



**RESEARCH PAPER**

**Portrayal of Violence against Transgender in Pakistani Urdu Dramas:  
A Critical Analysis**

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**ABSTRACT**

This study examined the portrayal of violence against transgender individuals in Pakistani Urdu dramas, emphasizing the significant influence of television on societal attitudes. Channels like PTV, ARY Digital, and HUM TV play a key role in shaping cultural perceptions through their content. Using thematic content analysis, the study explored the depiction of transgender characters and their treatment by other characters, comparing these portrayals to societal realities. Findings revealed that over 50% of transgender characters were depicted dominantly, a stark contrast to reality. Psychological violence was most common (28.5%), while economic violence was rare. Only 37.75% of transgender portrayals aligned with societal realities, with submissive and ambiguous depictions also present. Despite limited screen time, often played by renowned actors, transgender characters were portrayed as emotionally intelligent, patient, and bold at times. The dramas conveyed a message of equality and human rights, though significant differences in portrayal were observed across plays.

**Keywords:** Ambiguous View, Dominant Portrayal, Reality View, Submissively Portrayal, Urdu Dramas, Violence

**Introduction**

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. Know a day's Pakistanis' entertainment dramas not only famous in Pakistan but its having great viewers all over the world. That should performed in theater, cinema, etc. which portrayal social, economic, religious, cultural issues typically in national language. Being a Muslim country our drama industry tries to portray issues in entertainment dramas according to Muslim culture and still they succeeded to creating strong script (Salim, 2015).

Currently there are some popular entertainment channels which are producing numbers of Pakistani dramas on different social aspects on daily basis. But this study analyze the content of three Pakistani Urdu dramas 'Alif Allah or insan' from HUM TV which was telecasted in April 2017, and 'Khuda Mera Bhi Hai' from ARY digital TV broadcasted in April 2017 and Parizaad from HUM TV broadcasted in 2021 to analyze the violence characters against transgender. The acts of physical force that causes or is projected to cause harm known violence. The damage caused by violence may be corporal, mental, or both. Violence may be renowned from aggression, a more general type of violent behavior that may be verbal, physical, or passive in nature (Jacquin, 2022).

It encompasses acts such as assault, bullying, warfare, and even systemic oppression. The consequences of violence can be profound, leading to physical and emotional trauma, loss of life, and long-lasting social ramifications, (Varshney et al., 2016).

Addressing and preventing violence requires a multifaceted approach, including education, awareness, legal intervention, and support systems for victims and survivors. Violence is a complex and distressing phenomenon that involves either physically or emotionally, to individuals, groups, or communities (Poore, 2014).

Furthermore, violence is not confined to isolated incidents; it can be systemic, deeply rooted in social, economic, and political structures. This can manifest as institutional discrimination, systemic racism, or policies that disproportionately affect marginalized communities. Addressing violence requires a comprehensive and coordinated effort involving education, awareness-raising, legal reforms, and the establishment of support networks for victims and survivors. By actively working to reduce violence in all its forms, we aim to create safer, more inclusive environments where individuals can thrive and coexist in harmony (Imbusch, 2003).

Violence encompasses a wide range of behaviors and can be categorized into several distinct types, each with its own characteristics and manifestations.

**Physical Violence:** This type of violence involves the use of physical force to cause harm or injury to a person or group. It includes acts like hitting, punching, kicking, or any form of bodily contact intended to cause pain or injury. Physical violence can lead to immediate physical harm and, in severe cases, can result in long-term health consequences (Krahé, 2012).

**Domestic Violence:** This type of violence occurs within intimate relationships or households. It encompasses physical, emotional, sexual, and financial abuse. Domestic violence can have particularly insidious effects, as victims may face barriers in seeking help or leaving abusive situations.

**Verbal or Emotional Violence:** Verbal or emotional violence involves the use of words, gestures, or expressions to cause emotional distress, fear, or intimidation. It includes insults, threats, humiliation, and manipulation. While not leaving visible physical scars, emotional violence can be just as damaging, causing deep psychological trauma and affecting a person's self-esteem and mental well-being (Lovgren, 2022).

