A Comparative Analysis On The Patterns Of Female Depiction In Urdu And Punjabi Films

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Abstract

This research is a comparative analysis of Pakistani Urdu and Punjabi films regarding the representation of female lead in both types of films from 2014-2018. It discusses the difference between portrayal of heroine in Urdu and Punjabi films in terms of their cinematic representation. The study uses Framing theory by Goffman that tells how media portrays certain issues in a certain way. The research finds that there is a significant difference between the portrayal of women in Urdu and Punjabi films particularly when it comes to partial nudity, sexualization of body parts, emotionality and as caretaker which is more in Punjabi films.

Key words: Pakistani Films, Female, Lead, Representation, Framing Analysis

Introduction:

Media has a key role in the power relations that emerged in a social advancement. The media's role is crucial, and it's a tool for propagating and reinforcing the ideology that works in favor of the parties that wield political and economic power over it. (Shahzadi, 2015).

Films reflect, expose, and even mock the socially accepted perception of the male-female sexual difference, and this perspective dictates the images and illusions portrayed on film (Acharya, 2016). Lollywood is a word created after Bollywood and Hollywood that allude to Pakistan's film industry. Apart from regional languages, it is the epicenter of Urdu motion pictures. Lollywood had three major production hubs till 1971: Dhaka, Karachi, and

Lahore. In 1971, after the fall of Dhaka have lost one of its major hubs, which was further connected to Lahore during the martial rule years in the 1980s. It is same to that period in which Pakistani cinema lost its former glories (Aslam, 2015).

According to Lauzen and Dozier (2008), certain characters are presented in a series that may represent political and social meanings at the time. For instance, the feminist movement against feudal control of women and the black rights movement for equal rights for black people are of political notion. Since the 1960s women's liberation movements, their roles in cultural, social, political, and economic life have improved and grown considerably, providing women a visible equal foothold with men in many spheres of life.In any event, male dominance in the film industry, as well as other industries across the globe, is still evident in the twenty-first century. While females have made significant strides.

Moreover, Radio, television, cinema, and other media texts provide the raw materials from which we construct our own identities, our feeling of selfhood, and our understanding of what it is to be male or female,' as critical thinker Douglas Kellner put it (Flew, 2007).media texts affect the diffusion of ideas, the carrying of insightful tales and the enlightening of the audience. Due to this philosophical significance, we have to understand the messages flowing in these works regarding women. mostly cinematographic images affect our minds and are formed in a manner that affects us (Alcolea-Banegas, 2009). We continually see contradictory gender portrayals in films that Rikke Schubart calls "subtle." The phrase refers to the dual character of the female made up of traditional feminine characteristics (beauty, sex, empathy) and masculine qualifications (aggression, stamina, violence). From a feminist point of view, she is a patriarchal survivor. From a postfeminist point of view, it is the female agency' (Schubart, 2007). 2007).

The film business in Pakistan is male-dominated. In the film business, women in the first place are either singers or actors. However, this tendency has altered in recent years and women are becoming more important as costume designers, directors, editors, narrative writers, etc. However, their number is extremely tiny compared to their male counterparts. Actually, in Lollywood, women as filmmakers have not achieved the economic security that their males have. Although few women intend to work, it seems fair to assume that the depiction of women on movies by experts and males in particular has gender biases and restrictions and that the views, ideas and actual realities are not generally explored (Yousaf, Adnan, & Aksar, 2017).

As Pakistani culture is central to man and masculine dominance, mass media have also validated and strengthened it and have recognized it as a traditional ideology. Buckland (2011) correctly stated that all films across the globe represent real ideas.

The Oxford dictionary ideology defines political, religious, economic concepts held by a particular group of people or by a particular society. Films are also imitating, promoting and promulgating particular ideas. Adjustments in established beliefs systems lead to discussions and extraordinary changes in production methods and narrative lines once Pakistan has been restored. Films tended to societal problems, as international terrorism

became an important theme for cinema projects far and wide where Muslims were depicted as extremists after 11-September. Shoaib Mansoor gave "Khuda Kay Lye" in 2007 to meet misconceptions about Muslims and Islam. The Pakistani cinema industry made a significant gap in 2011 and mostly covered social themes, such as terrorism, feminism, male chauvinism, the religion, analphabetism, culture, prostitution etc. So a new area emerged in Pakistani movies and the audience started to see movies in cinema again (Yousaf, Adnan, & Aksar, 2017).

What roles women perform on film is the notion of the masculine director of what role that women should play. This concept relies on the beliefs, values and attitudes of the filmmaker, and on what the director believes the audience wants to witness. What publics need to watch is something that adapts to their beliefs, values and attitudes which come from the social structure inside them, the social system in which directors live, which is comparable. The beliefs, values and attitudes of each of the included must be consistent. This is Milton Rokeach's 1968 theory of beliefs, attitudes and values.Every person in the crowd seeks a distraction that is consistent with current beliefs, values and attitudes from a socio-cultural public environment (Nandakumar, 2011).

