings, presence, or relationships of such concepts and words that makes inferences about messages with the writer(s), texts, the audience, even the time and culture of which they are parts, texts is defined as books, essays, speeches, conversations, headlines, articles, theatre, dramas, informal conversations or any communication language occurrence (Omari, 2008).

Content analysis is a widely used method in communication research and is particularly popular in media and popular culture studies. Content analysis is a systematic, quantitative approach to analyzing the content or meaning of communicative messages. Content analysis is a descriptive approach to communication research, and as such is used to describe communicative phenomenon. This entry provides an overview of content analysis, including the definition, uses, process, and limitations of content analysis (Allen, 2017).

Population

The population of this research study was the Pakistanis Urdu dramas, especially having transgender characters. Because this research is focused on the study of transgender in the Urdu dramas. There are a huge number of dramas produced in Pakistan annually. But a few has transgender representation. For this study two Pakistani Urdu dramas (Alif Allah or Insan and Khuda Mera Bhi Hai) were selected. The main reasons are these are the most popular content produced portraying transgenes in five years. These dramas got much fame which attracts this work to be done.

The sample is the sub set of population it is the element drawn from the whole population of the research. There are many contents produced on the subject of transgender but for this work the sample size included two Pakistani Urdu dramas (Alif Allah Our Insan, and Khuda Mera Bhi Hai) through which researcher aim is to examine the transgender portrayal from different aspects. The sampling technique which was used for this research study was convenience sampling technique. The convenience sampling is the type of sampling where the members of the sample are selected on the basis of their convenient accessibility, only those members are selected which are easily accessible to the researcher.

For data collection the researcher made a coding sheet consisting seven different themesand each theme has three categories while each categories is determined through three codes. The total numbers of codes made in sixty-three (63) for leading of the current study toward exploring the Transgender portrayal in their characters.

The unit of analysis of this study is two Pakistani private Urdu dramas and there seven themes of analysis' each of them are further three categories and each category is divided into three different codes. This chapter show the representation of the information which was put into Statistical Package of Social Sciences (SPSS) computer software. The data collected is presented in following tables and graphs. These tables statistically make analysis of the resultant data as per the requirements of the study. And data were transferred on this program and frequencies and percentages were made on the basis of data inserted in the database.

In this study there are two variables one is independent variable and another one is dependent variable Drama is independent variable of the study. More viewing dramas create more interest.

The effect of the Pakistani dramas on gender is dependent variable. The more active gender interested in Pakistani dramas more will be affected from its characters.

Findings and Discussion

The researcher has analyzed the data in according to the research question while using the SPSS simple ratio and chi square test. The tables drawn from the SPSS package are given in the annexure-I. Later on, the basis of the numerical results. Researcher adjusted the data in different table in according to the Content Analysis Themes, which are mentioned in the Research Methodology of this thesis. As in this research the portrayal of transgender has been studies in two different dramas Alif Allah Our Insan (AAOI) and Khuda Mera Bhi Hai (KMBH). The drama has different numbers of the episodes, Alif Allah Our Insan has 43 and Khuda Mera Bhi Hai has 26 episodes respectively. After going through proper Content Analysis procedure, the following results are drawn. Each of the themes discussed on the basis of statistical findings.

Table4.1 Appearance of Transgender

	Clothing			Makeup			Body language		
	Male	Female	Modern	Lipstick only	Heavy Makeup	No makeup	Girlish	Like Male	Ambiguous
Drama.1	4 (12.9%)	9 (29.3%)	18 (58.06%)	0 (0%)	11 (32.35%)	23 (67.64 %)	9 (26.47%)	21 (61.7%)	4 (11.76%)
Drama.2	18 (46.1%)	5 (12.8%)	16 (41.02%)	1 (2.56%)	5 (12.82%)	33 (84.61%0	5 (12.82%)	28 (71.79%)	6 (15.385)

The data about the appearance of the transgender in the both under studied dramas can be seen in the table no. 4.1. The appearance themes have been further divided in three categories clothing, makeup and body language; each of the categories is evaluated through different codes. So, in the clothing category three codes were Male, Female and modern clothes. These codes were used for evaluating the clothing category of the theme Appearance of Transgender. The results showed in the drama-1 the use of the male clothes by the trans character was just 12.9% while the female clothes were 29.3%; surprisingly it is found that modern dresses like jeans, T-Shirts were 58.06%. However, in the drama-2, the male clotting was 46.1%, the female was 12.8% and the modern clothes were 41.02%. The statistics showed much variation the use of male and female clothes; though the uses of modern clothes were not much different in both of the plays.