**Sexual Violence:** This type of violence involves any non-consensual sexual act or behavior. It includes rape, sexual assault, harassment, and exploitation. Sexual violence can have profound and long-lasting effects on survivors, often leading to severe emotional and physical trauma.

**Psychological or Mental Violence:** Psychological violence targets a person's mental well-being, often through tactics like intimidation, gaslighting, or controlling behavior. It can erode a person's sense of self-worth, independence, and autonomy, leaving them feeling powerless and trapped (Walker, 1999).

**Cultural or Symbolic Violence:** Cultural violence refers to the ways in which beliefs, values, and norms within a society may perpetuate or justify violence.

**Collective Violence:** This type of violence involves large groups or communities engaging in aggressive acts, such as riots, mob violence, or warfare. It can have far-reaching consequences, affecting entire populations and leading to significant social and political upheaval. Understanding the various types of violence is crucial in addressing and preventing these harmful behaviors. By recognizing and actively working to combat violence in all its forms, societies can strive towards creating safer, more equitable environments for all individuals, (Achmad et al., 2018).

Transgender is a term used to describe a person whose gender identity differs from the sex they were assigned at birth. Gender identity is a deeply felt sense of being male, female, or something else entirely, and it may not necessarily align with the physical characteristics typically associated with one's assigned sex. For example, a person assigned female at birth may identify as male, while someone assigned male at birth may identify as female. Additionally, some individuals identify as non-binary, meaning their gender identity falls outside the traditional binary of male or female, (Buck, 2016).

Coming to terms with one's transgender identity can be a complex and personal journey. Many transgender individuals experience a period of self-reflection and self-discovery, during which they may seek support from friends, family, or professionals. This process, known as transitioning, can take various forms, including social transition (changes in clothing, name, pronouns), medical transition (hormone therapy, surgery), or legal transition (changing identification documents). However, not all transgender individuals undergo medical procedures, and the path to self-acceptance and identity expression varies widely, (Rachel, 2021).

Through literature review the researcher comes to know that most of the researcher works on transgender in different ways. Some discussed Development in Portrayal of Pakistani Trans Community through the lens of Pakistani television while to analyze the visibility of transgender people and their improvement over the progression of time in Pakistani Urdu TV show (Abbas, 2019). While other elaborated the domestic violence in Pakistani Urdu dramas serials (khan, 2021). But very few analyze this topic to analyze the violence in Pakistani dramas specially violence on transgender. Pakistani visual media have started portraying the transgender community in a conventional way. So, the visibility and the media representation of the transgender community have been increasing in the recent past few years also in Pakistani perspective at some extent. But the presence of the minorities and the transgender community in the media is miniscule so in this study the researcher analyze the violence characters against transgender in Pakistani dramas through content analysis,

## Literature Review

Violence against women is a deeply entrenched and pervasive social issue that spans across cultures, societies, and economic backgrounds. It encompasses a range of harmful actions and behaviors aimed at women, often stemming from a power dynamic that seeks to assert dominance and control. Creating an atmosphere of fear and intimidation. Sexual violence encompasses any non-consensual sexual act, ranging from harassment to rape. Emotional abuse involves tactics such as humiliation, degradation, and psychological manipulation, eroding a woman's self-esteem and sense of agency, (WHO, 2014).

Another study of (*World Health Organization 2014*) funded that economic violence seeks to control a woman's financial independence, often through means like withholding resources or preventing her from seeking employment. The consequences of violence against women are profound, often leading to long-lasting physical and psychological trauma. It also perpetuates a cycle of fear and insecurity, inhibiting women's ability to fully participate in society and achieve their potential. Addressing this issue requires comprehensive efforts, including legal reforms, education, and cultural shifts towards gender equality and respect for human rights.

The history of violence is a complex and deeply ingrained aspect of human civilization, spanning millennia and manifesting in various forms across different cultures and societies. Throughout ancient history, conflicts over resources, territory, and power often led to brutal warfare and conquests. The empires of antiquity, such as the Assyrians, Persians, and Romans, were known for their military conquests and the imposition of their

rule through force. Additionally, practices like slavery and gladiatorial combat were prevalent in these societies, illustrating the normalization of violence, (Shabir et al., 2013).

