



Investigating Misogynistic Themes in Modern Dramas: A Case Study of Pakistani Drama Noor Jahan

Rimsha Akram

Bahauddin Zakariya University,
PAKISTAN

*** Corresponding author:**

Rimsha Akram, Bahauddin Zakariya University, PAKISTAN. ✉ rimshaakram528@gmail.com

Article Info

Article history:

Received: June 16, 2025

Revised: August 07, 2025

Accepted: August 08, 2025

Keywords:

Feminism

Gender stereotypes

Media discourse

Misogyny

Patriarchy

Abstract

Background of the Study: Television dramas significantly shape public perception, particularly in gender-related issues. In South Asian contexts, media often promotes patriarchal values by repeatedly portraying women in submissive and marginalized roles.

Aims and Scope of the Paper: This study investigates the misogynistic themes embedded in the modern Pakistani television drama *Noor Jahan*. It focuses not only on male dominance but also explores matriarchal misogyny, where women themselves contribute to the oppression of other women.

Methods: Adopting a qualitative research approach, this study applies Sara Mills' Feminist Stylistics (1995) to analyze selected episodes of *Noor Jahan*. Through thematic and linguistic analysis of dialogues, the study identifies power imbalances and gender bias reinforced through language.

Results: Findings reveal that misogyny is perpetuated not only by male characters but also by female ones, especially the antagonist, Noor Jahan. Women are portrayed as limited to domestic roles and often shown as burdens or sources of dishonor. Linguistic choices such as "kam zaat aurat" and "main ek kaneez hoon" reflect deep-rooted gender discrimination.

Conclusion: Media, especially television, plays a critical role in reinforcing or challenging societal norms. The drama *Noor Jahan* reinforces negative gender roles, which may influence youth perceptions. There is a pressing need for media to shift its narrative highlighting women's strength, independence, and diverse roles in society.

To cite this article: Akram Rimsha. (2025). Investigating Misogynistic Themes in Modern Dramas: A Case Study of Pakistani Drama Noor Jahan. *Journal of English Language and Applied Linguistics*, 1(1), 33-42. <https://doi.org/10.58723/jaiela.v1i1.13>

This article is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/) ©2025 by author/s

INTRODUCTION

Social media and television dramas play a crucial role in shaping public perception and social attitudes. It not only entertains the audience but also reinforces societal norms. Many deeply rooted societal values stem from media representations. Television dramas serve primarily as a form of entertainment by offering captivating narratives, familiar characters, and emotionally charged scenes that capture audience interest. Beyond their commercial appeal, these dramas also carry out a range of subtle functions (Imran et al., 2024). The long-term and continuous portrayal of certain ideas normalizes these practices and reinforces them. In Asian television series, gender inequality and misogyny are among the central themes conveyed through social media. Almost 80% of Pakistani and Indian dramas are based on narratives that depict domestic issues and reinforce gender stereotypes, further strengthening patriarchal values. Despite societal modernization, contemporary media continues to portray gender-biased narratives in which women are depicted as inferior to men. In Pakistani cinema, gender representations are shaped through films, promotional posters, and other visual media (Iftikhar, 2024). In television dramas, men are portrayed as power-holding figures, while women are marginalized. Women are commonly shown performing domestic chores, seeking male approval, or engaging in manipulative behavior to gain attention. This type of

representation limits the perception of younger generations, who are highly dependent on media and are strongly influenced by what is portrayed on screen (Rawan & Amjad, 2023).

Gender stereotypes refer to commonly accepted assumptions regarding the traits, behaviors, attitudes, and social roles associated with women and men (Endendijk & Groeneveld, 2013). In our society, it is a strong belief that men are superior and they are power holding entity. They are bread winner and also the owner of women. Women are considered to be properties that are owned by the men to whom they are associated. While women are objectified and their roles in society are already decided and they cannot work outside the boundaries drawn by the society (Ellemers, 2018).