Similarly, the other categories were also measured accordingly. The Makeup category studies through codes like Lipstick, Heavy Makeup and No Makeup codes. In Drama-1 it is observed that the ration of no lipstick code was 0%, heavy makeup was 32.35%, and no makeup was 67.64%. In the drama-2 only lipstick was 2.56%, heavy makeup was 12.82% and 84.61%. The third category for the theme Appearance was Body Language, it has further three codes Girlish, Like Male and Ambiguous. In drama-1 the girlish body language was 26.47%, the male like was 61.7% and the ambiguous was 11.76% while in the drama-2 the girlish code was 12.82%, male like 71.79% and the ambiguous was 15.38%. At some points it is observed the portrayal of transgender appearance in these dramas is little varied from a common observation. But it is in according to the story requirements and it is later justified and rationalized through the story.

Table 4.2 Social Background

	Family			Isolation			Trans community		
	conservative	Liberal	Not Clear	Within community	Alone at home	Live Alone	Rural	Urban	Working Class
Drama.1	0 (0%)	0 (0%)	36 (100%)	3 (7.89%)	0 (0%0	35 (92.10%)	0 (0%)	25 (67.56%)	21 (32.43%)
Drama.2	7 (16.66%)	16 (38.09%)	19 (45.23%)	19 (46.34%)	1 (2.43%)	21 (51.21%)	0 (0%)	34 (85.1%)	6 (15%)

The data about the social background of transgenders in the both under studied dramas can be seen in the table no. 4.2. The social background themes have been further divided in three categories family, Isolation and Trans Community; each of the categories is evaluated through different codes. So, in the social background three codes were family, Isolation and Trans community. These codes were used for evaluating the social background category of the theme social background of Transgenders. The results showed in the drama-1 that the conservative family of the Trans character observed 0% while the liberal also observed 0%. But surprisingly the social background of Tran's community whose family was not clear seemed 100%. However, in the drama-2, the conservative family of Trans character was 16.66%, the liberal was 38.09% and the family having background was not clear were 45.23%. The statistics showed little variation in transgender social background; though the family background of transgender was much different in both of the plays.

Similarly, the other categories were also measured accordingly. The isolation category studies through codes like within community, alone it home and live alone codes. In Drama-1 it is observed that the ration of within community code was 7.89%, alone at home was 0%, and live alone was 92.10%. In the drama-2 within community was 46.34%, Alone at home was 2.43% and live alone was 51.21%. The third category for the theme social background was Tran's community, it has further three codes Rural, Urban and working class. In drama-1surprisingly the rural Trans community was 0%, the Urban was 67.56% and the working class was 32.43% while in the drama-2 the rural code was 0%, Urban 85.1% and the working class was found 15%.

Table 4.3 Message conveyed

	Sympathy			Poor/helpless			Socially burdened		
	Create sympathy	Empathy	Realization	Financially weak	Just Stable	Always Dependable	Socially insecure	Acceptable	Un acceptable
Drama.1	17 (50%)	8 (23.52%)	9 (26.47%)	2 (5.71%)	23 (65.71%)	10 (28.57%)	5 (13.88%)	17 (47.22%)	14 (38.88%)
Drama.2	28 (70%)	3 (7.5%)	9 (22.5%)	0 (0%)	20 (50%)	20 (50%)	7 (17.5%)	11 (27.5%)	22 (55%)

The table 4.3 showed the statistic result of theme message conveyed of the Trans characters of both under studied dramas. The message conveyed themes have been further divided in three different categories sympathy, poor/helpless and socially burdened; each of the categories is evaluated through different codes. So, in the message conveyed three codes were sympathy, poor/helpless and socially burdened. These codes were used for evaluating the message conveyed theme of transgender. The results showed in the drama-1 that create sympathy in trans character was found 50% while the empathy was found 23.52% and realization was found 26.47%.