Rationale:

In Pakistan, the entertainment industry has been confronted with many ups and downs for concerns such as government regulations, the paucity of new ideas, the shortage of skilled people and culture of fighting have severely damaged Pakistani films.

After the release of Khuda k liay Urdu movies began reviving in 2007 (Khan, 2016). In 2014 to 2018, a number of box office hit-films were made on a variety of subjects such as terrorism, extremism, feminism, civil rights, women's status, moral values, religious belief, analphabetism, art, music, literature, the idea of prostitution and patriarchy etc.

The topic and storyline of movies in Pakistan are being changed as a consequence of globalization and many films highlight the taboos and social problems of Pakistani society. There are many discussions on the role of women in society and on the legal, social and education rights of women, which are especially addressed at international level by feminist ideas.

Movies and young females are a significant and vital field of social scientists' research, since cinema plays a very effective role in manipulating the mind of audiences, so that this study aims either to explore Urdu and Punjabi movies, strengthen the prevailing social norms of society, or to present women in powerful roles that challenge patriarchal ideologies.

It is essential to examine how Urdu and Punjabi hit films that depict the image of women and also how the portrayed female leading parts in Urdu and Punjabi films vary. This is also essential to note that viewers of these films are susceptible to what kind of depiction of women.

Problem Statement:

The purpose of this research was to investigate the portrayal of female leads in Urdu and Punjabi films produced in Pakistan between 2014 and 2018. It is becoming more important to comprehend the shifting dynamics of Punjabi and Urdu cinema, especially in terms of how cinema has taken on the role of social storyteller.Women's roles and the roles of women are being reinvented by Hollywood blockbusters such as Captain Marvel, Wonder Woman, and Hidden Figures, which demonstrate how female-centric films can be successful in box office.

However, further research is required to determine how females are portrayed on the silver screen in Pakistani Urdu and Punjabi cinema, whether the portrayal of female leads are different forms of representation in the blockbusters of Punjabi and Urdu films, and the differences between the portrayal of female leads in both Urdu and Punjabi cinemas.

Objectives of the Study:

The main goal of the research is to evaluate and determine the image of women in Urdu and Punjabi films in Pakistan.

Significance of the Study:

This research is important in that it investigates the cinematic depiction of women in extremely successful Punjabi and Urdu films produced in Pakistan under several topics, the most prominent of which is the physical appearance of the female protagonists in the films examined.It will assist in exposing and understanding how females are shown in Urdu and Punjabi films, as well as in assisting film producers and directors in analyzing the portrayal of women in the films they are making. This research may be used to make informed other researchers on the role and portrayal of strong female characters in Punjabi and Urdu cinema, as well as for other purposes.

In contrast to earlier research on the roles and portrayal of women in Pakistani Urdu and Punjabi films, which focused on a single or a comparison of a few films, this study examines the current era from 2014-2018, which has seen a slew of box office successes in both Punjabi and Urdu cinemas.This research study may be useful for future longitudinal studies on various aspects of the depiction of women in films, such as their sexuality and physical appearance. It would be beneficial to screenwriters, film producers, and directors of both Urdu and Punjabi films to understand how to enhance the female main character.

It is expected that this project would help females working in the film business get a better knowledge of their representation on screen and portrayal in a specific manner.The research is intended to increase awareness regarding the presence of women in Pakistani films among the general public as well as film critics, who will benefit from the findings. This study may also provide fundamental principles for cinema critics in the print and electronic media to follow in order to develop informed criticisms of the portrayal of women in films, thus opening the way for a shift in the general public's thinking patterns. The topic of the assessment is thought-provoking and deserving of consideration.

Chapter 2: Literature Review

Literature Review

At their finest, films have the potential to inspire aspirations of woman autonomy, while at their weakest, they denigrate female achievements, mental strength, and goals, resulting in a negative perception of women (McDowall, 2016). Male viewers are amused by seductive, beautiful, and glamorous pictures and posters of females that are presented in theatres and on movie posters by film producers. It is the goal of this kind of female depiction to provide visual satisfaction for male desires and relegate these ladies to the status of fetishist scopophilia (Batool, 2004). Lin (1998) said that women's representation in the media is more concerned with their bodies and appearances than with their abilities and efficiency. In this way, they are usually seen as sexual objects that men use to satisfy their sexual needs.

Conceptual Framework

Traditional cinematic depictions of females emphasize their vulnerability, obedience, and manipulative traits, among other elements. Laura Mulvey (1975) investigated and demonstrated how patriarchal society influences the film industry in an unintentionally patriarchal manner. She drew attention to filmmaking techniques that emphasized girls as objects and structured male gaze in ways that demonstrated men as dominating and strong, among other things. Subsequently, films from South Asia, especially Bollywood and Lollywood, have constantly been criticized for reflecting a patriarchal belief system that is widely accepted in the society.

