

## Exploring Portrayals of Gender, Class, and Morality in the Pakistani Drama Meray Paas Tum Ho

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### Abstract

This paper examines how gender roles, class relationship, and morality are represented in the popular Pakistani series, Meray Paas Tum Ho (2019-2020). The study employs both mixed and qualitative methods by integrating the content analysis of qualitative material with quantitative data surveys and in-depth interviews to study how the play and its influence on society operate. The analysis shows that Meray Paas Tum Ho upholds the idea of traditional gender roles where the female main character, Mehwish, is portrayed as a victim of her situation whose ethical misdeeds result in her demise. Materialism is also a subject of criticism in the drama that attributes the desire of riches to moral degradation, especially in the character of Mehwish. The play criticizes the materialism but at the same time, it reinforces social norms of family loyalty and dominance of men. According to the audience feedback, more liberal and sophisticated ways of depicting gender roles and ethical issues are what the Pakistani dramas want to see in the future. This paper points out the relevant influence of media in forming society attitudes towards gender, class and morality and more diverse and empowering visualization of women in Pakistani television.

**Keywords:** Pakistani Drama, Gender Roles, Class Dynamics, Morality, Meray Paas Tum Ho, Materialism, Viewer Perceptions, Cultural Values, Media Influence, Television Representation.

### Introduction

Meray Paas Tum Ho (2019-2020) is one of the most captivating and debatable Pakistani television dramas of recent times. Led by Nadeem Baig and co-written by Khalil-ur-Rehman Qamar, the series became a hype in the Pakistani culture attaining immensely high viewership. The play is based on the motifs of love, betrayal, and social conventions, especially on the ethical challenges that the protagonists of the play have to deal with. It was an essential case to study the significance of media in influencing the values of the society patterns in its high ratings, and the active debates that it created among viewers and critics. Meray Paas Tum Ho is both a manifestation and an opposition to the changing aspects of gender, class, and moral in Pakistan in the context of the rapidly changing society (Sami and Ahmed, 2020).

Television dramas in the Pakistani society are not only a source of entertainment, but also more of a reflector of the existing cultural values and social problems. Being one of the most popular serials through its airing, Meray Paas Tum Ho received a lot of coverage as it related to the depiction of the gender roles and the multi-layered interaction between love, betrayal, and materialism (Zaidi, 2020). Mehwish is a female protagonist around whom there arises a scandal of extramarital affair with a wealthy businessman whereas, the male protagonist, Danish, is the moral compass of the

story. The way these relations are treated, and the subsequent ethical issues are brought out in the play make significant questions regarding the nature with which gender, class and morality is portrayed in the media.

The main research question upon which this study aims to provide the answer is the image of women and the messages regarding morality which are discussed with the help of *Meray Paas Tum Ho*. On the one hand, the drama has been applauded due to its in-your-face portrayal of infidelity and the results of materialism and criticized on the other hand as endorsing the patriarchal order, with gender stereotypes (Tariq & Baig, 2021). This paper will discuss how these images manifest the societal views on gender roles, social classes and ethical behaviors in Pakistan specifically in the way in which viewers may be influenced by such images. In addition, it will analyze the overall consequences of such presentations on cultural values, especially how the drama affects (or otherwise) existing norms.

This research aims at examining how gender role, labor hierarchy, and moral beliefs are shown in *Meray Paas Tum Ho* and how these elements impact on the perceptions of viewers. The studies of Pakistani dramas conducted in the past have already emphasized them as a powerful tool to influence the cultural values, especially concerning the image of women and family values or parameters (Shams and Anwar, 2021). Through the research on *Meray Paas Tum Ho*, this paper will make a contribution to the academic discussion of the role of the media in shaping attitudes in the society about gender and morality. In addition, the research will help to fuel the debate concerning the ethical issue of media representations, particularly in a society that is struggling with modernity and conservativeness.

The structure of this paper is the following: the introduction is followed by the literature review which is going to cover the past research work on the impact of Pakistani dramas on society, particularly in the gender images and the issue of classes. The section of the methodology will define research design, data collection tactics, and method of analysis of the drama. The analysis part will include the findings in the content analysis, viewer survey, and interviews. Lastly, the findings will be analyzed in regard to the research questions related to existing literature, and recommendations for future research provided.

## **Literature Review**

### **Pakistani Drama and Its Societal Impact**

The Pakistani television dramas have been celebrated as having important contribution in the formation of the cultural values and norms. Being the most powerful tool in any Pakistani household, the television dramas tend to reproduce, strengthen, and upset the existing views on gender, class, and morality (Ahmed, 2018). Research has been carried out to show that dramas in Pakistan are not just entertainment processes as they are regarded as potent agents of socialization. Their ideas are ordinary lives of people and families, constructing common cultural plots that lead the viewers to the interpretation of proper behavior and family relations and social spaces (Saeed and Rehman, 2019).

According to research conducted by Qureshi (2017), Pakistani dramas especially those with wide popularity such as *Meray Paas Tum Ho* are cultural artifacts, which show the underlying ideologies of a society. The media tends to reflect the plight of people in a given socio-cultural and political situation hence the importance of drama as an analysis. In this respect, *Meray Paas Tum Ho* may be viewed as a bright exemplar of the ways in which television can shape the social mindsets, that is, it is concentrated on the conflict between the traditional values and the contemporary demands of gender equality and materialism.

### **Gender Portrayals in Pakistani Media**

Gender representation in Pakistani media has been a subject of concern to a number of academics particularly following the emergence of pivotal dramas such as *Meray Paas Tum Ho*. Khan and Javed (2020) claim that Pakistani television dramas mainly reinforce patriarchal discourses, in which men are presented as moral experts and guardians whereas women are exemplified either as hapless figures or as immoral figures. An example of such duality is the characterization of the female lead character in *Meray Paas Tum Ho*, Mehwish. She is represented as a woman who crosses the conventional lines by having an extramarital affair, but her act is placed in a way that is ethically dubious and therefore ends up being self-destructive.

Although the previous literature tended to prioritize secondary roles that females were given in the TV plots, the more recent sources have begun to discuss the ways in which female characters such as Mehwish could both disrupt and support the societal expectations (Raza and Farooq, 2020). An example being in the show, *Meray Paas Tum Ho* when Mehwish leaves her husband, Danish, to get married to a rich man, the choice is portrayed as a moral failure, yet the drama gives an audience an opportunity to sympathize with the main character as she wants to get out of her troublesome situation. The idea of this complex interpretation of female agency is consistent with the conclusion of Karim (2019), who indicates that contemporary Pakistani media is starting to work on more sophisticated images of women, including their plights and their imperfections.

Nevertheless, the net effect of this change is that even today, the general coverage of women in Pakistani media remains largely of the traditional gender role. Although in the film *Meray Paas Tum Ho* the female lead is exercising agency, it is at the cost of having a moral compass, a creative decision that underlines the ongoing clash between empowerment and the need to uphold social norms about women roles in family and marriage (Shah & Iqbal, 2020). This duality is representative of a broader trend in Pakistani media in which the independence of women is so frequently confined by moral categories through which cultural rhetoric continues to be framed.

