



AIRO INTERNATIONAL RESEARCH JOURNAL
VOLUME 22, MARCH 2020
ISSN: 2320-3714

Framing of Urdu Drama Serials: From Indian Social Religious Values

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Abstract: This study analyzed the plot of Urdu drama series televised in the time of precable television (1959-1991) and post cable television (1991-2020). Since its arrival Urdu has been the only source of entertainment for the television drama. In addition to entertaining the country's audience, Urdu dramas from precable times, (1959-1991) contributed significantly to educating masses about social religion. The plots of the Urdu Precable dramas were so vivid that not only the religious values were depicted but also those values were guarded in real sense.

Introduction: The entertainment media are known as delivering not only entertainment but also mass education. The serial or opera for developing drama is the entertainment system that incorporates entertainment and education (Singhal & Rogers, 1988). This not only seeks to deliver entertainment or draw the viewers' attention for the highest TRP, but also to educate the masses. Mexico has developed the idea of social learning by drama or soap opera (Brown, Singhal, & Rogers, 1989). The Mexican Soap Opera Maria (1969), is considered to be the first series of entertainment that not only entertained but also told the Mexican people of the problems faced by the men of common interest. (Ryerson, 2008). This soap opera "Maria" trained the masses in numerous topics, including class strife, women's emancipation, rich-poor marriage. The Maria has been Latin America's most famous soap opera. Hum Log (1984-1985) was the other important series that educated the masses during the entertainment. (Smith, 2002). Hum Log also taught masses about the size of families, family planning, women's status, women's education. The Flop Show, one of Doordarshan's comedy series, is also considered to be an advocacy show for Urdu drama in India.

The drama producer Doordarshan in India focused from the beginning on the education of society. Thus, problems facing common people were illustrated not only by the Urdu dramas, but also by the public. The government allowed cable TV networks in 1991 and in that way dramas came from the State-owned Doordarshan into the hands of private media conglomerates. However, it is clear that the drama makers have failed to deal with social problems since the introduction of their cable network and concentrated more on gaining mass attention and attaining the highest rating in society. Studies also found that entertainment is segregated from education by the private media. United States media also distinguishes entertainment from the message of education. Their goal is to maximize profit and benefit even if they reach too many customers. This is because these Private Media conglomerates. Its ultimate goal is therefore to draw the attention of the masses and to lift the masses less of an interest in other issues.

Review of Literature: DD in India play a key role in mass social development before the arrival of the private TV network in India. Similarly, in both countries tele-novels or drama serials attracted big viewers.



When private media industry arrived and airwaves were freed, DD suffered tremendous losses. Not only has the decline in DD on the one hand and the increase in the usage of private TV channels for viewer maximisation on the other contributed to a shift in TV systems in both countries.(Sulehria, 2017).

Methodology: Fundamental theory (GT) is a method of research concerning theory creation that is 'dependent' on data collected and evaluated systematically. It is used to detect social relations and groups 'actions, called social processes. Glaser's and Strauss's 'Awareness of Dying' research was established in California, the United States. This is a general theory methodology based on data collected and analyzed systematically. To this reason were selected the prerequisites of Urdu television dramas from India, i.e. between 1959 and 1991 and post-cable dramas, that is between 1991 and 2020.Using the sampling technology, both pre-cable Doordarshan TV (DD) and post-cable, namely private satellite channels, were obtained by secondary sources in popular Urdu television drama series. As an analysis device the main plot or the summary of the selected Urdu drama series.

Theoretical Framework:A theoretical basis for this study was the ongoing process of desensitization theory. Theory positions shifts in the intellectual level of media content in terms of economic, political and cultural influences as well as the expectations of triviality, violence, sex and coarse linguistics. The theory shows that those who influence the media make material changes to get income and financially survive. For case you do not get financial advantages that will result in your magazines, TV networks, film studios and web sites being taken down.The theory claims that media is a result of a socio-political structure in which they function in a highly competitive socio-political capitalist climate. Impersonal variables like employment, income and recruitment generate what people see in print, movies or television. For the media producers who have not changed over the years, the bottom line is the fundamental issue. In the steep process of desenforcing theory, the trend toward further abuses of conservative standards in the mass media would continue unless there is some meaningful regulation of media content by government or organization.The theory argues that the media companies create entertainment and other material to support the mass media.

Analysis: Themes that emerged from the plot of the Urdu dramas are therefore based on the grounded theory.The pre-Cable drama arises as a social and religious topic are Inequality and women's problems, Punish and reward, Spiritual and Social Values, Mystical and psychological issues, Loving family, Selfishness and economic problems.The post-Cable drama topics are Unfaithful husband, polygamous, jealous friends and Relatives, the bad mother-in-law, Attractive widow and unlawful child, Magnetic Maids.

Discussion: Pre-cable dramas were not only entertaining, but also portrayed characters and representations that seem to be similar to our social and religious beliefs. One of their key strengths is that they force the average man to appeal to his own social-religious beliefs. Pre-cable dramas have offered a shift in popular people to consider both the macro and the micro-level issues of society. On the other hand, the drama of the post-cable era was mostly based on family issues and family problems. It seems to be more important than any other topic in society for the fight between the two sisters over a child and the evil mother in law.Pre-cable Urdu drama serials sensitize people to various social and religious problems, including feudal, land-owned, farmer and merchant, educated, untrained, police and criminal, honest and bribe, psychological problems and Jinn friendship, each and every kind of problem being



addressed. Rather, we see the static line of history nowadays that seems to have everything to do with families and couples. More troublingly, contemporary private air TV networks are strongly opposed to our cultural and social religious beliefs. We are subjected to all kinds and grades of ridiculous content in these dramas on behalf of popular culture, ranging from pregnant to abortion, from out - of-marital affairs to illegitimate children and elopements. There is no lack of even professional ties. Countless shows where a guy gets into a friend of his daughter or a girl starts a contract with her brethren and uses some kind of tricks and unfair methods to make him her partner.

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