

COMPARATIVE ANALYSIS OF PATHAN PORTRAYED IN DRAMA “MERAY HUMNASHEEN” AND IN PROSE “THE PATHAN” BY GHANI KHAN**Syeda Malaika Usman,**

MPhil English Literature, Abdul Wali Khan University Mardan.

syedamalaikausman778@gmail.com**Lubna saifulhaq,**

MPhil English Literature, Abdul Wali Khan University Mardan.

lubnakhani227@gmail.com**Sitara Farooq,**

BS English Literature, Abdul Wali Khan University Mardan.

sitarafarooqawkum@gmail.com**ABSTRACT**

This study presents a comparative analysis of the Pathan/Pashtun identity as represented in the Urdu television drama Meray Humnasheen and in the English prose The Pathan by Ghani Khan. Media representations, particularly in Pakistani dramas, frequently portray Pathans through stereotypes of illiteracy, violence, and anti-education attitudes, which diverge from cultural realities. In contrast, Ghani Khan's The Pathan offers a nuanced, insider perspective that highlights Pashtunwali values such as Melmastya, Nanawatay, Jirga, and Nang, while also critiquing colonial, political, and social distortions of Pashtun life. By contrasting the stereotyped dramatic portrayal with Ghani Khan's literary self-representation, the research examines how media production choices shape public perception, contribute to cultural misrepresentation, and obscure the historical and ethical dimensions of Pathan culture. The findings suggest that Meray Humnasheen reinforces reductionist stereotypes, whereas The Pathan provides a more authentic account of Pathan identity, ethics, and resistance. The study concludes by highlighting deficiencies in media representation and the need for culturally responsible narratives.

Keywords: Pathan Representation, Pashtun Culture, Meray Humnasheen, Ghani Khan, Stereotyping in Media.

INTRODUCTION**1.1 Background of the Study**

The arts, beliefs, and institutions of a people are all part of the culture that is shared across generations. "The manner of life for a whole civilization," as it has been said, describes what we're talking about here. Culture encompasses norms for social behavior, personal presentation, speech, ritual, and artistic expression. Since Egyptian culture was the first and most advanced, it naturally became the model for subsequent civilizations across the globe. The Aegean, Greek, and Roman civilizations all owe a debt of gratitude to Egypt for providing them with the foundations upon which they were built, and Egyptian culture has had a significant impact on many facets of western tradition. As a result, Egyptian civilization predates this time period and has had significant growth since then. The contemporary nation of Egypt is very much alive and well. It has spread to several regions and nations, including those of India, the United States, Pakistan, and many more besides. Pakistan is home to a wide variety of provincially distinct cultures, including Balochi, Sindhi, Kailash, Punjabi, and Pathan. This explains why many regions maintain distinctive cultural norms and practices. The Pathans of Khyber Pakhtunkhwa are devoted to their culture.

Various theatrical companies portray and represent Pathan, although their versions of the language ultimately diverge significantly from the authentic variety. The media's influence and function extend well beyond the realms of entertainment, information, and education; as a result, the media are essential in shaping every facet of society. They're not entertaining at all since they're stereotyping people based on factors like colour and socioeconomic status. This

method not only confuses the reality, but also convinces the general public that everything is just as it is shown in the dramas. In this study, we will examine and critique Urdu theatre' linguistic and nonverbal representations of Pashtun. Just as the Pashtun characters in the drama "Meray Humnasheen" are portrayed in a fairly stereotyped way—as being against education and loving bloodshed—these traits are also present in real life. Now that we have contrasted it with Ghani Khan's "The Pathan," we have a firm grasp on the definition of Pathan.

In order to portray the real picture of Pathan we compared this drama "Meray Hamnashen" to the prose "The Pathan" written by Ghani Khan. Poet Ghani Khan wrote in the Pashtu language in the twentieth century. Abdul Ghaffar Khan was his father (Bacha Khan). He was Khan Abdul Wali Khan's older sibling. Khan Ghani was born in the city of Hashtnagar in 1914.

His wife Roshan was a member of the Farcy caste; her father was Nawab Rustam Jang. Three children were born to them: two girls, Shandana and Zareen, and a boy, Faridun. He studied at Rabindranath Tagore's Shanti Niketan Art Academy, where he learned to appreciate art in all its forms. In addition to studying and developing technologies in the United States and England, he travelled extensively across both countries. He began his career at Takht Bhai in the sugar mills in 1933. In addition, he participated in politics, advocating on behalf of the Pathans of Northwest Pakistan. He remained locked up at facilities around the country. Most of his famous poetry collection was written during this time period. His work "The Pathan" is a work of literature. In March of 1996, he passed away.

It is his "deep combination of information about his own and other cultures, and the psychological, sensory, and religious components of existence" that sets his poetry apart from others, not his evident poetic brilliance. His works have been collected in many volumes: "Panoos", "The Panjray Chaghaar", "Palwashy", "Kullyat", and "Latoon". His best-known work, the "Panjray Chaghaar" was written during his time behind bars. "Khan Sahib" was his first novel written in Urdu, while "The Pathan" was his first renowned English work. The Sitara-e-Imtiaz was bestowed to him.

Misbah Ali Syed belongs to Sarghoda. Famous for her work on the Pakistani television drama "Tarap", she is also a novelist. It was in 2013's "Shuaa Digest" where she began her career as a writer. In the writing world, she looks up to Faiza Iftikhar as a role model. In Ali Faizan's drama "Meray Humnasheen", she penned the script. 7th Sky Entertainment is responsible for producing the show. This drama series aired on Pakistani television in the year 2022. This drama was starred by Hiba Bukhari, Ahsan Khan, and Shehzad Sheikh who were the main characters.