Misogyny refers to a deep-rooted prejudice against women, which is manifested through social and cultural discrimination. Women are considered to be submissive and marginalized. Our media portrays misogyny and not only portrays but also justifies it through different means. Literature also glorifies male control reinforces and reinforces gender discrimination (Bennett, 1991). From the perspective of gender-based violence, misogyny shows a strong positive correlation, as its manifestations are directed exclusively toward women and are more prevalent in patriarchal societies. The connection between misogyny and violence against women is causal in nature deep-seated hatred harbored by misogynistic individuals often leads to harmful behaviors that result in both physical and psychological abuse toward women (Nyoman et al., 2021).

Patriarchy is a social system in which men hold power, dominate societal structures, and lead major aspects of life. According to feminist theory, societies with more deeply ingrained patriarchal values tend to exhibit a higher prevalence of male dominance over women (Sultana, 2010). Within this framework, men are considered privileged while women are viewed as subordinate. A patriarchal society functions as a hierarchical system where men occupy the top tier in decision-making, while women are relegated to lower positions with limited societal roles. These patriarchal values are continually reinforced through media portrayals. Most Pakistani and Indian dramas reflect such themes, further normalizing and amplifying patriarchal ideologies in society. In patriarchal families, acts of violence against women are frequently seen as acceptable and are rationalized as a way to uphold male authority and control (Afrizal et al., 2025). Moreover, women are frequently discouraged from engaging in demanding tasks because they are often perceived as less capable than men (Ashraf, 2024). Such discriminatory practices undermine women's professional performance by diminishing their self-confidence, as many women come to believe they lack the necessary skills and competence to succeed in leadership roles (Heilman, 2012).

Feminism is a school of thought that upholds the belief that women and men deserve equal rights in political, social, sexual, intellectual, and economic spheres. It encompasses movements, theories, philosophies, and various efforts aimed at addressing gender equality, with the primary goal of achieving justice for women. The primary goal of feminism is to promote gender balance and interaction. The movement began in the 1890s, driven by concerns that women and men were entering into unequal relationships within society. Closely linked to the theory of gender equality, feminism seeks to strengthen and protect women's rights (Wibowo et al., 2022). According to feminist, women have equal rights as men and women can do same jobs as men do. They also advocate the equal position of women in society as men and they are not less than men in any way. Feminist framework plays a very important role in this study. This research aims to address the following question:

1. What are misogynistic themes portrayed in drama "Noor Jahan"?
2. What are linguistic choices in the drama that represent gender discrimination in the drama?

Significance of the Study:

Social media has a long-lasting impact on people's mindset and is one of the key factors that shape or influence audience perceptions. Language serves as the primary tool of communication, and this study examines how language reflects and reinforces gender bias. Specifically, it investigates misogynistic themes present in modern television dramas. The findings aim to contribute to existing research in media studies and feminist discourse, providing insights for future scholarly work.

Moreover, this study encourages critical reflection on how gender hierarchies shape societal structures and how women's rights are often undermined through media representations.

Delimitations of the Study:

Modern drama Noor Jahan has been selected for the Study in order to represent the contemporary Asian media. This drama is a true representation of typical gender stereotypes and the power imbalance that happens due to gender hierarchies. The study is limited to Misogynistic analysis by looking at themes and linguistic choices.

Literature Review:

Most of our actions are reflections of what is portrayed on screen. Contemporary media, especially Asian television dramas, often portray and reinforce gender stereotypes and bias. These dramas frequently depict women's roles as predefined and limited. Women are rarely shown excelling in professional domains; instead, they are primarily associated with domestic chores and cooking. According to [Zulfiqar et al., \(2023\)](#), Pakistani dramas normalize domestic violence and male dominance as tools to control women's behavior. Such portrayals reinforce stereotypes about both genders, negatively affecting society. Vulnerable female characters are frequently shown on screen, while male characters are depicted as short-tempered and aggressive. [Sajid and Aleem \(2022\)](#) highlight the disparity between the depiction of women on social media and their reality. While media presents women as perpetual victims, in real life, many women are asserting their rights and enjoying increased social freedom. However, the realistic portrayal of misogynistic elements in these dramas continues to influence women's perception of themselves. [Mushtaq and Ali \(2022\)](#) argue that although Pakistani dramas have entertained audiences for decades, they persistently promote male-centric narratives. Women are portrayed passively, reinforcing patriarchal and sexist norms across professional and personal domains. Despite societal progress, media content continues to captivate viewers through stereotypical gender narratives. Women are often not depicted as individuals, but rather as objects in relation to male characters. [Tabassum and Amin \(2021\)](#) suggest that the portrayal of women in mainstream television contributes to the moral decline of society. The dichotomy of the "good woman" and "bad woman" is imposed through dramatized stereotypes, which influence public perception and undermine cultural and religious values.