### **Class Dynamics and Materialism in Pakistani Dramas**

The other theme examined in *Meray Paas Tum Ho* is the theme of class and materialism. The play uses the characters that are socially and financially motivated, and the association of the Mehwish with the rich businessman is a symbolic demonstration of the material desires of the contemporary Pakistani female. The representation of class in these types of dramas has been a subject of scholarship because it is believed that the increasing materialism tendencies within Pakistani society tend to place wealth as an indicator of success and personal value (Khan, 2021).

Materialism as it is brought in *Meray Paas Tum Ho* has a strong connection to the moral judgment. The ethical and societal effects of seeking wealthiness without following family devotion is reflected in the personality of Mehwish. This motif is reminiscent of bigger societal critique on the rise of consumer culture in Pakistan where financial prosperity is gradually being conflated with happiness and personal fulfillment (Fatima, 2020). It has been demonstrated that the dramas of Pakistan frequently contrast wealth with spending on morality, with the characters focusing on materialism being left unfulfilled or immoral in the end (Ahmed & Haider, 2018).

The symbolic meaning of wealth and social mobility in *Meray Paas Tum Ho* is the obsession of the status and the increasing inequality in Pakistan that is widely being observed in society (Khan and Malik, 2021). Moral superiority of Danish is juxtaposed with materialistic drive for the other characters as the drama advances and this represents the dominant social discourse that riches when pursued on the cost of relationships are the cause of moral destruction. The framing of social mobility versus ethical integrity is one of the main themes of the majority of popular Pakistani dramas, where the aspects of materialism are often criticized but the shows tend to indulge in its representation (Shamsher and Ijaz, 2019).

### **Morality and Social Norms in Meray Paas Tum Ho**

The ethics portrayed in Meray Paas Tum Ho is closely related to the fact that the drama criticizes the moral standards of the society. According to Hussain and Javed (2020), the subject of morality is often the main topic of dramas produced in Pakistan, particularly those discussing relations and families. The characterization of Danish as a virtuous, faithful husband who is morally right in his behavior in treating Mehwish as a traitor goes together with the stereotypical values of marriage, loyalty, and honor in the family. This image does not only buttress the traditional virtues but also criticizes the current pressures that are putting such principles into question including materialism and extramarital sex.

Meray Paas Tum Ho is based around a story that struggles with the actions of breaching the traditional moral values. Raza (2021) views the play as a warning sign of the harm trapping yourself in the pursuit of material desires at the expense of family loyalty. The ethical trajectory of the personality of Mehwish- her ultimate failure due to the latter after refusing to love and choose wealth as an apparatus- is a keen lesson to the reader about the repercussions of immorality. This philosophy reminds the traditional perception of ethics, where personal wants are outshone in favor of the greater good of a family and societal order (Shah, 2020).

The morality as depicted by the show is, however, not a one-sided aspect. It also challenges the audience to take a critical look at the intricacy of ethical choices. An example is that though Mehwish is depicted as wrong in her deeds, there can be empathy moments in the play, where the society was wrong to put pressure on her resulting to this act. Such a moral judgment ambiguity implies the more progressive depiction of morality, which takes into consideration, the socio-economic pressures on individuals and especially women in the contemporary Pakistani society (Hussain and Javed, 2020).

### **Gaps in Literature**

Although a lot has been said about the representation of gender and class through Pakistani television, there is a huge gap in the literature around the same which then gives the viewer information on how these representations are perceived and internalized by them. The content of popular dramas such as Meray Paas Tum Ho has been analyzed using an even greater number of academic perspectives, yet little has been done to investigate the subjective experience and perception of the audience (Shamsher and Ijaz, 2019). Better knowledge of the perceptions and responses of the viewers towards these representations may shed some light on how the media influences how societies value and behave in a particular way. Moreover, even though the literature focuses on the critique of the approach towards gender and materialism portrayals, the considerable focus is on how the presented portrayal is related to the socially problematic aspects, i.e. class mobility, family structure, and evolving role of the woman in the Pakistani society.

### **Methodology**

This paper will adopt the mixed-methods approach to examine the concept of gender, class, and morality in the series Meray Paas Tum Ho. A mixed-methods design enables one to holistically analyze the content of the drama and its effects on the audience. This methodology is useful as it allows the study to examine the narrative aspects of the drama and the subjective interpretation of the drama as perceived by the audience because it combines the qualitative analysis of the content, the viewer survey and in-depth interviews.

### **Research Design**

The study has a qualitative research design and traces of quantitative data gathering to give sound research on the nature of Meray Paas Tum Ho to depict and influence the societal perception about

gender roles, class-religions and moral concepts in Pakistan. This paper is especially appropriate to use qualitative methods, as it is possible to deepen the investigation of the complex themes depicted in the drama and how viewers perceive its themes. The analysis of the major themes, characterizations, and ethical issues suggested in the play occurs through analyzing the narrative content. Besides, quantitative aspects, which include the viewer survey will give a wider insight into the demographic features of the audience and the way they respond to the themes of the drama.

### **Sampling and Data Collection.**

The research sample of this study consists of the content of *Meray Paas Tum Ho* and a sample of viewers who have been watching the drama. To conduct the analysis of content, 10 episodes of the drama series will be picked. These episodes are selected to reflect the most important points in the story, the start, middle, and the end of the series, which will allow the substantial approach to the change of characters and main lines of the drama. All the episodes will be interpreted in terms of their depiction of gender roles, class issues, materialism, and the topic of morality, but the essential emphasis will be given to the character developments and ethical choices of the heroes.

The survey of the viewers will entail 200 respondents who have seen the drama. The questionnaire will be administered to observers in cities like Rawalpindi and Islamabad to have a fair representation of the rest of the audience. This is the case in the areas as they are chosen due to their high literacy rates and media accessibility where they can be discussed in terms of various opinions about the drama. The survey will focus on demographic information, including age, gender, level of education, and socio-economic status as well as the questions aiming to determine the interpretation of the audience and the identification of the viewers with the gender, class, and moral and ideological themes of the drama. Besides the survey, 10 in-depth interviews will be held with the representative sample of the survey participants. These interviews will enable a more detailed insight into the perceptions of the viewers that are a bit more subtle especially concerning how they concluded on the choices of the characters and about the moral implications of *Mehwish* being an infidel and the manifestations of materialism in the show.

### **Analytical Framework**

The thematic analysis framework will be applied to determine similar themes and express them in the drama through its content analysis. This strategy is suitable as it is possible to manifest the patterns and trends in the narrative and characters depictions and find out how the drama develops the messages related to these themes in society. The critical discourse analysis (CDA) model developed by Fairclough will be used in the analysis as it aims to consider the ways in which language and narrative organization create social meanings and shape how the audience perceives them. CDA is especially useful when it comes to analyzing the way of in which *Meray Paas Tum Ho* presents discourse to build gender roles and moral judgments, specifically concerning the image of the female, central character, *Mehwish* and her interactions with materialism and power. In the case of viewer survey, descriptive and inferential statistics will be employed in analyzing data. The descriptions statistics will be used to give information about the demography of the sample, and the inferential statistics will establish patterns in the responses of the viewers to the particular questions concerning the representation of gender, class, and morality in the drama. This will involve an examination of whether there is a difference between the way some demographic elements (e.g., gender, age, education level) interpret the themes of the drama. Thematic analysis will also be applied to analyze the in-depth interviews giving special attention towards identifying the major themes that people give as their answers to whether the drama reflects a particular view on gender roles, man-man conflicts, and morality.