1.2 Statement of Research Problem

This research focuses on negative image of "Pathan" in the drama "Meray Humnasheen" with comparison to the Pathan presented by Ghani Khan in his prose "The Pathan".

1.3 Research Question

- How the way of living of Pathan portrayed in drama, match the reality?
- What stereotypical description of Pathan is portrayed in the drama 'Meray Humnasheen'?
- What is the comparison between the Pathans portrayed in the drama "Meray Humnasheen" and the prose "The Pathan"?

1.4 Research Objectives

- To describe the Pathan portrayed in drama 'Meray Humnasheen'.
- To compare the Pathan shown in drama "Meray Humnasheen" and in prose "The Pathan".
- To depict the living style of Pathan in drama with reality.
- To analyze the deficiencies of the production teams regarding Pathans and their culture and the content that they are adding in their dramas.

LITERATURE REVIEW

The comparative analysis of both works include Merlin, but they portray him differently to match modern society. Arthurian legends changed. We can relate to mediaeval heroes because “their behaviors tell us about ourselves.” Prose Merlin, a mediaeval magical narrative, appears in BBC’s Merlin. Sherman argues “show makers intended younger audience” 24 yet it’s for young and elderly. Former like classical components, literary personalities, and Old English, while later seek visual effects, “new technological alternatives for information.” The BBC wanted to highlight the Middle Ages, English History, and magic. Both “Merlin” display Merlin’s personality and sorcery, helping him survive the 15th-century source. The book and TV series underscore the universal concepts and attraction of this magician. Pasiut, K. (2021)

1967 LRW-related. 100 academics who got married in 1983 and got divorced in 1983, social divisions. In 1987, categories were created from the subjects of interviews. There are details offered here. Objected, later, Longwedlock Coding causes crucial facts to be lost (Mishler, 1986). My postdoctoral colleague overheard everything. The information being changed. “Divorce” means disunity and emptiness (Riessman, 1990). Divorce myths are perpetuated by both sexes storytelling. There are logical and “present” story patterns (orientation, complicating action, assessment, etc). Some marital stories are devoid of protagonists, problems and consequences. Unanalyzable marital discussions felt like stories (the teller, for instance laughed).

Ghani khan criticises social customs and system flaws. He mocks pseudo-intellectuals, vacuous religious leaders, and foolish, hypocritical politicians. His art suggests colonial resistance. Ghani khan likes freedom, says Sahibzada (2001). Ghani khan's poetry challenge colonialism. "The Pathan" is dedicated to Khan Abdul Ghaffar khan (Bacha khan). Reformer, anti-colonialist. In "The Pathans" last chapter, "politics," pukhtoons fight the British Raj. He fights bribery and corruption among Pukhtoons. Priests, Khans, phoney religious leaders, and academics who supported colonial practises for titles and interests are the most vulnerable Paktoons. Bacha Khan was imprisoned and tortured for teaching the Pukhtoons. Because of British crimes against pukhtoons, Ghani Khan resisted colonialism.

Afghan and Pakistani Pathans (Khyber Pukhtunkhwa). Pashtuns are the second-largest tribal group in Khyber Pukhtunkhwa, Balochistan, and Pak-Afghanistan. Modern literature labels them "militant followers" Pashtun's "active rebellion" against the British Raj and engagement in the "Afghan Soviet War" (1979-1989) formed this entrenched image. Pak terrorist actions and U.S. dron strikes have inflicted casualties in Pakistan. Colonial literature lacks Pashtun voices and counternarratives, therefore this self-defense is wrong. Pushtun Tahafuz indicates Pashtun youth aren't hostile. Badal (revenge), Badraga (safe conduct), Hujra (Pashtuns' communal sitting space), Jirga (tribe councils), Melmastya (hospitality), Nanawatay (forgiveness rule), Nang (honour). Jirga focuses on settlement, counseling, and negotiating among Pashtun tribes to address mutual conflicts, social issues, and politics. Work on ethnic problems and "Peace".

Radio, TV, cell phones, and the internet entertain and educate. Race, class, sexuality, and gender misrepresentation alters reality and makes people believe as in movies. Pashtun culture contains principles, conventions, contemplations, norms, a belief structure, behaviour, and living standards. To make movies more financially enticing, fake reality visuals were created. Young people and other nations resent how Hollywood depicts Pashtun culture. Production team and PEMRA must monitor own reality's materials and setting, independent of nature, intensity, technique, or mood. If someone rejects pashtunwali, the entire community reacts.

Rediculing code life pakhtunwali. To legitimise Americans' expanding dominance, Pashtuns are portrayed badly. Liberal democracy praises American organised violence. It was

probed Huseini's bias towards Pashtuns and his dishonesty about Pashtuns culture, which he blamed for violence and murder in the nation. The final conclusion demonstrates that westernisation and Americanization affect Pashtuns' cultural supremacy. This study analyzed that there was clear distinction between the pashtuns in modern movies and pashtuns in classical movies .

The result showed that the producers and directors portrayed the pushtuns as uncultured, especially the pushtun actresses are shown very vulgar. The results found are that pathans are more drug addicted and violent. The final result showed a negative image of pushtuns in modern movies as compared to classical movies, but had given true picture of pathan through film industry as well.

Landay's folk poetry. Folklore investigates cultures. Pashto Landay. This study underscores women's responsibilities in Landay's transmission. Landays Pathans follow "Pashtunwali" Pathans communicated with couplets. Women sing it. Women chant these couplets while awaiting spouses, children, brothers, parents, or war dead. Landay's ladies play mother, sister, daughter, and wife. Honoring mom through showing her discourse. Dad hugs his bride. Pashtuns accept enemies. Landay offers jewellery, apparel, and music. Pushtuns. Muslims help Pashtuns. Folklore has cultural importance. Labov and Waletzky's 1967 qualitative papers. 1983, I interviewed 100 divorcees as a postdoc. Due to my sociology background, I organized responses thematically (Strauss, 1987).