### **Violence and Pakistani media**

Faris Khan (2009) also compiled a study in which he discussed the despite advances in diplomacy and efforts towards global cooperation, localized conflicts, acts of terrorism, and instances of domestic violence continue to persist. The history of violence serves as a stark reminder of humanity's capacity for both creation and destruction, underscoring the importance of ongoing efforts to promote peace, justice, and human rights. The inclusion of transgender characters in Urdu dramas marks a significant and commendable stride towards representation and inclusivity in Pakistani media.

Over recent years, there has been a noticeable increase in the portrayal of transgender individuals in popular dramas have received acclaim for their sensitive and empathetic handling of transgender issues, shedding light on the challenges and discrimination faced by this community. Additionally, dramas have featured transgender characters, albeit in supporting roles, contributing to a more diverse and realistic portrayal of society. Moreover, the industry has seen notable efforts to cast transgender actors and actresses in these roles, further emphasizing the importance of authentic representation. While there is still progress to be made, the presence of transgender characters in Urdu dramas signifies a positive step towards fostering understanding, acceptance, and empathy for this marginalized community, (Iqbal, 2021).

Pakistani dramas have played a pivotal role in challenging societal norms and advocating for the rights and acceptance of transgender individuals. By incorporating transgender characters and storylines into their narratives, these dramas have not only increased visibility but have also humanized and normalized the experiences of transgender people. These dramas, watched by millions across the country, serve as powerful platforms for educating the public and dispelling misconceptions about transgender individuals, (Najma, 2020).

Farooq (2020) analyze the inclusion of transgender actors and actresses in these roles is a significant step towards breaking down barriers and providing opportunities for meaningful representation. By depicting transgender characters with empathy and authenticity, Pakistani dramas have contributed to a broader societal dialogue, encouraging empathy, understanding, and acceptance for transgender individuals in Pakistan. This representation is instrumental in promoting inclusivity and equality, ultimately fostering a more tolerant and compassionate society.

Pakistani media has shown a notable shift in its portrayal of the transgender community, marking a positive departure from earlier, often stereotypical representations. There has been a deliberate effort to bring more depth and authenticity to transgender characters in various forms of media, including dramas, films, and talk shows have been instrumental in this transformation, offering nuanced depictions of transgender individuals and their struggles. Furthermore, talk shows and interviews featuring transgender activists and community members have provided vital platforms for open discussions about transgender rights, challenges, and acceptance. This visibility has been crucial in challenging societal norms and fostering a greater understanding of the transgender experience, (Abbas, 2019).

### **Theoretical Framework**

In the current the researcher applied two theories (Framing and Cultivation theory). Framing Theory is applicable to the portrayal of violence against transgender individuals in

Pakistani Urdu dramas as it explores how media content shapes the audience's understanding and interpretation of social issues. In this context, the way violence against transgender characters is framed in these dramas—whether it is depicted as justified, normalized, or condemned—can significantly influence viewers' perceptions of the transgender community. If these portrayals consistently frame transgender individuals as victims of violence or depict their struggles in a sensationalized manner, it may reinforce negative stereotypes and shape public attitudes that see such violence as either inevitable or unimportant. This framing can contribute to a skewed understanding of the transgender experience, affecting how society views and treats transgender people in real life.

Cultivation Theory further enhances this analysis by considering the long-term effects of repeated exposure to these portrayals. According to Cultivation Theory, regular viewers of these dramas may gradually develop perceptions of transgender individuals based on the repeated violent and negative portrayals they encounter. Over time, these portrayals can cultivate a worldview where violence against transgender individuals is seen as commonplace or even acceptable, thus desensitizing the audience to the real-life violence and discrimination faced by the transgender community. In the Pakistani context, where television dramas are a significant source of entertainment and information, the cultivation of such attitudes can have profound implications for social attitudes and the treatment of transgender individuals in society.