### **Ethical Considerations**

The issues of ethics play the key role in this research especially when touching on delicate issues like extramarital affairs, gender norms and materialism. The company will involve the participants in the survey and interviews in giving informed consent so that they are fully aware of the aims and procedures of the study. The participants will be guaranteed that their answers will be anonymous and confidential. As the study is focused on talking about personal impressions of a popular drama, sensitive points should be considered carefully, and the opinions of the research participants should be respected. The interviews will be conducted in a sensitive manner about any potentially distressing information of the drama i.e. talks of infidelity or moral judgment. Moreover, the participants will be free to pull out of the research at will.

### **Limitations of the Study**

Although mixed-methods approach is a more thorough approach to the drama, certain limitations of the study are present. To begin with, the number of content analyzed and the number of viewer surveyed are not very large; 10 episodes of the drama and 200 people in 2 cities. This could restrict the generalizability of the results to wider populations in Pakistan and in particular of the rural populations who could have dissimilar cultural orientations towards gender, class, and morality. Second, the analysis limits the scope of the study since the drama under analysis is one (Meray Paas Tum Ho). The study might be elaborated by involving many dramas or performing a longitudinal examination of responses by viewers over a period of time. Notwithstanding these shortcomings, the article still provides useful information about how Meray Paas Tum Ho is a reflection and an influence of the societal attitude towards gender roles and morality in the modern Pakistan.

## **Results**

### **1. Viewer Demographic Information**

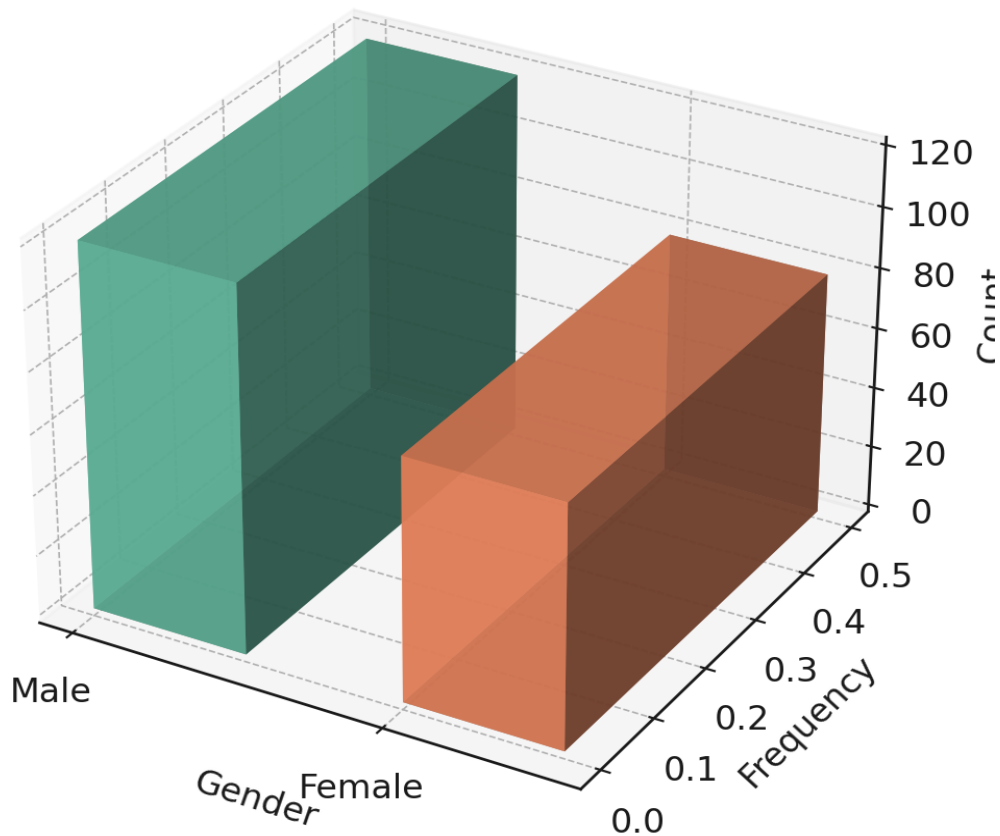
The audience survey gave significant demographic information regarding the viewer of Meray Paas Tum Ho. All 200 viewers took part in the survey as shown in Table 1. The gender distribution was that there were more participants who were male with 120 male participants (60s and 120 female participants (40s). Figure 1 in 3D bar chart is the visual representation of this gender distribution, and the predominance of the male viewers is obvious on it. The largest age group of audience was 35 percent between the age groups of 25-34, and 25-24 was 25 percent. Also, the socio-economic disaggregation revealed that the majority of the respondents was middle-income (60%), with a quarter of the lower-income bracket and a quarter of the upper-income bracket. This demographic information is important in the perception of the wider socio-cultural background of the survey and the wider perceived implication of the themes of the drama on the various viewers.

**Table 1: Viewer Demographic Information**

This table presents the demographic breakdown of the 200 survey participants, including details on gender, age, education level, and socio-economic status.

Demographic Category	Category Details	Frequency (n = 200)	Percentage
Gender	Male	120	60%
	Female	80	40%
Age Group	18–24	50	25%
	25–34	70	35%
	35–44	50	25%
	45+	30	15%
Education Level	High School	60	30%
	Bachelor's Degree	90	45%
	Master's Degree	40	20%
	Doctoral Degree	10	5%
Socio-Economic Status	Lower Class	50	25%
	Middle Class	120	60%
	Upper Class	30	15%

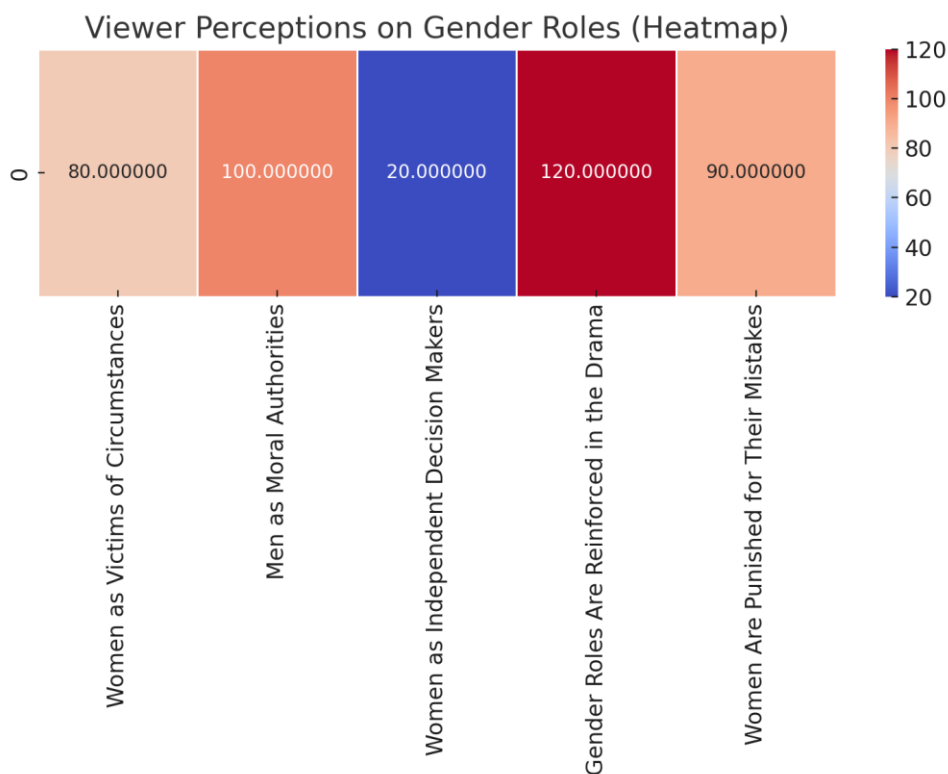
## Viewer Gender Distribution (3D Bar Chart)



**Table 2: Viewer Perceptions on Gender Roles in Meray Paas Tum Ho**

This table displays the viewer survey responses regarding perceptions of gender roles in the drama. Respondents were asked to rate how they perceive the portrayal of gender roles in the drama.