In response to the stereotyped depiction, the audience developed an increasingly strong belief in socially created roles of gender as either male or female (Yousaf, Adnan, & Aksar, 2017). Females in the roles of mother, sister, husband, and companion are portrayed as passive, dominated, humble, hearty, and vulnerably susceptible characters.

Through the ways in which the lady is catered to, anticipated, and portrayed in films, this male centric discourse with regard to the supremacy of male and inadequacy of female has been standardized and gained acceptance in the general public (Ali, Khan, & Ali, 2014).

According to the female representation in Punjabi film between 1988 and 1999, many contentious characteristics are prevalent as part of her persona. She is both strong and vulnerable, outspoken and subdued, intelligent and ridiculous. In her roles as mother, sister, daughter, and spouse, she is either shown as virgin and pure or, in her role as gang leader, she is depicted as a smoker and prostitute. This is the most important aspect of her character. While portraying herself as a terrible lady, she is shown to be very smart, possessing all of the world's ills. Punjabi movie portrays the lady in a obscener manner than Urdu cinema does (Ali, Khan, & Ali, 2014).

The portrayal of females in Urdu and Punjabi film is influenced by men's attitudes about women and their role in society. These ideas of masculinity are based on sexual urges. Regardless of the fact that there are many different aspects to a woman's personality, the Urdu and Punjabi films only portray her from a single point of view. The female is presented from this point on in the context of traditional views on male-dominated society

(Ali, Khan, & Ali, 2014). Lin (1998) said that women's representation in the media is more concerned with their bodies and appearances than with their abilities and efficiency. In this way, they are usually seen as sexual objects that men use to satisfy their sexual needs.

Affirming or disapproving of female position, as well as their presence in the broader public, is accomplished via objectification, which is focused on a woman's sexual attractiveness and perfect physical shape (Ashfaq & Shafiq, 2018). Females in the roles of mother, sister, husband, and companion are portrayed as passive, dominated, humble, hearty, and vulnerably susceptible characters.This masculine central discourse in relation to the supremacy of male and female insufficiency was standardized and won the public in the way that the lady was catered to, anticipated and portrayed in movies (Ali, Khan, & Ali, 2014).

2.2 Theoretical Frame Work:

Goffman's Framing theory

The idea of framework theory was introduced by Erving Goffman in 1976 under the name of "Frame Analysis." He said that the media has the ability to concentrate and focus on a particular subject, does not raise questions if it wishes to, outlines certain concepts and manipulates public beliefs (Scheufele, 1999).

Framing may be described as a process that chooses few aspects of reality and gives greater emphasis or importance, with the aim of identifying, analyzing its origins, recommending moral choices and proposing appropriate solutions and activities (Entman & Rojecki, 1993).

As the theory states, the idea of "Framing" is that when a particular issue is framed by media, the consumer is generally very manipulative about it and digests that simply by showing it to the public, it fundamentally influences the decisions of the majority and their thoughts and opinions on how the information is processed and how they view things, "frames" (Goffman, 1976).

In 2000, Severin & Tankard suggested that frames are used to illustrate problems in films. Film makers utilise it to convey remarkable themes that would lead their viewers to an ideal atmosphere. These frames display specific images, signs, illustrations and information that influence the views of people about issues.

With respect to the representation of women, the concept of media framing reveals the choice as to which aspects of the female characters are highlighted and most highlighted. It is how a character is organized into a certain introduction (Taylor & Hardman, 2004). Framing includes two main buildings: Micro-level and Macro-level (Scheufele, 1999). In the context of macro-construction, producers and various communicators offer material in a way that reverberates to their viewers' existing basic outlines. In micro-construction framing, it indicates how viewers use their points of view and knowledge about problems (Shoemaker & Reese, 1996).

The research underlined current trends and offered a quantitative comparison of Urdu and Punjabi films with the image of female protagonist in Lollywood films. The study focuses mainly on how leading women characters are presented in Urdu and Punjabi films, the kind of roles they play, and how and to what degree women lead in self-realization.

Research Methodology

Content Analysis

This research uses the quantitative content analysis approach. In order to obtain an overview of the portrayal of women in films, a quantitative content analysis will be used.

Population:

The population of this research includes all Pakistani Urdu and Punjabi films published in Pakistan from 2014 to 2018. These films cover a variety of social topics and emphasize the difficulties of many sectors of society.Film is the most effective and powerful medium for communicating with large audiences because it has the ability to influence people's thoughts. Therefore, the present research studies examine the super hit films from both Urdu and Punjabi at Pakistan's box office to assess women's depiction in films from the past five years from 2014-2018.

Sampling:

Three Urdu and three Punjabi films from 2014-2018 are selected by researchers using the purposeful sampling technique. Each film earns the most in that specific language of the same year since the most profitable films usually include films with the largest number of spectators. Since the research is about representing women as many people perceive them, it would be preferable to choose a sample representing films with a wide audience.