[Saleem et al., \(2021\)](#) observe that female characters are essential to television dramas, yet their roles predominantly center around psychological abuse. Women are often subjected to verbal, emotional, and physical abuse from husbands or family members, and such depictions are commonly accepted as normal by the viewing audience. As a result, these themes remain prevalent, regardless of societal development. [Noor et al., \(2025\)](#) point out the stark contrast in the dialogues between male and female characters, reflecting deeper gender inequalities. Male dialogue typically represents power and confidence, whereas female dialogue often conveys submission and subordination. This linguistic distinction mirrors the physical and psychological disparity in gender treatment. According to [Fontanella et al., \(2024\)](#), the early 21st century, particularly between 2000 and 2010, saw a rise in online misogyny despite global advancements. Addressing this issue requires strong awareness and education. In Pakistani dramas, the discrimination against women remains a recurring theme. When women strive for empowerment or personal achievement, they are often ridiculed, limiting their societal growth. [Ahmed and Wahab \(2019\)](#) emphasizes that domestic violence is a global concern transcending cultures. Its portrayal in media exacerbates the problem by normalizing it in the public eye. Rather than eliminating such themes, media often romanticizes male dominance viewers seem to prefer such narratives, while dramas that exclude them tend to receive less popularity.

Literature Gap:

While a considerable amount of research has been conducted on television dramas, most studies have focused on analyzing modern dramas from various perspectives, particularly those related to misogyny and gender stereotypes. These studies aim to explore how media is shaping our lives. Although many television dramas have been analyzed, no specific work has been done on the recent Pakistani drama Noor Jahan. This study investigates the misogynistic themes and reinforcement of

gender stereotypes presented in television dramas. It highlights the crucial role media plays in shaping public perception and mentality.

METHOD

Research Design:

This study adopts a qualitative research design within a feminist framework. It focuses on thematic and linguistic analysis to explore how language is used in modern television dramas to portray and reinforce misogyny. By examining both explicit and implicit expressions of gender stereotypes, the study aims to reveal how patriarchal ideologies are embedded and circulated through media language. Feminist stylistics, as introduced by Sara Mills, serves as the guiding analytical approach for this investigation.

Participant:

As this research does not involve human subjects, the participants are replaced by the media content being analyzed. The study centers on the Pakistani television drama *Noor Jahan*, which consists of 32 episodes aired on ARY Digital. Each episode serves as a source of data to identify recurring themes, character behaviors, and linguistic elements that reflect gender bias and power dynamics.

Population and Sampling Method:

The population of the study comprises all 32 episodes of the drama *Noor Jahan*. A purposive sampling method was employed to extract meaningful and relevant content related to the portrayal of women and gender stereotypes. Dialogues, gender-specific expressions, and character interactions were selected based on their relevance to themes of misogyny and patriarchal control.

Instrument:

The primary instrument used for data analysis is the feminist stylistic framework developed by Sara Mills. This approach enables the identification of linguistic features such as lexical choices, discourse patterns, and representational structures that reflect gendered ideologies. The framework was used to examine how certain words, phrases, and interactions reinforce gender hierarchies and societal expectations of women.