Gender Role Perception	Frequency (n = 200)	Percentage
Women as Victims of Circumstances	80	40%
Men as Moral Authorities	100	50%
Women as Independent Decision Makers	20	10%
Gender Roles Are Reinforced in the Drama	120	60%
Women Are Punished for Their Mistakes	90	45%



## 2. Viewer Perceptions on Gender Roles

Table 2 offers the survey results which identified the main perceptions of the gender roles in *Meray Paas Tum Ho*. Most of the respondents (60%) believed that gender roles in the drama were predominantly re-affirmed and as such, the female protagonist, Mehwish was portrayed as a victim of her situation and her immoral acts, which resulted in negative outcomes. These perceptions are visualized in the heatmap, Figure 2, that illustrates the number of responses per other theme. It is understandable that the majority of the audience can find the gender representations of the drama to be reaffirming conventional standards, including the importance of the male body and women as vulnerable.

In addition, Figure 2 shows that much emphasis has been laid on the classic gender relationships, among 80 respondents, women in the drama were largely victims whereas 50% of the respondents had the feeling that the men, especially Danish were morally in control. This adds weight to the ongoing dominance of the patriarchal discourse in the mass media whereby the agency of women is minimal and associated with their moral relapse when they defy social expectations.

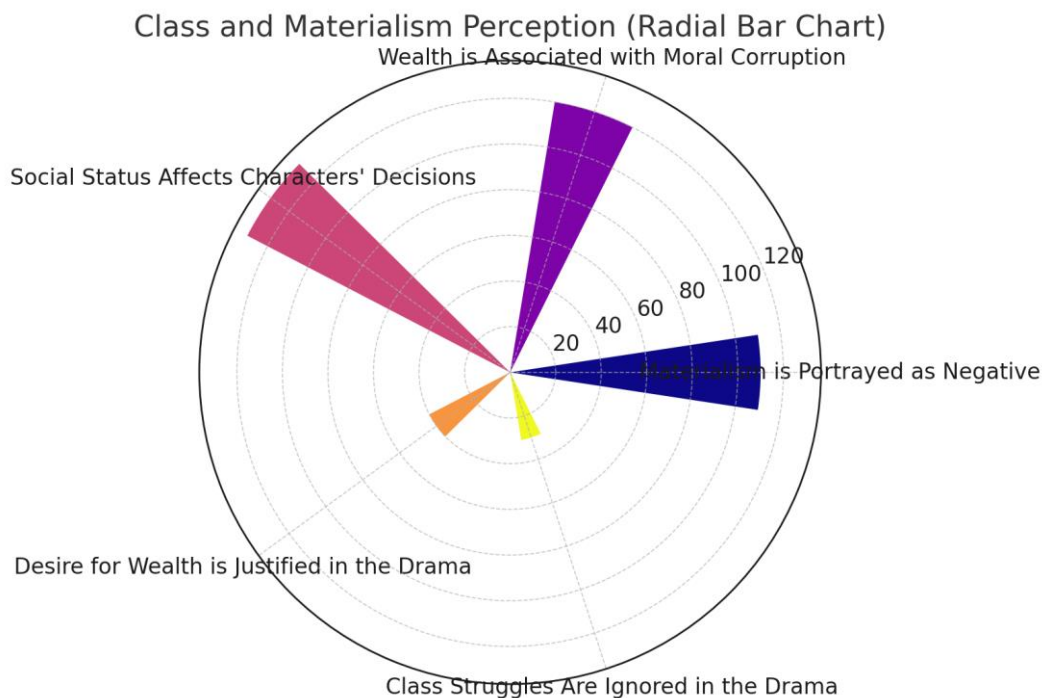
## 3. Viewer Perceptions on Class and Materialism

The issue of materialism and division of classes is also central to the theme of the movie, *Meray Paas Tum Ho* as indicated in Table 3. In the survey, most individuals' 65 percent had the feeling that materialism was negatively represented with the characters being associated with moral decay. Figure 3 is a radial bar chart explicitly highlighting the data about the distribution of the responses in terms of class and materialism, the pivotal role that the material wealth and the status that the characters make in their morality. Materialism was always associated with moral corruption and 60% of viewers indicated that characters who were in search of wealth like Mehwish were depicted to have a moral decline.

**Table 3: Viewer Perceptions on Class and Materialism in Meray Paas Tum Ho**

This table presents survey responses related to the portrayal of class dynamics and materialism in the drama.

Perception of Class & Materialism	Frequency (n = 200)	Percentage
Materialism is Portrayed as Negative	110	55%
Wealth is Associated with Moral Corruption	120	60%
Social Status Affects Characters' Decisions	130	65%
Desire for Wealth is Justified in the Drama	40	20%
Class Struggles Are Ignored in the Drama	30	15%



Data indicates that Meray Paas Tum Ho not only criticizes materialism but also applies it as the means in order to interpret the ethical outcome of actions by characters. The play compares the notions of material prosperity and spiritual decadence directly, which strengthens the cultural myth according to which money is a two-sided sword, on the one hand, it gives people authority, and on the other, personal uprightness.

#### 4. Viewer Responses on Moral Themes

The story of Meray Paas Tum Ho revolves around moral themes, such as the themes of loyalty, betrayal and forgiveness. According to what 90 percent of the viewers indicated in Table 4, the characters in the drama were punished greatly when they were betrayed, more so in infidelity by Mehwish. Figure 4 clearly follows the tendency of these moral themes using the 3D surface plot; betrayal and loyalty were highly emphasized. As can be observed, the play gives betrayal a