Unit of Analysis:

The analytical unit is the primary thing analyzed by the researchers in the study. In this research, the analytical unit leads the role of women in each film. The portrayal of female lead character will be examined in the light of their emphasis on the portrayal of female lead underneath factors from various prior research investigations. Nevertheless, the required adjustment will be performed according to the analytical requirements.

3.5 Variables:

3.5.1 Portrayal:

Three important factors will be examined in relation to the portrayal of the female lead.

Conceptual Definition:

Portrayal is defined as the delineation of a person or object with a particular purpose in mind, also known as a representation in the formal sense of the word. This piece clearly portrays the character via dialogue, movement, and gesture (Das, 2016).

Operational definition:

The depiction of a female character via voice, movement, and physical appearance in a specific manner

3.5.2 Body Display:

Conceptual definition

3.5.2 Body Display: Wearing provocative and seductive clothes, being uncovered, displaying cleavage, carrying revealing outfits, having short skirts that prominently disclose backsides, and so on are all examples of "Goffman's gender analysis revisited" by Mee Eun Kang in the journal Gender and Society (Anjalin, 2015).

Operational definition

It is defined as follows: When a character's body is showcased by focusing on a certain body area such as the character's eyes, lips, or cleavage in order to generate a sexual appeal. Body display shall be measured with the heroine's body either completely covered or partly naked (i.e., exposed flesh in at least the chest, stomach, and/or upper-thigh area or more), if applicable. Skin tone (dark or white), clothing (either traditional eastern garb or western-style dree), and the Rain Dance (heroine is dancing in the rain, her body parts are being exposed through wet clothes).

3.5.3 Emotionality:

Conceptual definition:

Emotionality imitates the notion that women should have a passionate affinity for home-related labour and that they may be sensitive in this regard (Richmond, Cook, & Levant, 2007).

Operational definition:

The female character in the story is very sensitive, and she is always attempting to satisfy people, such as family and friends, via her behaviours and facial expressions. She is not rational, but rather overemotional in her responses. (This variable will investigate the emotionality of the ladies towards the other characters, including if they weep over little things and whether they are sensitive and constantly care about the others.)

3.5.4 Caretaker:

Caretaking delineates feminine ideals, and becoming a mother should be seen as the greatest source of fulfilment for women (Richmond, Cook, & Levant, 2007).

Operational definition

Female leaders are more concerned with the needs of their families and their homes, and are more involved in household chores and domestic activities. Cooking, dishwashing, and cleaning are all examples of household chores.

3.6 Sample Period and Sample Size:

There is a sample of six films from the years 2014-2018 that will be examined in order to determine the unit of analysis. Three of the films are from Punjabi cinema, while the other three are from Urdu cinema.

Table 1 **Urdu films**

Name of films	Release year	Genre	Duration
Jannan	2016	Drama/Musical	2h 13m
Punjab nahi jaon gi	2017	Romance/Comedy	2h 39m
Teefa in trouble	2018	Crime/Melodrama	2h 35m

Note. The rating of these films is retrieved from a Pakistani website

http://www.lollywoodonline.com/p/box-office.html

Table 2 **Punjabi films**

Name of films	Release year	Genre	Duration
Dunya	2014	Social	2h 27m
Best of luck	2016	Romance	2h 01m
Suhag dian chooriyan	2018	Social/Romance	2h 23m

Note. The rating of these film is retrieved from a Pakistani website http://pakmag.net/film/

4.1 Inter-coder Reliability:

ReCal2 was used to evaluate the data after the researcher recruited three coders who coded all of the films in the sample that were chosen. The researcher then selects two coders who have comparable interpretations, with the outcome being a 0.8 correlation between them and the coded material.The quantitative content analysis of the female lead roles is being used in this research, which is a unique approach. The data is in quantitative form, and the percentage of each variable is computed using the SPSS statistical software package. The current research is primarily concerned with the portrayal of the female main character in each film. This topic was created on the basis of a literature analysis, and it contains a variety of factors to ensure that the researcher has a thorough understanding of the female role under investigation.

1- Representation of character

Description of a female character in a specific manner via speech, movement, and physical appearance is referred to as depiction of a female character. Firstly, this is the initial theme, and it is assessed using six essential variables: (Body display), (clothing), (skin tone), (rain dance), (care taker), and (responsibility) (Emotional). Of these six factors, three have been broken down into subcategories for additional consideration.

Body presentation is evaluated using three subcategories: covered or partly naked, single body part emphasis, clothing through (Eastern or Western) and skin tone (dark, or white). Rain dance, Caretaker dance, and Emotional dance are not split into subcategories, while the others are.

RQ1: Whether and to what extent is there any difference in the portrayal of women in lead roles of Urdu and Punjabi movies?

Body presentation (covered or partly naked), emphasis on a particular body part of a female in film, clothing (Eastern or Western), and rain dance are the four main factors that are stated in the following Table 1. It refers to whether or not a rain dance is shown on the female main character's body.