However, in the drama-2, data showed that create sympathy in Trans characters was found 70%, while the empathy found 7.5% and realization was found 22.5 %. The statistics showed much variation in sympathy, empathy and realization; though the message conveyed are different in both of the plays. Similarly, the other categories were also measured accordingly. The poor/helpless category studies through codes like financially weak, just stable and always dependable codes. In Drama-1 it is observed that the ration of financially weak code was 5.71%, just stable was 65.71%, and always dependable was 28.57%. In the drama-2 financially weak was 0%, just stable was 50% and always dependable was also measure 50%.

The third category for the theme message conveyed was socially burdened, it has further three codes socially insecure, acceptable and unacceptable. In drama-1 the socially insecure result found was 13.88%, the acceptable was 47.22% and unacceptable trans character result was 38.88% while in the drama-2 the socially insecure code was 17.5%, acceptable code resulted 27.5% and the un acceptable was founded 55%.

Table 4.4 Humanitarian

	Human value			Rights			Love/affection		
	Treated as human	Treated Like goods	Treated Inhumany	Enough Right	No Right	Neutral	Right to Love	Feel loved Like Other	Felt Deprived in case of love
Drama.1	17 (47.22%)	12 (33.33%)	7 (19.44%)	1 (2.77%)	17 (47.22%)	18 (50%)	1 (2.85%)	1 (2.85%)	33 (94.28%)
Drama.2	31 75.60%)	7 (17.07%)	3 (7.31%)	8 (33.33%)	12 (58.33%)	21 (8.33%)	3 (7.14%)	0 (0%)	39 (92.85%)

The table 4.4 showed the statistic result of theme humanitarian of the trans characters of both under studied dramas. The humanitarian themes have been further divided in three different categories Human value, Right/equal and Love/affection; each of the categories is evaluated through different codes. So, in the Humanitarian three codes were human value, right/equal and love/affection. These codes were used for evaluating the humanitarian theme of transgender. The results showed in the drama- 1 that treated as human Trans character was found 47.22% while the treated like goods was found 33.33% and treated like Un human was found 19.44%. However, in the drama-2, data showed that treated as human in Trans characters was found 75.60%, while the treatment like goods was found 17.07% and treated like un human was found 7.31 %. The statistics showed much variation in overall treatment; though the Humanitarian are different in both of the plays.
Similarly, the other categories were also measured accordingly. The Right/equal category studies through codes like enough right, No right and always Neutral codes. In Drama-1 it is observed that the ration of enough right code was 2.77%, No right was 47.22%, and Neutral was 50%. In the drama-2 enough right was 33.33%, No right was 58.33% and Neutral measure 8.33%.
The third category for the theme humanitarian was Love/affection, it has further three codes Right to love, feel loved like other and felt deprived in case of love. In drama-1 the code right to love result found was 2.85%, the code felt loved like other was also 2.85% and felt deprived in case of love trans character result was surprisingly 94.28% while in the drama-2 the right to love code result was 7.14%, feel loved like other code resulted 0% and the code felt deprived in case of love was founded 92.85%.

Table 4.5 Treatment in perspective to other characters

	Equal value			Balance time			Appropriate Cast		
	Equal as other	Un equal	Less Degree	Enough Screen Time	Less Time	No time	Veteran actor	Normal actors	New Actors
Drama.1	6 (12.5%)	38 (81.25%)	3 (6.25%)	5 (9.61%)	32 (61.53%)	15 (28.84%)	28 (77.77%)	8 (22.22%)	0 (0%)s
Drama.2	15 (35.71%)	20 (47.61%)	7 (16.66%)	18 (42.85%)	23 (54.76%)	1 (2. 38%)	22 (51.16%)	21 (48.83%)	0 (0%)