Tarzi and Lamb (2011) conducted a research on the perceptions and misperceptions that exists about Pashtuns. The study covered a wide range of ethnic, religious and social issues that blurs the image of Pashtuns. For the purpose to investigate the views of English speaking leaders in United States, Afghanistan Pakistan two sources were used. Interviews were conducted with 52 of these experts and officials, as a source of primary data collection. English journals, internet blogs, newspapers and articles used were 192 in number. The findings explored the Pashtuns stereotypes, religious views, lawlessness, their women and their involvement in the warfare. Moreover the study investigated the educational syllabus of Pashtun children and its aftereffects. The study was suggested to help a better understanding of Pashtuns and to form strategies and policies that will clarify their image as what a Pashtun is rather than what a Pashtun is believed to be despite all the global and regional conflicts.

Media often misrepresent cultural life. Living is so powerful in one's own world. Every relationship, life, and event changes. It's not realistic. Patriarchal culture stereotypes men and women, limiting our perspective, attitude, and conduct. In most media, particularly Pashtun media, men are dominant, aggressive, strong, and deviant who disregard self-esteem and societal conventions. Movies that depict male aggressiveness and female passivity may contribute to marital violence and women's abuse. These films promote bigotry and violence (Hansen Hansen, 1988). Dieter (1989) also found that seeing and accepting sexually explicit material was linked to sexual abuse and harassment. Pashto films promote violence, which affects viewers' life. According to such media, males naturally mistreat women, especially physically. Is this in Pashto movies? The Pashto cinema industry is criticized for not representing Pashtun culture, which is why most Pashtuns don't watch it. Supply- and demand-side factors affect the study's distance. The alarming disparity between Pashtun culture and cinematic portrayals drives such research. Communication, culture, and media influence reality. Pakistani (Pashto film industry) societal standards and ethics, which are undesirable in our area, enabled this research investigation. Obscene images, Kalashnikov culture, and heightened impatience, sexuality, hostility, and immorality on TV. There are no firings in rural areas, just rumors. However, they wish to introduce the next generation to their predecessors' vices. Based on the above, Pashto films misrepresent Pashtun culture. Impacts Youth and society respond with prejudice and stereotyping. Pashtun culture is misunderstood. Writers,

producers, and actors attack Pashtun culture, even though Pashtun are bright, responsible, and caring.

This research study carries the perception and misperception of Pathan men as violent against women in the Pakhtun culture. The current research is based on the domestic violence in Pakistan and woman is especially the victim of such violence. The study covered a wide range of violence against women and cause of such violence as poverty, illiteracy, socio economic dependency of women on men, strict ayyern of gender roles etc in Pakhtun society. For this purpose research is carried out from four different locations of Khyber Pakhtun Khwa province of Pakistan. The study examined the social and cultural environment of Pakhtun society that influence the domestic violence in men. For further study 32 interviews from male respondents; eight in each of the selected areas, on the basis of ethnicity, age and educational status was collected. The study showed that Pakhtunwali is the core of potential for the construction of violence against women and men. It answered the question that in Pakhtun society ones learns to be aggressive in order to dominate and control and in this way aggression is expressed through violence against women. It argued that the lack of domestic violence laws and absence of competent justice system provide the prepatrators with considerable impunity.

This research carried out a study to investigate the conflict faced by the Pashtun inhabitants in the face of Pashtun borderland. The study aimed to represent the problems caused by this conflict that is continued in the area. This conflict occupied the whole area of Pakhtuns and is going to many areas of Pathan society. While some researchers have made attempts to reconcile this conflict between them. The study aimed to represent how the conflict changed the Pakhtun culture and its cultural aspects like its system of Jirga, Hujra and many more. Field data is collected from Pakistani tribal areas of Pakhtuns and the inhabitants of that area were interviewed and observed. The study found that under the influence of many ideologies have influenced the life of many Pakhtuns in Pakistan.

This study aims to explore that how Pakistani projects and state making practices disturbs the Pashtun language and culture. The study aims at investigating how the Pashtun respond to these cultural and linguistic disturbance. The theoretical background based on two Pashtun areas in Pakistan named as FATA and Swat. The data is collected from 32 interviews and many Pashtun users. The study explains the two aspects that disturbs the Pakhtun culture and language. Firstly, it investigates that how the state and educational institutions tried to eliminate the Pashto language and influences the Urdu language. Secondly, it investigates that how the state social cultural and traditions disturbs the social, cultural and economy of Pakhtuns. The study analyzed that despite all these practices Pakhtun have preserved their ethnic cultural and linguistic heritage. They saved themselves as well as their culture by reintroducing their cultural institutions and practicing them continually in order to fulfilled the disturbance caused by the Pakistani state. Shortly, this discussion is drawn between the power of Pashtun and Pakistani state at multiple point of contact. By doing so, it is found that how the Pakistani state disturbs the Pakhtun culture and how the Pakhtun focuses on their cultural reinventions and struggle for the preservance of their culture against the4 state that denies their cultural resources.