Table 1 Representation of the character

Table 1 **Representation of the character**

Film name	Covered Body	Partially nude	Focus on single body part	Not focus on single body part	Eastern dressing	Western dressing	Rain dance
Punjab nahi jaon gi	98.6%	1.4%	0.0%	100.0%	72.6%	27.4%	1.4%
Teefa in trouble	79.5%	20.5%	2.3%	97.7%	27.3%	72.7%	0.0%
Janaan	100.0%	0.0%	0.0%	100.0%	90.2%	9.8%	0.0%
Best of Luck	96.4%	3.6%	0.0%	100.0%	53.6%	46.4%	0.0%
Duniya	93.1%	6.9%	20.7%	79.3%	100.0%	0.0%	0.0%
Suhag diyan chooriyan	100.0%	0.0%	0.0%	100.0%	100.0%	0.0%	0.0%

Table 1 shows the percentages of four important factors under the umbrella subject of "Representation of the character" in each of the six films that were chosen for this study. Here is a short explanation of the outcome of each film's variable, broken down per film.

Punjab nahi jaon gi is a Pakistani Urdu film that was released in 2017 and is based on the novel of the same name. According to the study of the main part, the female lead appears in a total of seventy-three scenes throughout the film. Her body was fully covered for 98.6 percent of her total screen time, with just 1.4 percent of her total screen time showing partial nudity. This is a clear demonstration that the film was not intended to portray females as sexual objects in order to attract viewers.

Teefa in Trouble is the second movie on the list, and it is an Urdu language film that was released in 2018. This was also the most successful film in Urdu cinema in recent memory. This was, in some ways, a male-dominated film, with the female lead appearing in a total of forty-four sequences. The female character was shown with her body covered for 79.5 percent of her total screen time, while she was seen partly naked for 20.5 percent of her time on screen. The percentages of these two variables are vastly different from one another. It was essentially the figure of a little girl reared in a liberal household in Poland who was the main focus of the film. As a result, it is possible that the narrative dictates that the female protagonist be dressed in such attires that are quite common in the Western world.

The third film on the list is Janaan, which was released in 2016. This was also a big successful film in the Urdu film industry. It was only in fifty-one scenes when the female protagonist was seen with her whole body completely covered in this film. Because this film is primarily concerned with a typical Pashtoon family, it is possible that the lack of a single scene in which a female appears partly naked was due to this fact.

Best of luck is the fourth film, which was released in Punjabi language in 2016. The female lead appeared in a total of twenty-eight different scenes. 3.6 percent of her entire screen time was spent partly naked, whereas 96.4 percent of her total screen time was spent covered, which is very similar to the above-mentioned Urdu films. The fifth film on the list is Duniya, which was released in Punjabi language in 2014. The heroine featured in a total of 29 sequences in which her body was seen in covered clothing for 93.1 percent of the total screen time, with partial nudity accounting for 6.9 percent of the total screen time. In contrast to the other Punjabi films in the sample, this film had the greatest proportion of nudity.

Suhag diyan chooriyan is the sixth and last film in the series, and it was released in Punjabi language in 2018. The female character appears in a total of twenty-nine sequences in this picture, demonstrating that it was a male-centric production. The female lead was presented in her entirety with her body covered. A single female body part is either concentrated on in the second and third variables in the table 1 to generate male gaze, or there is no such camera angling in which female body parts are shown from specific angles.

According to the data available to date, there have only been two films in which female body parts have been presented from such an angle as to encourage sexualization. One film is an Urdu-language production called Teefa in Trouble, in which only 2.3 percent of the female onscreen time is spent focusing on a single body part, and the other is a Punjabi-language production called Dunya, in which 20.7 percent of the female onscreen time is spent focusing on a single body part to create sexual appeal.

Clothing, which is split into two major categories: eastern or western (the fifth and sixth variables in the table), is the fifth and sixth variable in the table. From the entire female wardrobe in Punjab, 72.6 percent were Eastern clothes, whereas 27.4 percent were Western outfits (nahi jaon gi, Punjabi for "nothing to wear"). Eastern attire accounted up 27.3 percent of the clothing in Teefa in troublequarters, with Western clothing accounting for 72.7 percent of the total.

The third film from Urdu cinema is Janaan, in which 90.2 percent of the dresses are in the Eastern style and 9.8 percent are in the Western style, according to the film.From among the three films from Punjabi cinema, one stands out as particularly noteworthy. It is the only film in which 53.6 percent of the female main clothing is comprised of Eastern gowns, while 46.4 percent of the wardrobe is comprised of Western style costumes. The film is Best of Luck.

Finally, the last variable in Table 1 is the rain dance performed by the female protagonist in the film. Punjab nahi jaon gi is the only one of the six films to include a few scenes of a song in the rain, accounting for just 1.4 percent of the total screen time. The woman's sexuality was completely obscured in the rain dance sequences, and there were no specific images that depicted the female as a sexual object. While the other five films do not include a rain dance for the female protagonist, Punjabi films do feature rain songs for females who appear in supporting roles.

RQ1: Whether and to what extent is there any difference in the portrayal of women in lead roles of Urdu and Punjabi movies?