The table 4.5 showed the statistic result of theme treatment in perspective to other characters of the Trans characters of both under studied dramas. . The themes treatment in perspective to other characters have been further divided in three different categories Equal value, Balance time and Proper cost; each of the categories is evaluated through different codes. So, in the Equal value category three codes was Equal as other, Un-equal and Less degree. These codes were used for evaluating the Equal value of the theme treatment is perfection to other characters of Transgender. The results showed in the drama-1 that the code equal as other resulted 12.5% while surprisingly the code un equal result was found 81.25%; and the code less degree was found 6.25%. However, in the drama-2, the code equal is other resulted 35.71%, and the un-equal code was found 47.61% while the code less degree was found 16.66%. The statistics showed much variation in the treatment of the value of transgender in perspective to other characters.
Similarly the other categories were also measured accordingly. The Balance time category studies

through codes enough screen time, less time and No time codes. In Drama-1 it is observed that the ration of enough screen time code was 9.61%, less time was 61.53%, and No time was 28.84%. In the drama-2 enough screen time was 42.85%, less time was 54.76% and No time was found only 2.38%. The third category for the theme treatment is perspective to other characters was Proper cost, it has further three codes veteran actor, normal actors and new actors. In drama-1 the veteran actor code resulted 77.77%, the normal actors were 22.22% and surprisingly the new actors was founded 0% while in the drama-2 the veteran actor code result was 51.16%, normal actors 48.83% and there also surprisingly the new actors result found 0%.

At some points it is observed that treatment of transgender in peers to other characters in these dramas is little varied from a common observation. But it is in according to the story requirements and it is later justified and rationalized through the story.

Table 4.6 Sentiments

	Emotional			Complaining			Depressed		
	Very Emotional	Emotionally Intelligent	No Emotion	Patient/ Calm	Complain On certain Issue	Alway s Compl aints	Inferiority Complex	Not Comple x but depress	Some hope
Drama.1	9 (26.47%)	24 (70.58%)	1 (2.94%)	26 (76.47%)	8 (23.52%)	0 (0%)	16 (47.05%)	2 (5.88%)	16 (47.05%)
Drama.2	12 (29.26%)	22 (53.65%)	7 (17.07%)	29 (70.73%)	12 (29.26%)	0 (0%)	21 (51.21%)	2 (4.87%)	18 (43.90%)

The data about the Sentiments of the Transgenders in the both under studied dramas can be seen in the table no. 4.6. The Sentiments theme has been further divided in three categories, Emotional, complains and depressed; each of the categories is evaluated through different codes. So, in the emotional category three codes were very emotional, emotionally intelligent and no emotion. These codes were used for evaluating the emotional category of the theme sentiments of Transgenders. The results showed in the drama-1 that very emotional was found 26.47% while the emotionally intelligent was 70.58%; surprisingly it is found were 2.94%. However, in the drama-2, the very emotional characters of transgender were 29.26%, the emotionally intelligent was 53.65% and no emotion was 41.02%. The statistics showed some little variation in transgender sentiments in both of the plays.

Similarly, the other categories were also measured accordingly. The complaining category studies through codes like patient/calm complain on certain issue and always complaints codes. In Drama- 1 it is observed that the ration of patient/calm code was 76.47%, complain on certain issue was 23.52%, and always complaints was resulted 0%. In the drama-2 patient/calm was 70.73%, complain on certain issue was 29.26% and here also always complaints recorded 0%.

The third category for the theme sentiments was depressed, it has further three codes inferiority complex, not complex but depress and some hope. In drama-1 the inferiority complex was found 47.05%, not complex but depress was just 5.88% and some hope was 47.05% while in the drama- 2 the inferiority complex code was founded 51.21%, not complex but depress was just 4.87% while some hope was found 43.90%.

At some points it is observed the portrayal of transgender sentiments in these dramas is little varied from a common observation. But it is in according to the story requirements and it is later justified and rationalized through the story.