The subject of this study is a comparison between the portrayals of Pashtun in traditional (pre-1985) and contemporary (post-2000) films made in the Pashtu language and those found in Pashtun literature. Evaluation of the content of Pashtu language films is carried out using a descriptive case study, qualitative content analysis, and comparative semiotic analysis. The semiotics model developed by Pierce makes a comparison between 80 positive main characters from the sample and Pashtun literature. Twenty of these characters are from ancient Pashtu films, while the other ten come from more modern films. 96% of Pashtuns in classic film are portrayed in the same way as they are in "Pashtunwali" and Pashtun literature,

however 52.25 % of those in modern Pashto language are not portrayed in the same fashion. However, Pashtun literature and movies depict Pashtuns in a variety of diverse ways. The female actors in contemporary films made in the Pashtu language are objectified, and the films make use of seductive dance and music to insult the Pashtun people. As a result, films in the Pashtu language provide a more accurate portrayal of Pashtuns.

Pashtun males' perspectives on women's responsibilities and girls' education are the focus of this research. Following a modified two-round Delphi experiment, in-depth qualitative interviews were performed with Pashtun males from a wide range of backgrounds, including members of religious and political organisations. Pashtunwali (tribal code) and rigid religious interpretations, as shown by the interviews, continue to have a major influence on women's social status and, therefore, their access to education. It has been shown that religious, cultural, and political biases all have a role in shaping men's views on women's societal participation, even if these views are at odds with one another. Nonetheless, the research found that these taboos and traditions are not followed with the same zeal in the cities and the plains as they are in the countryside and among the tribes. To begin, it's crucial to grasp what exactly men value. This research shows that a comprehensive strategy is necessary to combat prejudice based on gender. Although men's perspectives should be sought out and respected, this does not imply that women's autonomy should be downplayed. Instead, it's an admission that equal male and female effort is required to bring about social equality.

RESEARCH METHODOLOGY

3.1. Research Technique

In this research the researchers followed the comparative analysis in which they compared the Pathan represented in two different literary works; in drama “Meray Humnasheen” and in prose ‘The Pathan’’. They compared the similarities and differences between the Pathan depicted in both the works. They compared the Pathan depicted in drama with the reality and they also highlighted the negative aspects depicted in drama regarding Pathan.

3.2. Data Collection

The data was collected through secondary source of data. The tools were observation, articles, short stories, movies, real life interviews, drama industries, novel, book “The Pathan’’. With the help of these different sources the researchers collected their data and analyzed the reasons of negative depiction of Pathan on social media.

3.3. Theoretical Framework

In this research the researchers applied the theory of comparative analysis on their research to compare both the literary works. This analysis was used to analyze the contrast and comparison between the Pathan depicted in both the works.

DISCUSSION

4.1 Way of Living of Pathan Portrayed In Drama Matching The Reality

The Pathan culture is renowned for its many centuries-old customs, warm hospitality, and complex tribal hierarchy. The representation of Pathan culture might be different based on the viewpoint of the writer and the message that is being conveyed. There is a possibility that the culture of the Pathan people is portrayed appropriately in certain plays, while others may depend on stereotypes or misrepresentations.

It is essential to keep in mind that Pathan culture is multifaceted and varied, and that it is impossible to provide a fair portrayal of the culture using a single example. In addition, the Pathan way of life may vary greatly from one location to another, based not only on religion but also on socioeconomic standing. It is crucial to take into account the cultural and historical background and refrain from generalisation while evaluating the veracity of the representation

of Pathan culture in Urdu plays. It is also crucial to examine Pathan sources and get Pathans' opinions in order to comprehend their viewpoint on the subject.

In a similar manner, the Pathan people and their culture are portrayed in the play "Meray Humnasheen," however the portrayal is not entirely accurate to the actual culture. The area known as "Sawat" is home to the Pathan family that is featured in this play. This play portrays the culture, traditions, and essence of what it is to be Pathan; nevertheless, after seeing it, a Pathan feels obligated to critique it since only a Pathan can differentiate between what is represented and what is reality.

4.1.1 Scene 1

A conflict between two families serves as the catalyst for the beginning of the drama. This demonstrates that Pathan people have a violent streak and that they enjoy causing bloodshed, but in reality, Pathan are known for being peaceful people. However, if someone disturbs or attacks their loved ones, then they will fight and compete with the other tribe, and fighting bravely is not the same thing as causing bloodshed or being violent. Yet Pathan are also famed for their *Jirga System*, so how can the drama business depict them as violent beings? Pathan prefer to handle their conflicts via dialogue in *Jirga*, where the elders make the appropriate choice for them, rather than picking up weapons to settle their differences.

4.1.2 Scene 2

The next subject that will be discussed in this play is the clothing worn by Pathan people. Because in many scenes it is noted that the dressing of *Darakhzai*; wearing *qameez* of short size with *patyala shalwar*, while in reality Pathan men wore proper shirt loose in size till knees and simple *shalwar* known as *Goor Shalwar*, in which they look sober. The producer has mixed the dressing style of Pathan with that of Punjabi.

4.1.3 Scene 3

In the drama, the home of *Khajistah*, which is in Sawat and is situated on mountains, on its veranda, we find firearms adorned on the wall, which reflect strong Pathan culture. Nevertheless, it is presenting a bad picture of Pathan people, namely that they just play with guns, which is opposite to reality.

4.1.4 Scene 4

The writer attempted to capture the Pathan way of life in this drama, but it is clear that he did not do enough research on actual Pathans since many of the situations run counter to what Pathan life is like in fact. Here, the notion of vengeance—referred to as *Swara* in Pashto—is shown. The idea of *swara* is essentially a Pathan ritual in which two rival families swap girls to end their conflict. The receiving family then choose whether to accept the girl or to grant their enemies forgiveness. Yet in drama, it is shown in a way that is entirely at odds with reality; as a result, viewers can only denigrate Pathan culture. Here is an example from a real family: Several years ago, when one of the *Syed's* family sons was shot by someone, the elders in *Jirga* decided that the conflict should cease when the guilty family gave their daughters. Two young girls were therefore handed to *Syed's* family, and the wounded person's mother respectfully returned the children to their house while also giving them presents.