Data Analysis:

Drama *Noor Jahan* is basically a misogynistic drama in which the rights of female characters are continuously exploited. Not only men, but also the female antagonist is gender-biased. She never allows her daughters-in-law to live their lives according to their own choices or happiness. There is a kind of matriarchal misogyny in this drama, in which the mother controls both her sons and their wives. *Noor Jahan* wants everyone to follow her rules without considering their own lives. There are many instances in the drama that exhibit misogyny and hatred toward women. Thematic and character analysis has been conducted in this section to examine how this drama portrays misogyny. In addition to gender bias, the roles of women are already pre-defined. *Noor Jahan* wants only sons as her grandchildren. She orders her sons' wives to do only domestic chores, and to her, a complete woman is one who knows how to organize a home and manage it well. Therefore, in this analysis, the dialogues are carefully examined to identify where and how misogyny is embedded in the narrative of the drama.

RESULTS AND DISCUSSION

Results:

There are several key themes in the drama, including misogyny, gender stereotypes, gender bias, and the demeaning of women. This study aims to explore all of these themes by analyzing the drama *Noor Jahan*.

1. Misogyny

Noor Jahan contains internalized misogyny. Antagonist of the drama *Noor Jahan* is the one who herself is a woman but holds a great hatred against other women. She believes that women are a source of shame for their father's. A family that has daughters is definitely going to suffer one day

because of its daughter. Even when she comes to know that her own son is having a baby girl she literally mourns for it. She behaves like something gloomy has happened. There are many instances that show Noor Jahan hatred towards women. Examples are:

Dialogue 1

In episode 11 Noor Jahan's eldest son tells her mother that her daughter has died just because of his own negligence and this is how Noor Jahan responds:

Hunait: "meri beti khatam ho gai amma! Meri waja sy."

Noor Jahan: "shukar karo Hunait! Betyan maan baap k lye azmaish hoti hain, un k jhukny ki waja."

Noor jahan: "betiyan bojh hi hoti hain."

Here, she is consoling her son on his daughter's death, saying that if his daughter has died, it is a kind of blessing for him because daughters are always a test for their parents' dignity. This dialogue represents how the drama portrays gender stereotypes where sons are considered the strength of a family, and daughters are seen as a weakness.

Dialogue 2 (Episode 12)

Noor Jahan: "isi din k lye paida honey par roty hain. Ye sir jhukaati hain. Bary bary baapoj ki pagriyan apny kadmon rond deti hain . Shukr karo tum is azmaish sy sir jhukaany sy bach gye."

Dialogue 3 (Episode 12)

Noor Jahan: "mujhe Dekho Main Apne beton ki wajah se sar utha Kar chalti hun ISI ki himmat nahin hai ki meri baat ki nafil kar saken."

The context is that Noor Jahan forces her niece, Noor Bano, to marry her son without informing her father. She does this to take revenge on Noor Bano's father and to damage his self-esteem. After succeeding in her plan, she speaks to her son, saying that this is what daughters do to their fathers act without regard for their dignity. She adds that he is lucky his daughter died before birth, because otherwise he might have suffered shame because of her. This dialogue illustrates how one woman uses another woman to carry out her revenge, and how deeply she despises daughters. In the second dialogue she has been represented as showing pride for having sons which is a stereotypical mindset.

Dialogue 4 (Episode 13)

Noor Jahan: "log kya kahate honge Mukhtiyar Shah ki Beti Apne baap ko bataye bagair bhag Gai aur usne Mohabbat ki shaadi Kar Li, Mukhtiar Shah ka munh Kala Kar Diya."

In this dialogue, this concept has been shown that if a girl marries with a person of her own choice, she brings shame for her family. Which is a very common concept in our society.

Dialogue 5 (Episode 15)

Hunait: "Safeena ki main zuban na khainch lon agr wo 1 lafz bhi boly to."

This dialogue is clearly representing that in our society women are not allowed to speak in front of their husbands even if it is about their own rights. This dialogue is highly a patriarchal statement.

Dialogue 6 (Episode 15)

Hunait: "Is ghar main hamesha wohi hota hy jo amma chahti hn. Agr wo bol rhi hain tum Bano ho to ham sb k lye tm Bano hi ho."

Internalized misogyny is embedded in this dialogue, as it depicts a woman exercising control over other women. She even claims the right to change someone else's name. In this scene, she asks her family to call her daughter in law Bano, instead of her full name Noor Bano, simply because her own first name is Noor and she does not want to share that name with anyone.