### **Material and Methods**

In the current analysis the researcher utilized the quantitative research method. The researcher carried out the research work through content analysis. Also do script analysis by using themes. The validity of themes has taken from three relevant subject experts scholars of different organization and there reviews are also attached in anexture B. The population of this study is Pakistani Urdu dramas. It isn't easy to analyze all dramas. Therefore, the researcher takes a sample of only three Pakistani Urdu dramas naming "Alif Allah Our Insan, Khuda Mera Bhi Hai and Pari Zaad" by keeping in view the representation of transgenders characters.

The term universe refers to the total of the items or units in any field of inquiry (shakehand 2022). The study includes Pakistan entertainment media especially Pakistani Urdu entertainment dramas related to transgender. Because this research is focused on the study of transgender in the Urdu dramas, there are a huge numbers of dramas produced in Pakistan annually. But a few has transgender representation.

Shakehand (2022) define the term "population refers to the total of the items about which the information is desired or the set of all items or measurement in which the investigator is interested".

The population of this research study was the Pakistanis Urdu dramas, especially having transgender characters. For this study three Pakistani Urdu dramas (Alif Allah Our Insan , Khuda Mera Bhi Hai and PariZaad) were selected. The main reasons are these are the most popular content produced portraying transgender in five years. These dramas got much fame which attracts this work to be done.

A sample can be defined as a group of relatively smaller number of people selected from a population for investigation purpose. There are many content produced on the subject of transgender but for this work the sample size included three Pakistani Urdu dramas (Alif Allah Our Insan, Khuda Mera Bhi Hai and PariZaad) through which researcher aim is to examine the transgender portrayal from different aspects (Alvi, 2016). The researcher used convenience sampling technique for the current analysis.

For the data collection in the current content analysis the researcher made a coding sheet consisting two different themes and each theme has four categories while each categories the total numbers of codes made eight for leading of the current study toward exploring the violence against Transgender portrayal in their characters. Just self-created episode only 20 mints including first 10 and last 10 mints of every episode were analyzed by the researcher.

The researcher focuses only Pakistani Urdu TV dramas especially transgender base dramas. While to analyze the violence against transgender portrayed by selected dramas. And the researcher aims to analyze violence against transgender and comprise the portrayal of transgender with the existing reality in society and the researcher study is limited to only three Pakistani Urdu TV dramas

Variables can be defined in terms of measurable factors through a process of operationalization. It will convert difficult concepts into easily understandable concepts which then can be measured, empirically (Kaur 2010).

In this study there are two variables one is independent variable and another one is dependent variable Drama is independent variable of the study. While transgender is dependent variable. Which depend on writer, producer and its produce content for representation. The more active gender interested in Pakistani dramas more will be affected from its characters.

Sedgwick (2014) the unit of analysis is defined statistically as the “who” or “what” for which information is analyzed and conclusions are made.

The unit of analysis of this study is two Pakistani private channels HUM TV and ARY digital, their three selected Urdu dramas and there two themes of analysis' each of them are further four categories and each category is divided into four different codes

### Data Interpretation

The researcher has analyzed the data in accordance to the research question while using the frequency simple ratio. The tables drawn 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 study.

As in this research the portrayal of violence against transgender has been studied in three different dramas Alif Allah Our Insaan (AAOI), Khuda Mera Bhi Hai (KMBH) and Parizaad. The drama has different numbers of the episodes, Alif Allah Our Insaan has 43 and Khuda Mera Bhi Hai has 26 episodes and Parizaad has 29 episodes respectively.

After going through proper Content Analysis procedure, the following results are drawn. Each of the themes discussed on the basis of analysis findings.