4.1.5 Scene 5

It is possible to see that the daughters and girls of Pathan society are fond of education and that they have the guts to achieve their goals. This drama is based on the struggle of a woman to become a doctor, the way that *Khajistah* struggles for herself to get education, she is very talented and in reality it can be seen that the daughters and girls of Pathan society are intelligent and fond of education

4.1.6 Scene 6

Due to the fact that Pathans from various areas speak distinct dialects. There are two varieties of dialect, one of which is gentle and the other of which is rough. The inhabitants of

Sawat speak a dialect, however it is not as severe as it is portrayed to be in the show. It is true that certain Pathans have a strong accent because of the harsh nature of their language, however the accents of individuals who speak *Khajistah*, *Darakhzai*, *Shanzai*, and *Sanober* are not comparable to the accent of speakers of Sawat.

4.1.7 Scene 7

Due to the fact that *Khajistah* never had a parent, she was raised by her uncle and aunt. They love her more than their own boys, which is similar to the way a father loves his daughter and caters to both her and her desires. They love her more than their own sons.

4.1.8 Scene 8

The primary focus of the play is on the education of a woman who comes from a Pathan family; however, several Pathan characters are portrayed as being opposed to the idea of educating women. As a result, the author demonstrates that Pathans are against educating women and consider them to be of lower status than men. The author also demonstrates how family men give precedence to the conversations of villagers, don't allow their daughters to have an education, and consider it a source of shame to do so. Many believe that if their daughters leave the house to pursue an education, they would be deceived by the hypocritical residents of the city, despite the fact that the truth is quite the reverse. Pathan families urge their daughters to pursue the highest education possible, and the daughters' dads provide support and guidance at every stage of life.

4.1.9 Scene 9

She is the most lovely and unbiased character, *Safoora*; she is the one who constantly looks out for the members of the family and works hard to keep the tie strong between them. It is analogous to the aunts and grandmothers who live in Pathan homes and play an important part in the strengthening of the ties that bind the various members of the family to one another.

4.1.10 Scene 10

The second thing that irritates is when *Khajistah* gets admitted in city college and then she starts taking off her *chaddar*. The *chaddar* is the most important aspect of Pathan culture. When she lived in the countryside, she wore it, but now that she lives in the city, she just wears a *dupatta* to cover her head, which is not accurate to the culture. In point of fact, it can be noticed that those Pathan females who accept admissions in other cities continue to wear their *parda* and also hide their faces throughout the hours that they spend in college, even if there are male lecturers or male students enrolled in their institution or class. This is another aspect of drama that does not correspond to reality.

4.1.11 Scene 11

After taking the oath, *Hassan* and *Khajista* get into a fight, and *Khajistah's* angry shouting at *Hassan* exemplifies the illiterate speech patterns typical of Pathans in drama, but in real life, if such a fight were to break out between a male and female Pathan student, she would calmly change her behavior without saying a word.

4.1.12 Scene 12

The author of the play had degraded Pathan in many different ways, and he had also depicted Pathan at educational institutions in a manner that was contrary to reality. The play demonstrates how people demean and criticize Pathan people based on their class and geography, despite the fact that these individuals are unaware of the potential that Pathan people possess. In actuality, however, things are a little bit different; in real life, Pathan students are applauded for their brains and ability, and they are not scrutinized in the same way as they are in the play.

4.1.13 Scene 13

Even among Pathans, Punjabis, and members of other ethnic groups, not everyone has received an education. And why is it that only Pathan speakers are portrayed as being rude in

educational institutions? As *Darakhzai's* behavior in the girls hostel shows, Pathan men are ill mannered, and they don't know how to talk to someone; however, the reality is the opposite of this, because in Pathans it does not depend on education rather than Pathans give respect to others and talk humbly to them; instead, he is illiterate, but he knows ethics and the way how to talk to a female.

4.1.14 Scene 14

While *Darakhzai* is *Khajistah's* fiancé, he never expresses his affection for her and instead keeps his affections buried deep inside his heart for her. The method in which they make fun of one another as well as the way in which they live together and eat together on one *Dastar Khwan*. All of these things demonstrate the genuine life of Pathans and how they coexist with love and care towards one another.

4.1.15 Scene 15

The second thing that was noticed by the researcher about this drama was the crude language that the male characters used when they were talking to the female characters. When *Daji* is speaking to *Safoora* about *Amroz* and *Shanzai* and their kids, such that conversations utilise obscene phrasing, but in real life men never talk to females in such an attitude and using such words.

4.2 Stereotypical Description of Pathans Portrayed in the Drama ‘Meray Humnasheen’?

Pashtuns have their ethnic organization that is mainly observed in Afghanistan and Pakistan. They have a wealthy cultural heritage and a complex history, but the media regularly portrays them in a bad light, linking them to terrorism and violence.

The issue of misrepresentation of Pashtuns in Urdu dramas has been trouble within the Pakistani amusement industry. Pashtuns are a wonderful ethnic group with their own language, way of life, and traditions, however they are regularly portrayed inaccurately and negatively in Urdu dramas.

In some dramas, Pashtun characters are depicted as tough fiercely loyal to their customs and traditions. They may be regularly shown as brave and unafraid to take risks to defend their families or groups. however, they also can be portrayed as warm-headed and short to anger, at risk of violence or revenge, and disrespectful towards women.