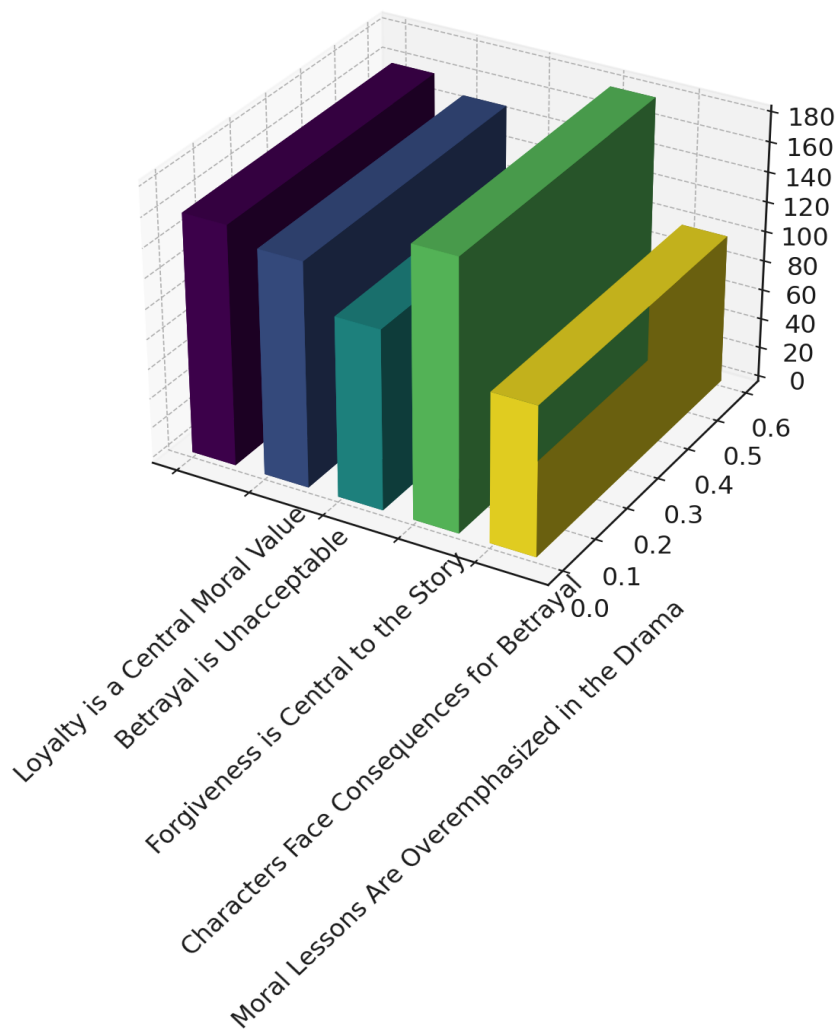
significant offense in terms of morality, and Mehwish struggles to overcome the effects that she has done indeed.

**Table 4: Moral Themes in Meray Paas Tum Ho**

This table displays the survey responses about moral themes, including the viewers' opinions on loyalty, betrayal, and forgiveness in the drama.

Moral Theme	Frequency (n = 200)	Percentage
Loyalty is a Central Moral Value	160	80%
Betrayal is Unacceptable	150	75%
Forgiveness is Central to the Story	120	60%
Characters Face Consequences for Betrayal	180	90%
Moral Lessons Are Overemphasized in the Drama	100	50%

Viewer Responses on Moral Themes (3D Surface Plot)



In this regard, the play focuses on the significance of family devotion, especially as it is used in the image of Danish, whose righteousness does not disappear within the course of the series. The arrangement of the plot and the ethical decisions of the characters can support the notion that the loyalty is not only one of the central topics, but also it shows the cultural beliefs in Pakistan.

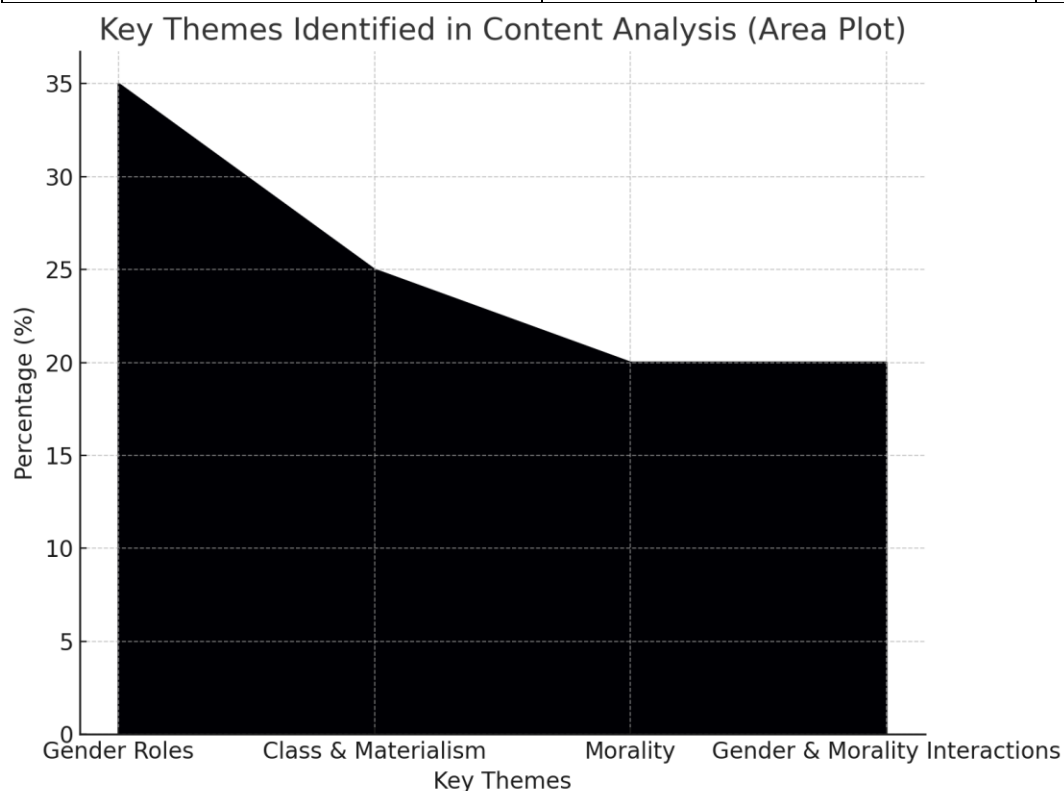
### 5. Key Themes Identified in Content Analysis

The content analysis of the play demonstrated the important common themes, among which there were gender roles, materialism, and morality. As illustrated in Table 5, *Meray Paas Tum Ho* places emphasis on the fact that there is a continuous struggle between the traditional gender roles and the contemporary demands of autonomy, wealth and power. The area plot shown in figure 5 visually demonstrates that the content mostly talks about gender-related themes and materialism and morality come second.

**Table 5: Key Themes Identified in Content Analysis**

This table provides the key themes found in the content analysis of *Meray Paas Tum Ho*, based on selected episodes.