Dialogue 7 (Episode 16)

Noor Jahan is advising Sumbal that if you want to grab the attention of your husband you have to serve and entertain him so that you may become his favourite.

“ye jo mard hota hy na isy khidmat guzaar bivi bahut charm krti hy attract krti hy.”

Dialogue 8 (Episode 26)

Hunait: “apko ghusa ks bat ka hy, apko is bat ka ghusa hy k mry han 1 beti paida hoi.”

When Noor Jahan slaps safeena for nothing Hunait speaks for her wife and clearly tells her mother that you are aggressive because of a daughter.

Dialogue 9 (Episode 26)

In episode 26 when sumbal tells Noor Jahan that she is going for a job Noor Jahan gets furious and she tries to stop her from a job because it is considered a source of shame if a women goes to office for a job.

Noor Jahan: “Agar Aaj is Ghar Se kadam nikala to wapas mur ky is Ghar mein nahin a Sako gi.”

It is another instance of male dominance in our society.

Dialogue 10 (Episode 31)

In episode 31 Safeena and Hunait are having a conversation in which Safeena is concerned about the future of her daughter and says:

‘Betiyon ko Na jaane kin kin asmashon se gujarna padta hai.”

This is abitter reality of our misogynistic society.

2. Gender Stereotypes

Noor Jahan is enriched with dialogues that reflect gender stereotypes. In this drama, many things are depicted as gender-specific. It portrays the idea that a love marriage brings dishonor to the girl's family, while boys are exempt from this social norm. If a male engages in such behavior, he can be forgiven, but a female cannot seek redemption in any way.

Dialogue 11 (Episode 30)

As in episode 30 Noor Jahan says:

Noor Jahan: “Mny bhi uski beti ki love marriage ko us k lye gaali bna dya.”

As in the beginning we can see that Noor Jahan and Mukhtiyar Shah are in conflict because of the love marriage of his brother with Noor Jahan who was not from their own cast “Sayed”.

Dialogue 12

It is a common belief in our society that women are meant to work in the home. A "good" woman is one who can perform all domestic chores. In Episode 15, when Noor Bano refuses to clean the house, saying that she never did such things in her parents' home, Noor Jahan replies:

Noor Jahan: “Agar many zindagi mn kabhi jharoo na lgaya hota to to sharmindagi hoti. Dekho na itni bari designer ban jaon or mukamal orat na ban paon to kya faida.”

This dialogue by Noor Jahan implies that if a woman cannot take care of her home, she is not considered a complete woman.

Dialogue 13 (Episode 19)

Another stereotype in this drama is that women cannot hold property after the death certificate of their parents. In this drama when father of Noor Bano dies, she becomes the owner of all property because she doesn't have any brother and Noor Jahan and his sons want to get this property by saying that after the death of our uncle own his property. They want Noor Bano to sign the papers so that whole the property or at least half of it may transfer to them. Noor Jahan is concerned whether she will sign the paper or not and Hunait says:

Hunait: “chacha ka koi beta nahi, legally, hum to 50% ka haqdaar hain lekin hum to sirf haweli apka naam krwa rahi hain.”

Dialogue 14

In episode 19 during a conversation with his wife Hunait says:

Hunait: “khtiyar Shah ke 3 betay hain or chacha ki 1 beti, gaddi na sahi jaidad ki waris to beti hoti hai or wo hum hain.”

Dialogue 15

In the same scene he says:

“Chacha ka beta nahi bhateefon ka hak to بنتا hai.”

3. Gender Discrimination:

Gender discrimination is another important concept reinforced in this drama. Woman is continuously shown as an entity of least importance it has been represented that if a woman does any wrong deed she will be condemned throughout her life. As in the case of Noor Jahan she married Shah family's son without their will due to which she suffers her entire life. She is addressed with bad words as in example:

Dialogue 16 (Episode 17)

Mukhtiyar Shah: “tum kam zaat orat thi or tum kam zaat orat raho gi.”

These are words of a male for a female.