The media often fails to acknowledge the diversity in the Pashtun community. Pashtuns come from specific social, economic, and political backgrounds and have specific views and reports. Portraying them as a monolithic organization this is uniformly violent and harmful.

Within the identical manner one of the Urdu drama “Mere Hamnasheen” is referred to for the very wrong portrayal of pashtuns culture. First scene begin from the flashback of gunfiring scene and the bloodshed. *Khajista's* father (*Dilawar khan*) is shot from the opposite facet within the woods by means of his cousin. A glance of enomisity is seen on the very start ,but its not necessarily real that every pathan had enemosity. But if a person try to attack their lady's land or wealth pathan combat bravely against that.

Second scene begins from *khajasta's* *bhabi* (*Shanzai*) who is delivered as *Swara* and is shown to be no longer treated desirable via her husband (*khajista's* cousin *Amroz* known as *Lala* with the aid of her and is look upon as a small sister by way of him). Her *Lala* is shown impolite to his wife due to the fact she is not married conventionally however as a given away girl (*swara*) of *khajista's* father's murder. Right here in this scene *swara* is portrayed negatively. Actually *Swara* is a traditional custom in Pashtun way of life that includes gifting away a younger woman or girl, normally as a way to remedy a dispute among two households or tribes.

Swara is considered a form of forced marriage and is actually confirmed negatively via media. It is a lifestyle of solving a warfare of committing murder of anybody. It is the manner

bringing a stop to a dispute and making appropriate relation and friendship between two families. It is also a good way of punishing the family of a murderer and as Pathans are very sensitive for their female's honor so by means of demanding for their honor in return of a homicide keeps human beings of such network away from committing sins like homicide.

In another scene *Khajista* who talked along with her mother about home chores deny the simple duty of a women that is to attend the food and clothes and many others of their male members. *Khajista* denied this aspect through committing that girl is constantly concerned approximately their male participants. But in Pathan way of life lady's first and basic duty is to study and perform their home chores and convey their personal duty of serving men. Her dialogues depicts Pathans that man did not do anything except eating and been served by women which is not true.

Inside the identical manner any other tradition is prevented by showing the head to head conferences and working of an engaged couple with each other which is exactly forbidden in Pathan tradition. In many scenes *Khajista* and her cousin to whom she were engaged from her childhood are seen together. They have no restrictions of meeting and interacting each other. Pathan girls who had been engaged to a boy of her family, when reach to her puberty age is strictly forbid not to meet or come before her fiancé.

In drama, Pathans are portrayed as being uncultured and impolite in an effort to spread a bad reputation throughout the world. The rich culture of the Pathans, does not encourage them to engage in destructive, conservative, or harmful behavior. For example in one of the scene of drama when *Khajista's* roommate called her "*Yaar*", she scold her not to call her that name because it was considered awful in her culture. Pathans are well known for having a prosperous culture that emphasizes close family ties, reverence for elders, a disciplined way of living, and a morally upright way of life that endures for a very long time.

Although inaccurately depicted, a *Jirga* scene can be seen in this drama. *Darakhzai* is portrayed as an impetuous young man who constantly speaks loudly and rudely before his elder brother and his grandfather, despite the fact in Pathan societies, elders make decisions during *Jirga*, and younger people listen and obey them silently. So, as usual, he starts a fight and tries to use his gun to settle the dispute, despite the fact that *Jirga* is a peaceful method of doing so. As opposed to in dramas, guns are not used for minor issues.

Pathan man with few words but great worth. Particularly when speaking to women, he avoids using vulgar language. A talkative young man, *Darakhzai* frequently expresses himself illogically do not know how to treat women. Pathan women are respectful and do not shout in front of their husbands, which is not a sign of oppression but rather a feature of the relationship between male and female, such as father and daughter, sister and brother, wife and husband, etc.

In contrast to *Hadi's* family, which is highly educated and practically modern, *Khajista's* family is depicted as being illiterate and unaware of the value of a medical education. In comparison to her aunt and *Bhabi*, *Khajista's Lala* is not as educated. *Darakhzai* is also depicted as a difficult matric pass man and did not like receiving higher education. While the *Hadi* family is depicted as a medical family with a unique culture and language. They primarily speak in English and are extremely civilized, in contrast to *Khajista's* family, who are depicted as speaking with a harsh Urdu accent with a *Pashtu* influence, demonstrating their uncivilization.

Young men are not allowed to proclaim their feelings for a female, their wife, or their fiancé in front of their elders in Pathan society since doing so is seen as disrespectful and bold. But these situations are repeatedly depicted in drama, displaying *Darakhzai's* love, possessiveness, and concern for *Khajista* before *Lala*, *Daji* (grand father *Saif Khan*), and her

mother, which is the bold image of Pathan culture. Pathan men love their female spouses, but they never say this to others; instead, they only demonstrate it by their behaviour.

Another misunderstanding that is propagated through drama is that Pathan men are domineering and in charge of their female subjects. Men are more dominating since they are responsible for supplying women with shelter, protection, and other necessities, which makes them preferred in decisions that are significant. As female are emotional and sometime can decide emotionally about any important decision, while men think logically and can decide in a stable manner what to do and not to do that is why men are preferred in making decision.

Women are given domestic responsibilities such as caring for their children, cooking, washing clothes, and other household chores, while men are in charge of outside affairs such as financial management, shelter provision, and other related tasks. By virtue of culture, both have been given important roles.

The false Pathan accent they use is another issue. She speaks with a harsh accent and alters her voice when speaking because her accent makes her sound so bad. In contrast to *Khajasta*, Pathan women speak gently and quietly. *Khajista*'s speak in a very artificial and awful accent. In the drama, most of the characters have incredibly distinct accents. You must represent the local culture accurately if you wish to display a certain culture. There is no way that Pathans could have such a hideous accent.