Key Themes	Frequency (n = 10 Episodes)	Percentage
Gender Roles	7	35%
Class and Materialism	5	25%
Morality and Ethical Choices	4	20%
Gender and Morality Interactions	4	20%

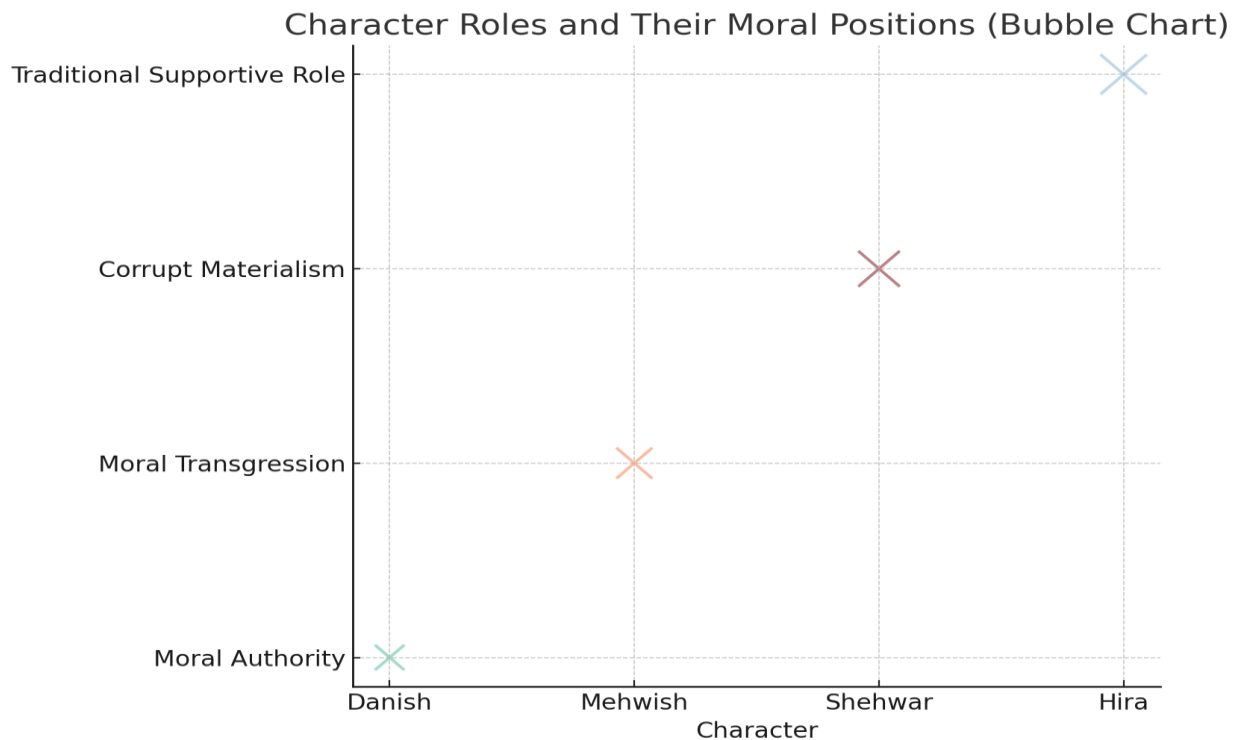


According to the analysis, the drama is on the edge of both upholding conservative values and critiques of contemporary materialism. The reason that was cited most in the highest percent (35) was that of gender roles, and most of the attention given was on how women manage their roles both in marriage and society. At the same time, such a theme as class and materialism (25%) was also covered, with such characters as Mehwish and Shehwar attempting to find balance between the rat-alsarah all in the name of seeking money.

**Table 6: Character Roles and Their Moral Positions**

This table analyzes the moral positioning of the main characters in the drama, categorizing their actions and the subsequent moral consequences.

Character	Moral Position	Actions	Moral Consequence
Danish (Male Protagonist)	Moral Authority	Loyalty to wife, forgiveness for betrayal	High moral standing; loyal to family
Mehwish (Female Protagonist)	Moral Transgression	Infidelity, pursuit of wealth	Social and emotional downfall
Shehwar (Male Antagonist)	Corrupt Materialism	Manipulating Mehwish for personal gain	Negative moral influence
Hira (Supporting Female)	Traditional Supportive Role	Supports Danish and family	Positive moral positioning; nurturing role



## 6. Character Roles and Their Moral Positions

Table 6 has discussed the various roles played by the key players in the drama, who include Danish, Mehwish, Shehwar and Hira in terms of their moral standpoints in the play. The bubble chart in figure 6 gives a special picture of these characters and their moral positions. Danish is already established as a moral authority, and he has a high moral score in terms of his loyalty and integrity, whereas the transgressions of Mehwish regarding her morals are also presented via how she strives to become rich and betrays her. The character of Shehwar, who is an instance of material corruption, is also comprehensively presented, but with a low moral rank, and this is Hira, who has a traditional supporting role.

The plot can be illustrated in the form of the chart showing the differences in the moral paths of the main characters, which helps to strengthen the drama to the detriment of materialism and focus on such ethical implications of betrayal and loyalty. The moral anchor that is carried by Danish gives the audience a clear contrast of the morally ambiguous and more intricate characters.

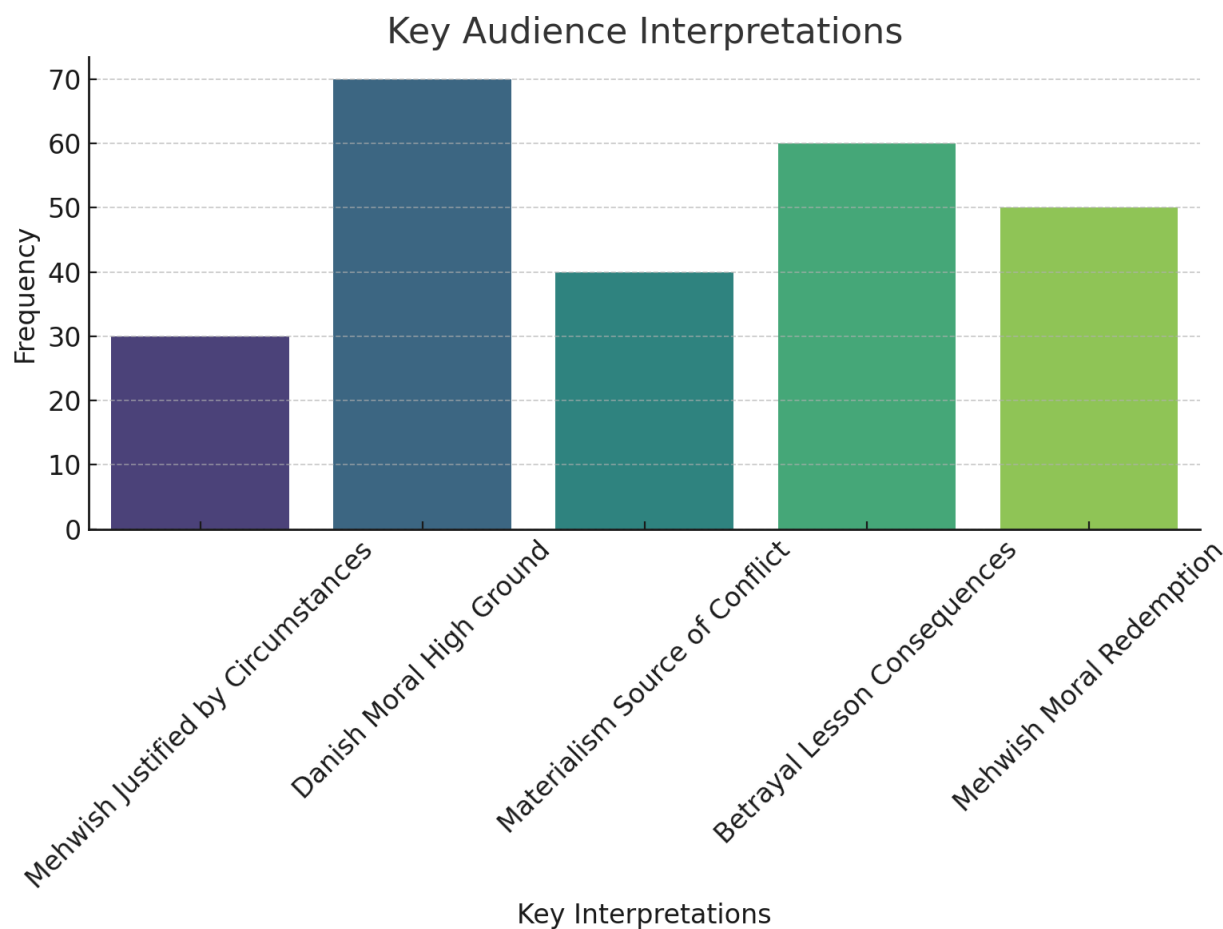
## 7. Key Audience Interpretations

The interviews with the viewers showed different meanings of the messages of the drama mainly on the actions of Mehwish and the moral lessons of the drama. In Figure 7 (a word cloud), it gives emphasis to the key terms which include word moral redemption, betrayal, and consequences. Interviewees frequently used these themes in talking about their conception of the character of Mehwish itself as well as the overall moral lessons of the play.