**Table 1**  
**Theme.1 Alif Allah Our Insaan**

<b>Drams: Atif Allah Our Insaan</b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
Physical violence	6 times	4 times	10 times	23.25
Sextual violence	2 times	0 times	2 times	4.65
Psychological violence	6 times	8 times	14 times	32.55
Economical violence	0 times	2 times	2 times	4.65

The data presented in the above is regarding the violence characters of transgender evaluate by the researcher where the figure 10 in total column represent the number of physical violence find in drama Alif Allah Our Insaan, where 23.25 is the percentage of

physical violence. And figure 2 in total column represent the sextual violence portrayed in Alif Allah Our Insaan which is 4.65 % of total episode. the figure 14 is the value of psychological violence and 32.55 is the percentage of it while the value 2 in total column denotes the economical violence portrayed in dramas Alif Allah Our Insaan and 4.65 is the percentage of economical violence.

**Table 2**  
**Theme .2 Alif Allah Our Insan**

<b>Drams: Atif Allah Our Insan</b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
<b>Portrayal dominantly</b>	7 times	17 times	24 times	55.81
<b>Portrayal submissively</b>	12 times	10 times	22 times	51.16
<b>Reality view</b>	9 times	6 times	15 times	34.88
<b>Ambiguous view</b>	2 times	3 times	5 times	11.67

The table 2 is about the portrayal of transgender in drama Alif Allah Our Insaan where the value 24 in total column shows the dominant portrayal found by the researcher in different scenes of drama which is 55.81 percent of the drama. The value 22 in total column shows the total number of submissively reported of transgender character and its percentage is 51.16. while the value 15 shows the reality view of transgender and its means 34.88 percent character of transgender match with the reality. Value 5 in total column shows the ambiguous character of transgender in the play and its percentage is 11.67.

**Table 3**  
**Theme.1 Khuda Mera Bhi Hai**

<b>Drams: Khuda Mera Bhi Hai</b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
<b>Physical violence</b>	2 times	3 times	5 times	19.2
<b>Sextual violence</b>	1 times	3 times	4 times	15.38
<b>Psychological violence</b>	7 times	7 times	14 times	53.84
<b>Economical violence</b>	0 times	0 times	0 times	0

The data presented in the above table 3 is regarding the violence characters of transgender evaluate by the researcher where the figure 5 in total column represent the number of physical violence find in drama Khuda Mera Bhi Hai, where 19.23 is the percentage of physical violence. And figure 4 in total column represent the sextual violence portrayed in Alif Allah Our Insaan which is 15.38 % of total episode. the figure 14 is the value of psychological violence and 53.84 is the percentage of it while the value 0 in total column denotes the economical violence portrayed in dramas Alif Allah Our Insaan and 0 is the percentage of economical violence.

**Table 4**  
**Theme .2, Khuda Mera Bhi Hai**

<b>Drams: Khuda Mera Bhi Hai</b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
<b>Portrayal dominantly</b>	12 times	7 times	19 times	73.00
<b>Portrayal submissively</b>	10 times	14 times	24 times	92.30
<b>Reality view</b>	10 times	12 times	22 times	84.61
<b>Ambiguous view</b>	0 times	0 times	0 times	0

The table 4 is about the portrayal of transgender in drama Khuda Mera Bhi Hai where the value 19 in total column shows the dominant portrayal found by the researcher in different scenes of the drama which is 73.00 percent of the drama. The value 24 in total column shows the total number of submissively reported of transgender character and its percentage is 92.30. while the value 22 shows the reality view of transgender and its means 84.61 percent character of transgender match with the reality. Value 0 in total column shows the ambiguous character of transgender in the play and its percentage is 0.

**Table 5**  
**Theme .1 Pari Zaad**

<b>Drams: <u>Pari Zaad</u></b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
<b>Physical violence</b>	0 times	0 times	0 times	0
<b>Sextual violence</b>	0 times	0 times	0 times	0
<b>Psychological violence</b>	0 times	0 times	0 times	0
<b>Economical violence</b>	0 times	0 times	0 times	0

The data presented in the above table is regarding the violence characters of transgender evaluate by the researcher where the figure 0 in total column represent the number of physical violence find in drama Khuda Mera Bhi Hai, where 0 is the percentage of physical violence. And figure 0 in total column represent the sextual violence portrayed in Alif Allah Our Insaan which is 0 % of total episode. the figure 0 is the value of psychological violence and 0 is the percentage of it while the value 0 in total column denotes the economical violence portrayed in dramas Parizaad and 0 is the percentage of economical violence.