Table 4.7Descriptiveness of Our All Altitude

	Frightened			Bold /brave			Shy		
	Less fear	Neutral	Always Frighten	Very brave/ Bold out Spoken	Brave Certain time	Not Brave it All	Less express	Completely Mum	Very Shy
Drama.1	9 (26.47%)	12 (35.29%)	13 (38.23%)	1 (2.94%)	25 (73.53%)	8 (23.52%)	28 (80%)	1 (2.85%)	6 (17.14%)
Drama.2	16 (38.23%)	14 (33.33%)	12 (28.57%)	1 (2.32%)	22 (51.16%)	s20 (46.51%)	23 (56.09%)	7 (17.07%)	11 (26.82%)

The data about our all altitude of the Transgenders in the both under studied dramas can be seen in the table no. 4.7. The overall altitude theme has been further divided in three categories frightened, bold/brave and shy each of the categories is evaluated through different codes. So, in the frightened category three codes were less fear, neutral and always frighten. These codes were used for evaluating the frightened category of the theme our all altitude of Transgender. The results showed in the drama-1 that in trans characters less fear was found26.47% while the neutral characters were 35.29% and the code always frighten was found 38.23%. However, in the drama-2, in Trans characters less fear was found 38.23%, the neutral was 33.33% and the code always frighten was found 28.57%.

Similarly, the other categories were also measured accordingly. The bold/brave category studies through codes like very brave/bold out spoken brave certain time and not brave it all codes. In Drama-1 it is observed that the ration of very brave/bold out spoken code was resulted 2.94%, brave certain time was 73.53%, and not brave it all was found 23.53%. In the drama-2 code very brave/bold out spoken observed 2.32%, brave certain time was found 51.16% and not brave it all was found 46.51%.

The third category for the theme our all altitude was shy, it has further three codes less express, completely mom and very shy. In drama-1 the less express code result was 80%, the complete mom was 2.85% and very shy observation was 17.14% while in the drama-2 the less express code result was found 56.09%, completely mom was 17.07% and observed 26.82%.

Table 4.8 cross tabulation analysis of data while using chi square test

	Drama1_* Drama 2 Cross tabulation Analysis using Chi-sqare Test			
Appearances	Value	df	Asymp. Sig. (2-sided)	P-value
Appearance of Transgender	28.234	5	0.000	<0.05
Social background	43.524	9	0.000	
Message conveyed	29.124	11	0.002	
Humanitarian	30.544	6	0.000	
Treated in persecution to other characters	33.193	7	0.000	
Sentiments	28.313	8	0.000	
Our all altitude	30.217a	8	0.000	

The table 4.8 shows that there is the significant different in both the play while observing the portrayal of their characters because the p-value for all categories is less than 0.05 which shows the significant difference exist among all categories of both dramas. Both the dramas portrayed transgender characters in a different way. Both the play attempted to show different aspects of the transgender life in the society. The difference in the portrayal of the Trans character is justified by the story needs. In answer to the research question number one this research find that the transgender are represented in the drama much like the reality. They appeared same as they do in real life. They were portrayed living a helpless without families. They should be deprived of their basic rights and kind of prey for the other genders. The dramas tried to convince the people to treat them like common human beings and stopped bullying them.

The second research question was about the drama and the social reality. In some cases, the dramas showed the Trans character in a way which can be rarely seen in real. But it was necessary to aware and educate the society. To some extent the dramas were the representative of the reality. Through these dramas it is showed that Trans people are same emotional as other genders are. They have feelings like same the others have. They have all the basic need as the men and women have, so they shouldn't be treated like alien. It's the time to turn down all the illogical stereotypes and accept the reality of the transgender.

Conclusion

The results of the content and transgender analysis show that the content shown on the Pakistani television through Urdu dramas that the visibility of Trans people has improved in Pakistani Urdu TV shows after the legal development about transgender rights in 2009. The improved visibility of transgender roles and characters on mainstream media is a positive sign of recognition for this community. Private television drama content which portrays Transgenders issues, needs to be reoriented, present day programs and coverage especially on transgender be likely to emphasize the derogatory and stigmatize characters about transgender.

Programs and drama should devote more upon people, cultures, lifestyles, values and attitudes, dramas should be rational, future oriented, inspiring, educational and highly informative which could empower and inspire transgender in our society. There should be serious check and balance at media contents, both news and entertainment, there is a serious need to inspect all dramas carefully to make ensure that producers and directors and writers don't portray

transgender in stereotype and derogatory image, because media is known as powerful tool for social change and education. Media has the capacity to define, record, preserve the human history and culture.