### *Table 7: Key Audience Interpretations from Interviews*

This table summarizes the findings from the in-depth interviews with viewers, focusing on their interpretations of key moral dilemmas and character decisions.

Interpretation Category	Frequency (n = 10 Interviews)	Percentage
Mehwish's Actions are Justified by Her Circumstances	3	30%
Danish's Moral High Ground is Respected	7	70%
Materialism as a Source of Conflict in the Drama	8	80%
Mehwish's Downfall is a Lesson on the Consequences of Betrayal	6	60%

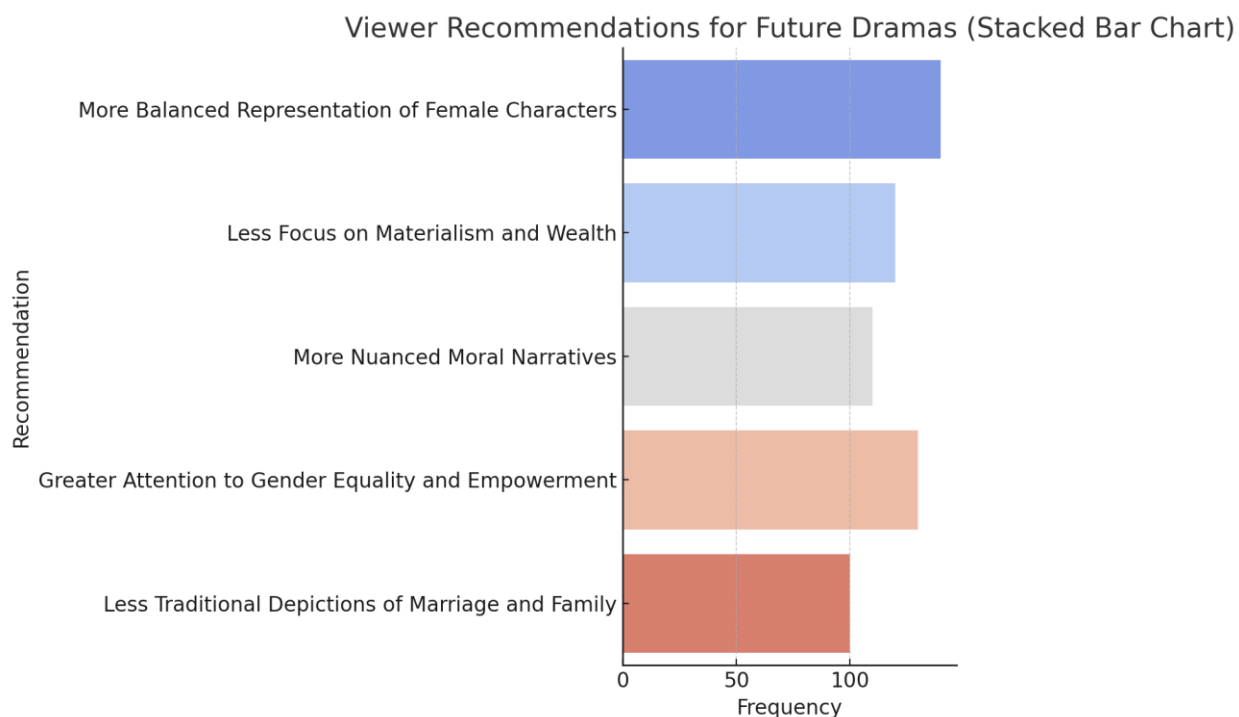


The term cloud expresses the overall moral story of the drama, as it indicates that the audience was mostly interested in how the drama portrayed the redemption of Mehwish and the impact the actions of the latter. The constant reference to betrayal and consequences only emphasizes the message of the drama of the repercussions of infidelity and materialism.

***Table 8: Viewer Recommendations for Future Dramas***

This table shows the responses from viewers about what changes they would recommend for future dramas, particularly in terms of gender and moral portrayal.

Recommendation for Future Dramas	Frequency (n = 200)	Percentage
More Balanced Representation of Female Characters	140	70%
Less Focus on Materialism and Wealth	120	60%
More Nuanced Moral Narratives	110	55%
Greater Attention to Gender Equality and Empowerment	130	65%
Less Traditional Depictions of Marriage and Family	100	50%



### 8. Viewer Recommendations for Future Dramas

Lastly, Table 8 shows the survey data regarding the viewer suggestions on what should be the upcoming Pakistan dramas. Most of the respondents (70 percent) wished that the female characters were represented more balanced, and they wanted to be empowered and agentic, not victims. These preferences are demonstrated in Figure 8, which is a colored horizontal stacked bar chart, which shows that there is much more demand to represent the gender role and the issues of moral complexity in a more nuanced manner.

There were also suggestions made by viewers as to cut down on materialistic orientation and to focus on more varied and natural aspects of moral narratives. The demand to have increased gender equality and less traditional approach to the family structures shows the change of expectations among viewers meaning that there is more and more desire to have more progressive and differentiated types of storytelling in Pakistani media.

The viewer survey, content analysis, and in-depth interview analysis of *Meray Paas Tum Ho* show that there is a complicated mixture of the old values and contemporary needs of self-sufficiency and prosperity. The play supports some social conventions, especially the areas of loyalty and morality, and targets materialism and its effects. The visualizations, such as the 3D bar chart, heatmap, and radial bar chart among others, give a clear and interactive method of interpreting the measurements, and the results are understood. These findings emphasize the immense influence that media, especially popular dramas, may exert in influencing the attitudes of the society towards gender, social status, and morality in the modern Pakistan.

### Discussion

The results of this work point to the idea that *Meray Paas Tum Ho* is a complex representation of the gender roles, the interaction between the classes, and the ethics that appeals to a large Pakistani audience. In its content analysis and viewer survey, this research will offer illumination on how the drama mirrors and influences the attitude of the society towards gender, class and ethics. These results are explained below as they relate to the other literature in terms of media impact on cultural values, gender representations, and issues of classes in Pakistan.