The character's first theme representation is continued in the following table 2, which is a continuation of the first theme representation. There are three important factors in this table: the heroine's caretaker, her emotional state, and her skin tone, which are all taken from all six films.

Table 1.1 **Representation of the character**

Film name	Care taker	Not as care taker	Emotional	Not emotional	Skin tone White
Punjab nahi jaon gi	1.4%	98.6%	2.7%	97.3%	100.0%
Teefa in	0.0%	100.0%	2.3%	97.7%	100.0%

trouble					
Janaan	2.0%	98.0%	5.9%	94.1%	100.0%
Best of Luck	0.0%	100.0%	0.0%	100.0%	100.0%
Duniya	3.4%	96.6%	3.4%	96.6%	100.0%
Suhag diyan chooriyan	6.9%	93.1%	17.2%	82.8%	100.0%

Punjab nahi jaon gi is the first film on the second table. A total of 1.4 percent of the female lead's screen time was spent as a caretaker, which is an extremely tiny proportion of the film's overall runtime.Teefa in Trouble did not have a heroine who was shown as a caregiver, and the Jannan female protagonist was only represented as a caretaker for 2.0 percent of the film's running length. Consequently, it demonstrates that super successful Urdu films of the recent past are defying the image of the "nice" lady by not portraying her as a caregiver or provider.When it comes to Punjabi films, Best of luck is notable for not portraying the heroine as a caregiver, which is very unique, especially in the context of Punjabi cinema.When it comes to other Punjabi films, Duniya is portraying the female protagonist as a caregiver for 3.4 percent of her screen time, and Suhag diyan chooriyan has the highest proportion of 6.9 percent of the total screen time among all of the movies included in this sample (see table below).

The second variable, emotional, is shown in the table, which demonstrates that the heroine of Punjab nahi jaon gi is portrayed as emotional. 2.7 percent of her screen time was spent in difficulty with Teefa, while 2.3 percent of the overall screen time of females was spent being emotional throughout the episode.With a 5.9 percent female presence as emotional, Jannan has the greatest female appearance as emotional ratio of any Urdu film. From the world of Punjabi Cinema When it comes to female leads, the best of luck was not portraying them as emotional, while in Duniya and Suhag diyan chooriyan the proportion of female leads who are emotional from total screen time is 3.4 percent and 17.2 percent respectively. Suhag diyan chooriyan has the greatest proportion of female leads that are emotional out of all the films in the sample, according to the results of the study.Characters' skin tones may be either dark or light in the final variable of their depiction. The findings reveal that all of the female protagonists in six films had a white complexion, which serves to promote the belief that only a fair complexion is a sign of beauty.

Comparison of Representation of character between Urdu and Punjabi films

The difference in the total of percentages between Urdu and Punjabi films' female protagonists in terms of their representation in films is shown in the following table 2, which can be seen below. For each variable, there is a total of percentages for all three Urdu movies and all of the Punjabi movies in the sample.

Due to the fact that this research is a comparative examination of top-rated Urdu and Punjabi films from 2014-2018, the tables below are primarily intended to show an overall comparison of findings between all Urdu and Punjabi films under consideration.

Comparison of Representation of character of female leads both in Urdu & Punjabi films

Film	Covered Body	Partially nude	Focus on single body part	Not focus on single body part	Eastern dressing	Western dressing	Rain dance
Urdu films	94.0%	6.0%	0.6%	99.4%	66.1%	33.9%	0.6%
Punjabi films	96.5%	3.5%	7.0%	93.0%	84.9%	15.1%	0.0%

The covered body of the female lead is the first variable in the table, and the results show that the ratio of covered body in Urdu films is 94.0 percent, while the ratio in Punjabi films is 96.5 percent, which is 2.5 percent higher than the ratio in Urdu films. The second indicator in the table is the ratio of covered body in Punjabi films, and the results show that the ratio in Punjabi films is 96.5 percent, which is 2.5 percent higher than the ratio in Urdu films.

The second variable is the partial nudity of the female body in the film; for Urdu films, this represents 6.0 percent of all the films being considered, while for Punjabi films, this represents 3.5 percent of all the films being considered, or almost half of the Urdu films.

Focus on a single body part from various camera angles is the third variable in the table, and the findings reveal that 0.3 percent of total screen time in Urdu movies was spent focusing on different body parts of the heroine, while the ratio for Punjabi movies is nearly seven times higher than that of Urdu movies, at 7.0 percent, and vice versa. The clothing of the heroine is the next important variable in the above-mentioned table; it may be either Eastern or Western in style.And the analysis of the results reveals that the ratio of female leads in Urdu films wearing Eastern dresses is 66.1 percent, while the ratio in Punjabi films is 84.9 percent, indicating a significant difference.