Dialogue 18

In the same episode he says:

“Us kam zaaat orat ki beton ny mil ki mujhy mara hai”

Dialogue 19 (Episode 21)

When Sumbal tells Noor Jahan that Hunait is going to have a baby boy, Noor Jahan becomes so happy that she rewards Sumbal with an expensive pair of bangles. In response, Sumbal says that if she also gives birth to a son, Noor Jahan should give her another pair of bangles because she would be giving a son to the family.

Sumbal: “poton ki jori to kangan ki jori.”

It represents how girls are devalued in our society. This is a subtle example of gender discrimination.

Dialogues 20 (Episode 21)

In Episode 21, Safeena becomes worried after the doctor informs her that she is going to have a baby girl. She recalls all the difficulties she faced during her first pregnancy, simply because she was carrying an unborn baby girl. She says:

“Amma nh bholen gi wo beti ka sunty hi jay sirry sy pchli sari baten yad kren gi.”

This dialogue is highly gender biased. It shows that having a baby girl is a kind of pain and it will bring tough time for the parents. This is gender discrimination.

4. Linguistic Choices Representing Gender Discrimination

There are many instances in the drama *Noor Jahan* that reflect gender discrimination through the use of specific words and phrases. These expressions portray women as weak, inferior, or as sources of shame for their families. For instance, in Episode 17, the phrase *kam zaat orat* (lowly woman) is used to belittle a female character. In Episode 21, phrases like *Noor Jahan ki chamchi* (Noor Jahan's flatterer) and *beti ka sadma* (trauma of having a daughter) reflect the association of women with humiliation or dishonor. Episode 22 includes expressions such as *joron ka ghulam* (slave to women) and *bechari* (poor girl), which reinforce ideas of male dominance and female helplessness.

Additional examples include *khidmat guzaar bivi* (servant wife) in Episode 16, and *sada gharelu larki* (typical domestic girl) in Episode 29, which frame women as limited to domestic roles. In the final episode, the dialogue *main ek kaneez hoon* (I am a maidservant) and *meri beti ke liye nafrat* (hatred for my daughter) depict how women's identities are reduced to servitude and disgrace. Episode 26 further echoes this by stating *is ghar ki bahu is ghar ki izzat* (the daughter-in-law is the honor of the house), suggesting that a woman's value lies solely in preserving family honor. Gender discrimination is embedded in all these phrases. They represent how women are devalued in society, while men enjoy privileges without making any effort. These expressions show that women are confined to certain aspects of society, with limited roles from which they can never escape. If they attempt to break free, they are labeled as rebellious. Women are rarely granted redemption for even a single mistake, whereas men are afforded that right without question.

Discussion:

Through a detailed analysis of the drama *Noor Jahan*, by selecting specific episodes and dialogues, it becomes clear that this drama is highly misogynistic. The entire storyline revolves around the idea that sons are the honor of a family, while daughters bring nothing but dishonor and shame to their fathers. There is no indication that daughters are considered beneficial or valuable. *Noor Jahan* is consistently shown craving a grandson. Additionally, as the antagonist of the story, she cannot tolerate any form of rebellion against her rules. Women in this drama are portrayed as objects used by men in their domestic politics sometimes through the manipulation of love marriages and sometimes by simply ignoring them. The whole drama centers on the theme of misogyny. The dialogues, phrases, and words used throughout reflect the belief that in our society, men are dominant while women are relegated to secondary roles. Women are expected to take care of the family, bear children, and work in the kitchen. They are not allowed to own property, pursue a career, or become independent. Through this type of portrayal, negative gender ideas are continuously reinforced.

Implications:

The findings of this study highlight how media, particularly television dramas like *Noor Jahan*, continue to reinforce patriarchal ideologies and gender stereotypes. These portrayals have a significant impact on audience perception, especially among younger viewers who internalize the normalized images of misogyny and gender roles. Understanding how language and narrative are used to marginalize women can help educators, content creators, and policymakers develop more gender-sensitive media content and literacy programs that challenge harmful stereotypes.