4.3 Comparison Between The Pathan Portrayal In The Drama Meray Humnasheen And The Prose "THE PATHAN."

Pathan culture is based on the Pashtun customs, Pashtu speaking and as well as Pashtun dress. Pathan culture is famous for its traditional dress, art, music and storytelling. Ghani khan is a Pashtu language writer and poet who in his famous book "The Pathan" portrayed the Pathan in a very appreciative manner. He also gave both good and bad aspects of Pathan culture in his book. According to Ghani khan; it is difficult to talk about Pathan as they are the combination of both good and bad. They are tender heart but at the same time they are neither so sweet that one swallow them nor too bad that one throw them from mouth. The violent nature, strong body and tender heart of Pathan make him ideal for poetry and Pathan society. Pathan has rigid face but have soft eyes and does not want someone see his eyes weep for his wife. He keeps his love for his wife hidden in his heart and does not easily reveals it to anyone. Likewise Pathan is always pure; kind hearted does not want to come out from his rigid Pathan shell as it is against his honor.

Similarly Pathan does not think of love without marriage. If by mistake he does the same then he pays in the form of given a girl from his family and suffers for his whole life .He even shot the lover of his daughter and feel proud of this act. Pathan is simple unlike others even he cannot afford luxury and comfortable life but he can afford the cartridge for himself. . If we look at the Pathan folk songs , fairy tales ,the tragic incidents , their customs ,traditions and laws , the duels, dacoits so we my easily know about the Pathan power. When it comes to the Pathan beliefs about priest, magic and charms so we can easily know about his darkness of heart. Ghani khan in his book "The Pathan" gives an insight of the Pathan living in the valley of *Dir*. He is of medium height, his hairs are oiled, curly and his teeth are colored with walnut bark .He has to wear red cloth around his head like a crown on his head and consider himself a khan of his valley. He is the son of Pathan tribe who never feels frightened of fight, always laughs and sings during these tough conditions. He soon dies in this fight as a brave and courageous man and will be remembered a strong Pathan of his tribe but this Pathan is represented as a positive figure of Pathan tribe. Overall Pathan is unique in his whole life

The Punjab dominant drama industry seems unable to do justice in portraying Pathan image through the characters because they know nothing about Pathan culture. They just change Pathan Urdu accent, put guns on the shoulder of their characters. Social media user's

and Urdu drama producers use dramas repeatedly misinterpreting Pathan culture and represented *Pakhtun* as illiterate and terrorists in the society. In this way they spoil the reputation of *Pakhtun* tribes in the society

“Meray Humnasheen” is a Pakistani Television drama series by Misbah Ali Syed, directed by Ali Faizan and produced by Abdullah kadwani and Asad Quraishi. The series stars are Hiba bukhari, Ahsen khan, Shehzad Sheikh and Syed Jibran. It revolves around the journey of an orphan girl who is a future doctor. Her aim is clear from her becoming doctor because her parents suffer a lot and at last she loses her because of unavailability of medical care. The drama is appreciated for its storyline but at the same time it is criticized for the stereotypical or negative portrayal Pakhtun and their culture. The story of the drama highlights the old traditions of tribal areas of Pakistan. .This drama is totally against the norms of Pakhtun culture because such type of norms and Pakhtun families have never seen in Pakhtun culture even the Pakhtun are unaware of such typical stuffs.

This drama is based on the story of the northern tribal areas of Pakistan. One of the main female characters belonging to Pathan culture is *Khajista*. Hiba Bukhari is playing the role of *Khajista* in the drama “Meray Humnasheen”. She is a smart, intelligent and courageous girl who belongs to a traditional family comes from mountainous area. She is engaged to a young Pathan boy named as *Darakhzai* who is always against the women education. Ahsen khan is playing the role of *Darakhzai* who is very rigid and rude and he does not want *Khajista* to go for higher education especially coeducation due to his backward thinking. He is aggressive and behaves arrogant in the whole drama as he always feels insecure about his fiancé. Through the character of *Darakhzai* in the drama, he is shown a pure Pathan man. He is an illiterate and arrogant man of tribal area who is always against woman education as he considers it against *Ghairat*. He pays no respect to anything comes out of a woman’s mouth and all the time carries gun on his shoulder to protect his honor. Through the character of *Darakhzai*, it is shown that Pathan men are always against women education. The Pathan man is shown with these characteristics for the sac of entertainment to the viewers by the producers.

In comparison to the drama if we talk about the Pathan; their identity, values, rights, beliefs and their ethnicity then the sketch which is drawn by Ghani khan in his famous book, “The Pathan” is quite different and opposite to the image shown by the producers through the dramas and film industry. Social media also spoiled the Pathan image by portraying it totally opposite to the real Pathan culture

Khajista Dilawar Khan is engaged to her cousin *Darakhzai* who is somewhat arrogant, does not like *Khajista*’s further education but he loves her deeply. *Khajista* is not agreeing at this engagement as she considers him illiterate and uneducated man. At the permission of their elders she moves to city for medical study. Here she comes into contact with a city bright boy called *Hadi*. As he is the student of medical college so more importance is given to him as compared to *Darakhzai* as he is uneducated and arrogant man from tribal area. On the contrast *Hadi* is playing the role of hero of the drama as he is more educated and have a bright future. Urdu drama Producers contradict with the real Pathan as they shown *Khajista* more attracted towards *Hadi* as he is from a well off and educated family and having dashing personality. In comparison Pathan women always remain honest and loyal to their men. Ghani Khan in “The Pathan” draw the true picture of Pathan women that Pathan women cannot even think of another man in their whole life once they got engaged to someone. If we come to “The Pathan” by Ghani khan there is present great contrast between them as Pathan women always feels proud of their male and tells the stories of their elders to her children but in the drama Pathan girl *Khajista* hate her old traditions of elders and she does not like her fiancé *Darakhzai* as he all the time carry rifle on his shoulder and follow his old traditions. Pathan woman always

remain honest to their man as this is the Pathan culture but Pathan women are portrayed opposite to the real Pathan women.