**Table 6**  
**Theme .2 Pari Zaad**

<b>Drams: <u>Pari Zaad</u></b>	<b>Scene.1</b>	<b>Scene.2</b>	<b>Total</b>	<b>%</b>
<b>Portrayal dominantly</b>	5 times	2 times	7 times	24.13
<b>Portrayal submissively</b>	2 times	1 times	3 times	10.34
<b>Reality view</b>	0 times	0 times	0 times	0
<b>Ambiguous view</b>	3 times	3 times	6 times	20.68

The table 6 is about the portrayal of transgender in drama Pari Zaad where the value 7 in total column shows the dominant portrayal found by the researcher in different scenes of the drama which is 24.13 percent of the drama. The value 3 in total column shows the total number of submissively reported of transgender character and its percentage is 10.34. while the value 0 shows the reality view of transgender and its means 0 percent character of transgender match with the reality. Value 6 in total column shows the ambiguous character of transgender in the play and its percentage is 20.68.

**Table 7**  
**Theme .1**

<b>Drams: Physical violence</b>	<b>Sextual violence</b>	<b>Psychological violence</b>	<b>Economical violence</b>	
<b>Alif allah our insaan</b>	10 times	2 times	14 times	2
<b>Khuda mera bhi hai</b>	5 times	4 times	14 times	0
<b>Pari zaad</b>	0 times	0 times	0 times	0
<b>Total</b>	15 times	6 times	28 times	2
<b>%</b>	15.30	6.12	28.5	2.04

The data presented in the above table 57 is regarding the violence characters of transgender evaluate by the researcher where the figure 15 in total row represent the total number of physical violence find in all selected three dramas, where 15.30 is the percentage of physical violence. And figure 6 in total row represent the sextual violence portrayed in complete three dramas which is 6.12 % of total episodes. the figure 28 is the value of psychological violence and 28.5is the percentage of it while the value 2 in total row denotes the economical violence portrayed in the above dramas and 2.04 is the percentage of economical violence.

**Table 8**  
**Theme .2**

<b>Drams:</b>	<b>Portrayal Dominantly</b>	<b>Portrayal Submissively</b>	<b>Portrayal View</b>	<b>Reality View</b>	<b>Ambiguous</b>
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<b>Alif Allah our Insaan</b>	24 times	22 times	15 times	5
<b>Khuda mera bhi hai</b>	19 times	24 times	22 times	0
<b>Pari zaad</b>	7 times	3 times	0 times	6
<b>Total</b>	50 times	49 times	37 times	11
<b>%</b>	51.00	50.00	37.75	11.22

The table 8 is about the portrayal of transgender in selected three Pakistani dramas Alif Allah Our Insaan, Khuda Mera Bhi Hai and Pari Zaad where the value 50 in total row shows the dominant portrayal found by the researcher in different scenes of these dramas which is 51.00 percent of it. The value 49 in total row shows the total number of submissively reported of transgender character and its percentage is 50.00. while the value 37 shows the reality view of transgender and its means 37.75 percent character of transgender match with the reality. Value 11 in total row shows the ambiguous character of transgender in these plays and its percentage is 11.22.

## Discussion

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 portrayal of violence against transgender individuals in Pakistani Urdu dramas has been a subject of both critical analysis and concern in recent years. While there has been a commendable increase in the representation of transgender characters in these dramas, the way violence against them is depicted remains a complex and contentious issue.

On one hand, the inclusion of transgender characters in Urdu dramas has helped bring much-needed visibility to the struggles and discrimination faced by this marginalized community. have touched on transgender issues, highlighting the challenges they endure, such as rejection by family, social isolation, and violence. This representation has served as a platform to raise awareness and foster empathy among viewers, encouraging a more inclusive and accepting society.

However, a critical analysis reveals several shortcomings in the portrayal of violence against transgender individuals in Pakistani Urdu dramas. Firstly, there is a concern that these portrayals may sometimes sensationalize or exploit the suffering of transgender characters for dramatic effect. Such depictions can inadvertently reinforce stereotypes and reduce the complexities of transgender experiences to simplistic narratives.