Research Contribution:

This study contributes to the growing body of feminist media criticism by providing a focused analysis of misogynistic themes in contemporary Pakistani dramas. By examining specific dialogues and narrative patterns in *Noor Jahan*, the research adds to our understanding of how language reinforces gender hierarchies. The study also supports the application of feminist stylistics in analyzing the intersection between language and social structures in mass media.

Limitations:

This study is limited to the analysis of a single television drama, *Noor Jahan*, and its content was interpreted through a qualitative, thematic lens. The findings are therefore context-specific and may not represent the entirety of Pakistani or Asian media. Additionally, the analysis focuses solely on linguistic and thematic aspects without incorporating audience reception or the producers' intentions, which could offer further insight into the shaping of gender narratives.

Suggestions

Future research could expand on this study by analyzing a broader range of dramas across different channels and genres to better understand the persistence of misogynistic themes. Researchers may also include audience response analysis to explore how viewers interpret and internalize gender-based portrayals. Additionally, integrating interdisciplinary approaches such as combining feminist stylistics with sociolinguistics or discourse analysis can provide a more comprehensive understanding of how media influences gender perception and identity construction.

CONCLUSION

Media has become an essential part of our lives. Almost every person is exposed to media. Hence, the role and impact of media on our lives cannot be denied. The fact is that media represents the reality of life, but whatever media portrays not only reflects society, it also reinforces different ideas. The present study was based on the assumption that only males hold power and that they are the lead roles in society. However, after analyzing this drama, the findings show that matriarchal misogyny also exists. A woman can also represent male dominance, and she can possess the same hatred and bias against other women. Even a woman can be brutal toward another woman. In this drama, the antagonist *Noor Jahan* is obsessed with having a grandson and does not want a granddaughter because she believes that a girl can never be a source of comfort for her parents. Rather, she thinks that a daughter always brings dishonor and shame to the family in some way. The study shows that women in our society are limited to only a few areas and are not allowed to do anything beyond those boundaries. Through a detailed analysis of this drama, we can conclude that not only men but also women are part of this misogynistic world. Even women can have hatred toward other women.

ACKNOWLEDGMENT

The author would like to express heartfelt appreciation to everyone who, directly or indirectly, supported the completion of this research. Special thanks go to those who offered constructive feedback, critical insights, or quiet encouragement throughout the research and writing process.

AUTHOR CONTRIBUTION STATEMENT

The entire research process, from the initial idea formulation to data collection, analysis, interpretation, and manuscript preparation, was carried out solely by the author. Every component of this study reflects the author's independent scholarly effort, critical thinking, and commitment to academic integrity. No external writing assistance or editorial intervention was employed. This article stands as the result of the author's dedication to exploring gender issues through the lens of feminist media critique.