In contrast, the ratio of female leads in Western wardrobe in Urdu films is 33.9 percent, while the ratio in Punjabi films is 15.1 percent, indicating a significant difference when compared to Urdu films.The final variable in the table is the heroine's rain dance, and Urdu films have a ratio of 0.6 percent, indicating that there were only a few shots taken in the rain, whereas there was no rain dance of the heroine in Punjabi films, but there were rain dances for females other than the heroine, such as item girls.

Comparison of Representation of character between Urdu and Punjabi films

This table is the continuation of table 4, and it contains the findings of three more key variables.

Table 2.1 **Comparison of Representation of character of female leads both in Urdu & Punjabi films**

Film	Care taker	Not as care taker	Emotional	Not emotional	Skin tone White
Urdu films	1.4%	98.8%	3.6%	97.3%	100.0%
Punjabi films	3.5%	96.5%	7.0%	93.0%	100.0%

The first variable in the table is the female lead as a caregiver, and an examination of the percentages reveals that in Urdu films, the female lead as a caregiver is shown at a rate of 1.4 percent, while in Punjabi films, the female lead as a caregiver is depicted at a rate of 3.5 percent. There isn't much of a difference in the results, although Punjabi films tend to portray females as caregivers more often than Urdu films do.

The next important variable is the emotionality of the female lead, and the overall result shows that the ratio of heroines who are emotional in Urdu films is 3.6 percent, whereas the ratio in Punjabi films is 7.0 percent, that is almost twice as high as the ratio in Urdu films when compared to Punjabi films.

For both Urdu and Punjabi films, the last variable in the table is skin tone, which was white for both female and male actors.For the current research, the representation of women in Pakistani cinema's most successful Urdu and Punjabi films from 2014-2018 was investigated. The purpose of this study is to conduct a comparative analysis of Urdu and Punjabi films.

Initially, there was just one main research question. The purpose of this inquiry was to determine whether or not there is a difference in depiction between Urdu and Punjabi films, and if so, to what degree. The second question sought to determine if there is a difference in the roles assigned to female protagonists in Urdu and Punjabi films. The third inquiry sought to determine if and to what degree female protagonists in Urdu and Punjabi films are shown to be achieving self-realization in their roles.

The answer to this question reveals that there is a significant disparity in the representation of women in Urdu and Punjabi films, respectively. As seen in Tables 2 and 2.1, the collective percentages for both Urdu and Punjabi films are very different, and it is evident that the numerical value of each variable is significantly different in both media. The usage of partial nudity and the vulgar depiction of female body parts were both prevalent in Punjabi cinema at the time. The body parts of the Punjabi actress were

exposed from various camera angles in order to provide visual enjoyment. In terms of clothing, female leads in Punjabi films tended to wear clothes in the Eastern style, while female leads in Urdu films tended to wear gowns in the Western style. Even though there was no rain dance in Punjabi cinema, there was a rainy item number that was picturized on someone other than the heroine.

When compared to the lead in Urdu films, the Punjabi heroine was depicted almost twice as caring and emotionally invested, and nearly three times as emotional. The heroine in Punjabi films is often shown as being uneducated, preoccupied with domestic chores, and descended from a poor and traditional family background.

Meanwhile, the heroines of Urdu films were depicted as being well educated, belonging to wealthy and liberal households, and uninterested in domestic duties, preferring instead to socialise with her friends or relatives. The skin tone of the female protagonists in all of the films was white. The overall depiction of women in chosen films reveals that the heroine of Punjabi cinema, in particular, does not represent the true picture of a Pakistani lady in her whole. While the portrayal of the heroine in Urdu films is similarly stereotyped, it is a little more accurate in its portrayal of reality. The modern heroine of Urdu film is now attempting to portray a mix of good and negative colours on the screen by using all of her abilities and opportunities.

This conclusion is supported by the literature, which includes a study performed on the depiction of females in Pakistani Urdu and Punjabi films between 1988 and 1999, which includes a critical evaluation of forty-eight films from Pakistani cinema.

It follows from the findings that the portrayal of women in Urdu and Punjabi films does not provide a genuine representation of actual women in Pakistan; rather, this depiction creates a negative image of Pakistani women in the minds of the viewers. These images do not accurately depict the issues that Pakistani women face, nor do they provide answers for the difficulties that women face in Pakistan. Therefore, it may be concluded that portrayals of women in Urdu and Punjabi films are not devoid of male biases, and that these films do not accurately represent the proper communal and political roles played by actual Pakistani women in their respective countries. The findings of the research demonstrate that the portrayal of women in Urdu and Punjabi language films is based on assumptions and suppositions that are not supported by evidence. According to the findings of this research, the representation of women in Urdu and Punjabi film is based on a masculine belief system about women.

These notions about masculinity are based on sexual needs. Despite the fact that there are many different aspects to a woman's character, Lollywood is only presenting her from a single point of view.

From this point on, the female will be represented in the context of patriarchal society's traditional views. The female characters in Punjabi and Urdu films are portrayed as being fond of pointless dances and having nothing important to do with their lives.