Moreover, some critics argue that these portrayals may not always depict violence in a nuanced and accurate manner. The brutality and discrimination faced by transgender individuals are often deeply rooted in societal norms and systemic issues, which are not always adequately addressed in these dramas. There is a risk that the depiction of violence can be superficial and fail to capture the underlying causes and solutions. Additionally, it is important to consider the impact of these portrayals on transgender viewers. While representation is important, it is equally crucial that the portrayal of violence does not retraumatize or further stigmatize transgender individuals who may have experienced violence in their own lives.

The portrayal of violence against transgender individuals in Pakistani Urdu dramas is a complex and evolving issue. While these dramas have made strides in raising awareness about the challenges faced by transgender individuals, there is a need for greater sensitivity, nuance, and authenticity in their depiction. It is crucial for media creators to consult with and listen to transgender voices and advocates to ensure that these portrayals contribute positively to societal change and understanding. Ultimately, the power of media to influence

public perception and attitudes should be harnessed responsibly to promote empathy, acceptance, and social justice for transgender individuals in Pakistan.

All the themes and categories that have been define and coded are analyzed. The percentages were derived of all the categories including sub categories. The study presented the fact about the portrayal of violence on transgender in Pakistani Urdu dramas. While examine the content of Alif Allah Our Insaan , Khuda Mera Bhi Hai and Pari Zaad.

While using the gender in any content especially in visual content is very difficult job which may lead toward gender discrimination. But the third gender is very important which is already neglected by our society. But after the transgender act 2009 the different media especially main stream media start giving coverage to transgender.

In this study the researcher tried to evaluate the violent character of transgender like physical violence, psychological violence, sexual violence, economical violence and its representation as per the reality. While analyzing some popular Pakistani Urdu dramas.

Drama Alif Allah Our Insaan which aired on [Hum TV](#) from 25 April 2017 to 13 February 2018. 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. After proper analysis the frequency tables shoes that there are 23.25 percent physical violence characters of transgender in this play with 4.65 percent sexual violence character while psychological violence portrayed highly 32.55 percent of the play, beside that 4.56 percent economical violence analyze by the researcher.

Secondly the drama serial Khuda Mera Bhi Hai that aired on ARY Digital from 22 October 2016 to 10 April 2017. The drama revolves around Mahagul, a mother who gives birth to an intersex child named Noor and the resulting challenges she faces in her family and society where acceptance of the third gender remains a taboo. Noor's father, Zain refuses to accept the baby and separates from his mother. The researcher analyzes only 19.23 percent of physical violence characters which consider an average representation and 15.38 percent sextual violence reported but surprisingly this series consist 53.84 percent of psychological violence characters of transgender. But not a single character of this play relates with economical violence.

Drama serial Parizaad which is also analyze by the researcher It first aired on Hum Television from 20 July 2021. The story revolves around a dark-skinned college student, Parizaad. Parizaad is someone who has grown up with self-esteem and confidence issues. Despite society's judgement of him, he is very hardworking, extremely respectful and well-mannered and creates a lasting impression on anyone he meets. Behroze sends Parizaad to Guru so that Parizaad remains safe. There Parizaad meets Bubly who was adopted by Guru, Parizaad reconciles Bubly with her parents. After returning to Karachi, Parizaad takes all the blame and is sent to jail.

Drama Alif Allah Our Insaan and its content is very close to the reality because its portrayal 55.81 percent character of transgender dominantly which is definitely a great work for transgender society, beside that the researcher analyzes 51.16 percent characters of transgender where Trans represent submissively. While the reality base characters found 34.88 percent. And 11.67 percent characters denoted ambiguously.

While comparing its characters with reality in drama serial Khuda Mera Bhi Hai the researcher analyzes that this play portrayed transgender very dominantly about 73 percent which is definitely a very positive step toward transgender representation. Beside that 92.30 percent characters found submissively. Although its portrayed 84.61 percent of

reality representation of transgender community but not a single character found ambiguously.