REFERENCES

- Afrizal, R. F., Aulia, F., Andini, D., & Harmen, S. Y. (2025). Investigating Socioeconomic Determinants of Women under Patriarchal Households. *Jurnal Ilmu Sosial Dan Humaniora*, 14(1), 130–137. <https://doi.org/10.23887/jish.v14i1.88423>
- Ahmed, S., & Wahab, J. A. (2019). Paradox of Women Empowerment : The Representations of Women in Television Dramas in Pakistan. *International Journal of Academic Research in Business and Social Sciences*, 9(10), 1–21. <https://doi.org/10.6007/IJARBS/v9-i10/6443>
- Ashraf, F. (2024). Private Patriarchy 's Impact on Women 's Careers : Through Kaleidoscope Career Model Lens. *Group & Organization Management* 0(0), 0(1), 1–41. <https://doi.org/10.1177/10596011241227263>
- Bennett, J. M. (1991). *Misogyny, Popular Culture, and Women's Work*. <https://doi.org/10.1093/hwj/31.1.166>
- E, H. M. (2012). Gender stereotypes and workplace bias. *Research in Organizational Behavior*, 32(1), 113–135. <https://doi.org/10.1016/j.riob.2012.11.003>
- Ellemers, N. (2018). *Gender Stereotypes*. <https://doi.org/10.1146/annurev-psych-122216-011719>
- Endendijk, J. J., & Groeneveld, M. G. (2013). Gender Stereotypes in the Family Context : Mothers , Fathers , and Siblings. *Sex Roles*, 68, 9–10. <https://doi.org/10.1007/s11199-013-0265-4>
- Fontanella, L., Chulvi, B., Ignazzi, E., Sarra, A., & Tontodimamma, A. (2024). How do we study misogyny in the digital age? A systematic literature review using a computational linguistic approach. *Humanities and Social Sciences Communications*, 11, 478. <https://doi.org/10.1057/s41599-024-02978-7>
- Iftikhar, W. Z. and R. (2024). Static Gender Representation in Pakistani Cinema 1947-1990. *Pakistan Social Sciences Review*, 8(2), 589–595. [https://doi.org/10.35484/pssr.2024\(8-II-S\)51](https://doi.org/10.35484/pssr.2024(8-II-S)51)
- Imran, U., Batool, Z., & Wajahat, F. (2024). A Pragmatic Analysis of the Lexical Choices Used in Divorce Scenes of Pakistani TV Dramas. *Journal of Asian Development Studies*, 13(4), 871–885. <https://doi.org/10.62345/jads.2024.13.4.70>
- Mushtaq, F., & Ali, A. (2022). Portrayal of female characters in Pakistani private TV dramas. *Journal of Peace, Development and Communication*, 6(2), 257–274. <https://doi.org/10.36968/JPDC-V06-I02-18>
- Noor, A., Zaffar, A., Zulfiqar, U., & Ubaid, F. (2025). Unraveling the Generational Shifts in terms of Power and Changing Values in Pakistani Drama Noor Jahan: A Critical Study. *The Critical Review of Social Sciences Studies*, 3(1), 2254–2260. <https://doi.org/10.59075/0tsgeb18>
- Nyoman, N., Arsawati, J., & Bunga, D. (2021). *Misogyny as Violence in Gender Perspective*. 3(1), 26. <https://doi.org/10.46336/ijbesd.v3i1.207>
- Rawan, B., & Amjad, M. (2023). Prevalence of Violence against Women in Televised Dramas of Pakistan and its pro-social effects. *Media and Communication Review (MCR)*, 3(2), 61. <https://doi.org/10.32350/mcr.32.04>
- Sajid, S. M. S., & Aleem, N. (2022). Critical analysis of stereotyping trends of women portrayal in Pakistani dramas. *Global Digital & Print Media Review*, 5(4), 1–12. [https://doi.org/10.31703/gdpmr.2022\(V-IV\).01](https://doi.org/10.31703/gdpmr.2022(V-IV).01)
- Saleem, N., Sadiq, S., & Parveen, K. (2021). Representation of psychological violence against women in TV dramas: Perception of young females. *Journal of Media & Communication*, 2(2), 143–157. <https://doi.org/jmc.ilmauniversity.edu.pk/arc/Vol2/2.2/3.pdf>
- Sultana, A. M. (2010). Patriarchy and Women's Gender Ideology : A Socio-Cultural Perspective. *Journal of Social Sciences*, 6(1), 123–126. <https://doi.org/10.3844/jssp.2010.123.126>
- Tabassum, I., & Amin, S. (2021). Portrayal of women in Pakistani dramas and its impact on Pakistani society and culture. *Human Nature Journal of Social Science*, 1(1), 22–30. <https://doi.org/10.71016/hnjss/ca5spg64>
- Wibowo, G. A., Rahman, A., Chairuddin, & Riyadi. (2022). Kesenjangan Gender: Sebuah Tujuan Teori Feminisme. *Jurnal Ilmu-Ilmu Sejarah, Sosial, Budaya Dan Kependidikan*, 9(2), 121–127. <https://doi.org/10.33059/jsnbl.v10i2.6360>
- Zulfiqar, F., Hafeez, E., & Aziz, A. (2023). Glorification of misogyny and violence in Pakistani TV dramas and its impact on young women in Karachi. *Pakistan Journal of Humanities and Social Sciences*, 11(4), 4438–4456. <https://doi.org/10.52131/pjhss.2023.1104.0710>