There is much contrast present in the drama “Meray Humnasheen” and in the reality regarding Pathan perception and misperceptions. According to Ghani Khan it is the norms, custom, tradition of Pathan culture that their woman should remain inside home but she come out from their home for education, job or some specific purposes so they should take Hijab as it is the custom of Pathan culture that transfers and goes from elders to their offspring’s without any change from one generation to another. But in the drama when *Khajista* moves to city for medical study then she do not care about her *Hijab* which is the great honor of Pathan woman. This is the biggest contrast shown by the Urdu drama producers. If *Khajista* is from pure tribal Pathan then she must take care about her *Hijab*. She even do not take care about her when comes into contact with the class boys as she studying from the medical college where male and female study together. In the drama when *Darakhzai*, her cousin and fiancé does not allow her for studying in co-education so she contradicts him and insists for further education from the same college. These is the great contrast between the Pathan presented in the Drama and in the reality as Pathan women always do which their elders and male authority choses for them as they have keen insight into society. Urdu drama industry just shows the negative sides of Pathan to the viewers to show them as the Pathan are the suppresser of women. Later in preceding episodes *Khajista* also feels the same for *Hadi* and the writer gives a happy ending to the drama by reuniting both of hero and heroine and contradict with the Pathan women. In reality Pathan women always remain loyal to their men. Pathan women spent their whole life for one person. According to the prose “The Pathan” by Ghani Khan Pathan women always pays respect to their honor. Due to the above comparison drawn the between Pathan shown in the drama “Meray Humnasheen” and the prose “The pathan”. It is conclude that social media and Urdu drama producers portrayed Pathan much alliterate and arrogant nation in the world cultures. Likewise they amuse Pathan culture by portraying it oppositely to the real Pathan culture.

CONCLUSION

After looking at the three distinct aspects—drama “Meray Humnasheen”, the literary work “The Pathan”, and reality—in which Pathan is depicted, we came to the following conclusion: The term “Pathan” is depicted in a variety of unique ways by each of the three pillars; hence, the comparison of Pathan to the aforementioned categories served as the primary focus of the study conducted. As one studies the Pathan language and culture in depth, it is inevitable that one would fall in love with the people, their traditions, and their beliefs. The Pathans are very pure people who are terrified of the colours of modern life. As a result, they safeguard their females by not sending them to cities. Yet, society portrays this as the Pathan establishing limits for their ladies.

The author Misbah Syed does not understand the true significance of the term “Pathan.” What exactly is Pathan? What are their core beliefs, what does their way of life look like, and how do they ensure that their traditions and practices are preserved? The play “Meray Humnasheen” depicts a number of Pathan cultural practices, however they do not reflect those of the actual Pathan community.

Since the drama companies have little information of Pathan culture, the norms of Pathan society are portrayed adversely in their productions, which is why the general public believes Pathan to be the most aggressive tribe. It’s all due to the misleading portrayal of the situation in things like plays and movies, among other things.

RECOMMENDATIONS

After reviewing this research, the researchers advise that the producers and writers first learn as much as they can about the culture that will be portrayed in their drama. Once they are

sufficiently familiar with the dress, family, living arrangement, and other norms of that culture, they will have a strong command to present it in a clear and accurate manner. By doing this, the viewers will also learn about the true significance of that culture.

REFERENCES

- Ahmed, M. S. (2017). Pukhtunwali and its Depiction in Pakistani Advertising. *FWU Journal of Social Sciences*, 11 (2), 181-190.
- Ishaq, R., Manawar, R., & Anwar, M. N. The Portrayal of Pashtun Culture in Pakistani Urdu movies.
- Khan, W. A., & Afsar, A. (2018). Critique of Representation of Pashtuns and their Cultural Values in Khalid Hosseini's *The Kite Runner*. *Dialogue (Pakistani)*, 13 (4).
- Pasiut, K. (2021). Merlin the magician: a comparative analysis of the figure of Merlin in the mediaeval romance "Prose Merlin" and its televisual adaptation BBC "Merlin" (2008).
- Rahimi, F. (2017). Landay as the Voice of Pashtun Women's Passion and Social Life. *Journal of Research Initiatives*, 2(3), 10.
- Riessman, C. K. (1997). A short story about long stories. *Journal of Narrative and Life History*, 7(1-4), 155-158.
- Shah, M. A. (2018). The Portrayal of Pashtuns in Pashtu Language Movies: A Comparative Analysis of the Content of Classical and Modern Pashtun Films with Pashtun Literature. *J Mass Communicate Journalism*, 8(382), 2.
- Tarzi, A., & Lamb, R. D. (2011). *Measuring perceptions about the Pashtun people*. Washington, DC: Center for Strategic and International Studies.
- Yousaf, F. (2019). Pakistan's "tribal" Pashtuns, their "violent" representation, and the Pashtun Tahafuz movement. *Saga open*, 9 (1), 2158244019829546.
- Yousafzai, G., & Khan, A. (2017). Colonial and Anticolonial Discourse in *A Passage to India: The Textual and Contextual Analysis of Urdu and Hindi Terms*. *Peshawar University Teachers Association Journal*, 24.