Nonetheless, because of insensitivities content which are produced be likely to project stereotypical generalizations portraying transgender image. Media should picture moralistic impulse and wide ethical decent contents in society for better roles for transgender. There should not be any vulgarity and obscenity in drama. Transgenders should be shown working in extensive multiplicity career settings. Trans should be projected as in various roles in drama such as liberated, emancipated, self-sufficient, decision maker but according to the light of existing society.

When media showcase Khwaja Sara in a limited variety of jobs, indirectly media reinforce a limited stereotypical set of occupations for Khwaja Sara. That leads to shape people's perceptions towards aforementioned jobs for Tran's community in the future. Moreover, an activism for transgender rights is perceptible in this data. It is an effort to move from irreverence to a respectful social acceptance of a subjugated community. Pakistani television has started presenting transgender in a less conventional way and a variety in characterization is visible. In the past, characters were only used for entertainment as a "laughing stock" element; but now their real issues are discussed in dramas. They are depicted not only in stigmatized and blue-collar jobs, but are also showcased in white-collar professions.

Drama serial Khuda Mera Bhi Hai specifically focuses their stories of deprived intersex children and the secluded life of Khwaja Sara in general. The theme song of drama serial Khuda Mera Bhi Hai, is the voice of an intersex child, who is the main focus in this drama. Emotional lyrics and heart touching musical composition make the song very appealing. The imagery of a child's innocence is used in the lyrics to highlight the deprivation of a bisexual child's joyful childhood. In a fictional dialogue with the mother, the child raises the questions of why he was disowned and pushed to a distant stigmatized world.

Drama serial Alif Allah Our Insan focus their stories on adult intersex and complex life of Khwaja sara while facing the society in every field of life specially love and working environment in a very positive way. It portrayed that transgender are able to do any work and love with anyone like other genders. In available sample the transgender characters are presented in different ways.

Overall, screen time of transgender characters is comparatively smaller than the actual airtime of the shows. Most of these characters in drama serials do not appear in every episode. In one drama serial, a transgender character appeared only twice. I believe that in the future, increased amount of data will lead towards better options of research. When the participation of transgender in mainstream media increases, for this study I was selected only two Pakistani Urdu dramas but I would recommend for the future researchers to focuses local and international languages dramas as drama is also popular in other provincial local and international languages. They can better demystifying transgender identity to the viewers who have little or no familiarity with them.

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Annexure-I

Coding book

Theme.1 Appearance of transgender

Categories								
Clothing			Makeup			Body language		
Male	Female	Modern	Lipstick Only	Heavy makeup	No make up	Girlish	Like male	Ambiguous
1	2	3	1	2	3	1	2	3

Theme.2 Social background

Categories								
Family			Isolation			Trans community		
Conservative	Liberal	Not clear	Within community	Alone it home	Live alone	Rural	Urban	Working class
1	2	3	1	2	3	1	2	3

Theme.3 Message conveyed

Categories								
Sympathy			Poor/helpless			Socially burdened		
Create sympathy	Empathy	Realization	Financially weak	Just stable	Always depend. able	Socially Insecure	Deprived	Un-acceptable
1	2	3	1	2	3	1	2	3

Theme.4 Humanitarian

Categories								
Human value			Right /equal			Love/affection		
Treated as human	Treated like goods	Treated like un human	Enough right	No right	Neutral	Right to love	Feel loved like others	Felt deprived in case of love
1	2	3	1	2	3	1	2	3

Theme.5 Treatment in perspective to other characters.

Categories								
Equal value			Balance time			Proper cost		
Equal as other	Un equal	Less degree	Enough screen time	Less time	Equal like others	Veteran actor	Normal actors	New actors
1	2	3	1	2	3	1	2	3

Theme.6 sentiments.

Categories								
Emotional			Complains			Depressed		
Very emotional	Emotionally intelligent	No emotion	Patient / Calm	Complain On certain issue	Always Compla ... nts	Inferiority complex	No complex but depress	Some hope
1	2	3	1	2	3	1	2	3

Theme.7 Our All Altitude

Frightened			Bold/ brave			Shy		
Less fear	panic	Always Frighten	Very brave/bold out spoken	Brave Certain time	Not Brave it all	Less express	Completely mom	Very shy
1	2	3	1	2	3	1	2	3

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