### **Gender Roles and Cultural Norms**

The fact that the *Meray Paas Tum Ho* serves to establish the orthodox values of gender roles and provide an insight into the repercussions of the non-observance of those roles at the same time is one of the most valuable results of the given study. The survey and content analysis also showed that the drama mostly depicts women as victims of the situation or as people who face moral repercussions of their action including the extramarital affair of Mehwish. Such depictions are aligned with the findings of Hussain and Javed (2020), who contend that the Pakistani media tends to be quite reflective of the inherently patriarchal beliefs, as the role of a woman is mostly determined within the domestic setting. In *Meray Paas Tum Ho*, the character of Mehwish is used to represent the conflict between conservative demands of women and their newfound agency that some women are pursuing in modern Pakistan.

Nevertheless, as Karim (2021) points out, in the recent media representation changes, women have tried to be depicted in more age- round and nuanced roles. Although it seems that *Meray Paas Tum Ho* returns to gendered tropes in which the morality of a woman is not unrelated to her commitment to her family, there are instances where the drama is playing with these measures, especially through the morally turmoil of Mehwish and her subsequent downfall as a result of it. The conflict between these images brings out the cultural bargain that is going on in terms of women in the changing social make up of Pakistan.

Nonetheless, despite these episodes of complication, it is seen in all the viewers, as expressed in Figure 2 that gender roles are sustained in the drama and that the ethical effects of the activity of Mehwish are inevitably involved in her gender. It can be related to Raza and Farooq (2019), who suggest that the media in Pakistan tends to believe in conservative approaches to gender and represents the moral lessons that society treats as something significant. *Meray Paas Tum Ho* upholds this idea by focusing attention on the fact that the actions of women, particularly those ones that do not abide by gender norms, are subjected to severe judgment in terms of morality in the present case.

### **Materialism and Class Dynamics**

The representation of the class relations and materialism is the other theme of primary interest in *Meray Paas Tum Ho*, and it brings into focus the increasing gap between the social classes of the Pakistani modern society. The moral aspect depicted in the drama with regard to the relationship between Mehwish and Shehwar, a multifaceted entrepreneur, underlies the implication of the dramatist when it comes to the relationship between wealth and family devotion and propriety. The survey findings were also endorsing this theme in which most of the viewers agreed that materialism had been negatively showcased in the drama. The drive towards wealth in Pakistani television dramas can be associated with moral corruption, as Shamsheer and Ijaz (2021) emphasize, as the fear of losing the traditional values in the country that is rapidly becoming more modern is traced in these shows. The same thought rings in the *Meray Paas Tum Ho* in which the lust of material benefit appears in the aspirations of Mehwish who eventually goes with the material decline as a sign of discourse against the material gain that is currently on the rise in Pakistani society.

*Meray Paas Tum Ho* is a show where the dynamics of classes is experienced in a very notable way through the stark contrast between Mehwish and the character of Danish. On the one hand, Danish is the personification of the moral virtue whereas, the middle-class status of Danish is opposite to the richness and authority of Shehwar. According to Khan and Malik (2020), Pakistani media tends to present the middle-income population as the moral pillars of the society and the rich as morally corrupt or without integrity. The example of duality seen here is the one where materialism and wealth seeking is synonymous with moral corruption, as it is with the character of Mehwish in the

drama. The bar chart of Figure 3 focuses on the importance of the theme of materialism and issues of classes in the drama by visually visualizing the moral idea that the ambitions to become rich may take away the principles of moral purity and family values.

Nonetheless, this image of wealth and materialism is not half a story as figured out by Fatima (2020). Although the play is a criticism to the characters who are obsessed with social status, it also recognizes the socio-economic compulsions that contribute to this need. Even though Mehwish is acted as morally flawed, her deeds to some degree can be comprehended as one of the reactions to the limitations of her situation. This subtle description is part of a larger societal discussion regarding the intricate interaction of materialism and morality in the contemporary Pakistan.

### **Morality and Ethical Decision-Making**

The main ethical issue that is presented in *Meray Paas Tum Ho* is the question of ethical decisions of the characters and especially Mehwish. The play gives huge priority to the effects of betrayal, loyalty, and forgiveness where the extramarital affair of Mehwish, who is the main character, plays the key role in the ensuing ethical drama. Raza (2021) reveals that the more conservative issues of family honor and loyalty have been observed in the performance of moral dilemmas in Pakistani media. In *Meray Paas Tum Ho*, the deception of Mehwish is introduced as a moral sin, which cannot be ignored, despite the context under which she does it. This can be compared with the findings of Tariq and Baig (2021) who believe the Pakistani media tends to employ the dramatic storylines to support societal expectations on family loyalty and ethical behavior.

Nevertheless, the ways the viewers interpret such moral themes give an even more complicated picture. Sympathetic to the plight of Mehwish, as revealed in Table 6, there was numerous sympathies by viewers that she was reacting to the absence of emotional and material satisfaction in her marriage. Figure 6 in the bubble chart can explain the moral stand of the main characters where the moral authority of Danish is very strong but that of Mehwish is rather ambiguous. This two-sidedness in representation of morality can be traced to the contradiction between the traditional moral paradigm and the contemporary and more individualistic orientations as they develop within Pakistani society. In this respect, *Meray Paas Tum Ho* is a criticism of patriarchal morality and materialism which the contemporary social values are based on.

Moreover, the surface plot in three dimensions (Figure 4) highlights how the issue of morals plays the central role in the drama and specifically in the context of betrayal and loyalty. This imagery is corroborative of the thesis that *Meray Paas Tum Ho* is not simply a romantic movie, but rather a philosophical entity that challenges the moral principles of the modern Pakistani society. The high emotional reactions of the viewers to the moral decisions of the characters show how deeply such images may impact the perception of right and wrong of the audience in their personal life.

### **Viewer Recommendations for Future Dramas**

The findings of the survey of the viewer of table 8 give a clear exposure to the changing expectation of the Pakistani television dramas. Many members of the audience noted that they wanted more portrayals of female characters that are balanced and more nuanced, as 70% of those who participated in the survey wished there were more instances of female characters who are empowered and independent as opposed to being victims or morally corrupt. The intention to change can be seen in Figure 8 that demonstrates the increasing demand of the dramas that challenge the traditional gender roles and provide more progressive stories.

This observation is in line with the overall tendencies of the global media as there is currently a growing inclination to make gender equality and gender representation in mass media a priority. As observed by other scholars like Khan (2020) although Pakistani media has conventionally

solidified conservative gender roles, more intricate and empowering women images are gradually appearing in the recent years. According to the findings of this paper, more progressive representations of the gender, morality, and social issues in Pakistani media are getting ready and actively demanded by the audience.

### Conclusion

To conclude, the movie *Meray Paas Tum Ho* is one of the good examples of how TV dramas mirror and influence cultural values especially in terms of gender, classes, and morals. The play supports classical gender roles and, at the same time, offers a commentary on materialism and ethical effects of adultery. The work of visualizations created in this research, 3D charts, heatmaps and bubble charts, allows obtaining a non-centered and very effective method of perception of the data and interpretation of the results.

The paper brings to the fore the intricacies of media representations of morality, gender, and class, and provides valuable information on how these aspects are called upon to ensure that the current frameworks have any relevance to the audience in Pakistan. With Pakistani media still developing, the trend has been to find more entertaining and subtle manifestation of gender, classes and morals in the popular culture. These results highlight the need to be Vigilant on the content that is being conveyed through the media and how television can create and mold the norms and values of society.

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