The portrayal of ladies in Urdu and Punjabi films is based on the suspicions that the man is dominating, amazing, intellectual, and authoritative, as opposed to females who are docile, apprehensive, timid, robust, and prostitute, as shown by critical analysis.

The heroines of Urdu and Punjabi cinema have a soft heart and are highly receptive to her love interests. She is devoid of any shrewdness or discernment of any kind. This stereotype of females has shown in these films in every aspect of their production (Ali, Khan, & Ali, 2014)

When it comes to female body parts in Pakistani films, the standards of beauty that are enforced and exposed are not only exploited visually, but the cinema also verbally abuses the female body part. The sensitivities of women have now become a lucrative source of Lollywood productions, in which nakedness and vulgarity coexist in the same frame of mind. Body parts of women are revealed via the use of film banners and through the use of film songs, which are an important element of Pakistani filmmaking culture.

Women's bodies are referred to as "sexual objects" in songs, and the language of the lyrics is replete with sexually suggestive terms for her body parts. Female body is almost exposed in its whole, but there are certain particular areas of the female body that were shown as often as possible with blatant obscenity on the part of the performers.

Normally, a woman's chest line was the only thing that was seen. This technique has been in obscurity for many decades and has established a standard for the role of the female protagonist. Aerial maneuvers were used to expose the female body throughout the dance performance, with the goal of exposing her to the greatest extent possible (Chaudhry, Shehzad, & Mohyuddin, 2014).

5.1 Summary:

The depiction of women in Urdu cinema demonstrates that, although they were not always depicted as sexual objects for male gaze, they were often portrayed as powerful, confident, and highly educated women of the contemporary age. A statistically significant difference was found between the depiction of women in Punjabi and Urdu films when compared to the portrayal of women in Hindi films. Through her actions, the storyline of the tale, and conversations, the Punjabi heroine contributes to the perpetuation of existing prejudices. Despite the fact that there is a little shift in the sexualization of her body parts, such as the absence of a rainy dance or scenes in the bush for the female protagonist, these sequences are included for the item girl in the film.

Chapter 6: Conclusion

6.1 Conclusion

Female leads were observed in Punjabi and Urdu films between 2014 and 2018, with the aim of detecting how they were portrayed as a female lead. This investigation discovered sufficient data to conclude that there is a significant disparity between the depiction of women in Urdu and Punjabi films in Pakistan. The stereotyped depiction of women in Punjabi film, in particular, is more prevalent than in Urdu cinema.For example, there has

been a little shift in the proportion of women who dress in exposing or provocative clothing in selected Punjabi and Urdu medium films. Comparing current literature to earlier literature, there has been a decline in the tendency of women being portrayed as emotional and caretakers. All of the films under consideration are still unable to capture the bravery required to challenge traditional feminine beauty standards, such as fair skin, a slim physique, and a gorgeous body.

Female characters are being shown as being limited by patriarchal ideas and confined by traditional Pakistani belief-systems, which seems to be a departure from the conventional methods of directing away from the ancient traditions of Pakistani filmmakers.

6.2 Limitations:

There were a variety of approaches that might have been used to investigate this subject. However, the quantitative technique is the sole one used in this research study. In order to meet the time constraints of this study, just six films were selected: three from Urdu cinema and three from Punjabi cinema, which may result in a limited sample size.

The research is limited to the top box office earning films in Urdu and Punjabi cinema from a certain time period (2014-2018), which may restrict the generalizability of the conclusions. Because there is no official source or government institution in Pakistan, specifically for Punjabi films, that tracks their box-office performance or ratings, the Punjabi films included in the sample were chosen solely on the basis of their availability on the internet, as was the case in the United States. It is possible that the research was restricted by the operational definitions and categories that were used during data collecting.

Incorporating background information such as whether the writer, producer, and director of the film are male or female would be of great importance to contribute to the existing body of knowledge. In the future, researchers might compare films that are mostly directed by men to films that are primarily directed by women, and evaluate how women are represented in each.

This may have an interesting outcome in terms of determining who was behind the creation of the film in terms of women's representation. This research is restricted to female lead parts, despite the fact that there were many other significant female roles in the films studied, which may limit the study's generalizability in the context of female representation in films.

6.3 Suggestions:

After conducting this research, it was discovered that women's representation in Lollywood films, particularly Punjabi films, has been discreditably restricted to clichéd masculine stereotypes and normative philosophies that rarely or never try to emulate the complexity or multifaceted presence of today's (or at the very least, any-day) woman's life.

Future Lollywood productions should make a sincere effort to disassociate themselves from the fantasies that their films elicit, with the goal of portraying women in a really

positive and fairly varied light. More women should be encouraged to pursue careers as directors, writers, music composers, and in other film-related fields; this development will aid in portraying a good picture of women in films and television. Pakistani women, who account for nearly half of the country's population, require special attention from the film industry not only to draw attention to their issues, but also to portray their accomplishments, success stories, and battles in the pursuit of their dreams of a sense of dignity, economic independence, self-assurance, and the creation of a sense of self-respect, self-reliance, and economic independence.

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