Drama serial Parizaad where Guru is actually a transgender character in this play but it gets very limited characters in this play where it represents transgender very dominantly about 24.13 percent. Although some submissive character also found which calculated 10.34 percent representation but not a single character of guru relates with real life of transgender in this play. Beside that 22.68 percent of guru (transgender) character found ambiguously.

## **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 portray 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. But in the selected dramas Alif Allah Our Insaan portray adult transgender in a complex life while facing the society in every field of life specially love and working in a very positive way. Although the researcher analyze some violence characters but its present transgender very dominantly which showed that transgender are able to do any work and love with anyone like other gender. Where the drama serial Khuda Mera Bhi Hai focusis their stories of deprived intersex children and the selected and the secluded life of khwaja Sara in general. Analysis shows that this play consist 53% psychological violence characters as compare to physical and sexual violence which portrayed rarely. Overall it represent transgender very dominantly which deliver a great message about transgender acceptances from their birth. Drama serial Parizaad which is also analyze by the researcher revolves around the story of a dark skinned college student. Analysis shows that its gives very limited characters to transgender where its represent transgender very dominantly. Although 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.

## **Recommendations**

The portrayal of violence against transgender individuals in Pakistani Urdu dramas can be a sensitive and important topic. While I don't have access to real-time information or specific recommendations for recent dramas, I can offer some general advice for seeking out sensitive portrayals of this issue:

Research dramas known for social awareness: Look for dramas that have a reputation for addressing social issues or promoting inclusivity. These shows may be more likely to handle the topic of violence against transgender individuals with sensitivity and raise awareness about the challenges they face.

The portrayal of transgender individuals in Pakistani Urdu dramas can vary significantly depending on the specific show and its creative choices. It's crucial to approach this subject matter with empathy and seek out narratives that promote understanding, acceptance, and respect for the transgender community.

The importance of responsible portrayal of violence against transgender individuals in Pakistani Urdu dramas cannot be overstated. Here are some key reasons why responsible portrayal is crucial:

**Representation and visibility:** Transgender individuals often face marginalization and invisibility in society. By portraying their experiences with sensitivity and accuracy, dramas have the power to increase visibility and challenge misconceptions, fostering a more inclusive and accepting environment.

- **Countering stereotypes:** Irresponsible portrayals can perpetuate harmful stereotypes, reinforcing societal biases and discrimination. Responsible portrayal provides an opportunity to challenge stereotypes and present diverse, nuanced representations of transgender individuals, highlighting their humanity and resilience.
- **Education and awareness:** Dramas can be powerful tools for educating the public and raising awareness about the challenges faced by transgender individuals. Responsible portrayals can shed light on the realities of violence against transgender individuals, helping to create empathy and understanding among viewers.
- **Impact on social attitudes:** Media has a significant influence on shaping social attitudes and perceptions. When dramas handle the issue of violence against transgender individuals responsibly, it can contribute to shifting societal attitudes, reducing prejudice, and promoting acceptance.
- **Empowerment and validation:** Responsible portrayal can empower transgender individuals by providing them with positive role models and validating their experiences. It can help them feel seen, heard, and represented, fostering a sense of belonging and self-worth.
- **Building bridges of empathy:** Responsible portrayal of violence against transgender individuals can evoke empathy in viewers who may have had limited exposure to transgender issues. By humanizing transgender characters and showing the impact of violence on their lives, dramas can create opportunities for empathy and bridge the gap between different communities.
- **Contributing to social change:** Media has the power to shape cultural norms and influence social change. Responsible portrayal of violence against transgender individuals can be a catalyst for meaningful dialogue, policy discussions, and collective action to address the systemic issues that perpetuate violence and discrimination.
- **In summary,** responsible portrayal of violence against transgender individuals in Pakistani Urdu dramas is vital for promoting inclusivity, challenging stereotypes, raising awareness, fostering empathy, empowering the transgender community, and contributing to positive social change. It is an opportunity to create a more equitable and accepting society where everyone's experiences and identities are respected.

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