

Linguistic Analysis of Thai Lakorns and Pakistani Dramas: A Comparative Analysis of Gender Representation

Muntazar Mehdi¹, Shawana Hassan², Javeria Riaz³

¹Assistant Professor, National University of Modern Languages, Islamabad
mmehdi@numl.edu.pk

²National University of Modern languages, Islamabad
Shawanahasan123@gmail.com

³National University of Modern languages, Islamabad
Chmriaz91@gmail.com

Corresponding author:

Muntazar Mehdi
mmehdi@numl.edu.pk

Abstract

This paper examines the representation of females in Pakistani TV dramas and Thai lakron. In Thai lakrons, women are treated as an object of pleasure, whereas the situation in Pakistan is not that worse. Their media repeatedly portray women as an object rather than an individual according to Freidickson and Roberts' "Objectification theory"(1997). Their dramas objectify women based on their appearance and the sexual pleasure they can provide to the dominant people in a patriarchal society. To conduct this research, a qualitative approach is used to draw the comparison between the dramas of two countries that are: "Ghissi Pitti Mohabbat" and "Prom Pisawat". The data was retrieved from the dramas in form of the discourses as uttered by the characters. This study is meant to add to the vast canvas and multifaceted area of research related to the fragility and under representation of women in media where rape, violence, abuse, and standards of beauty for female characters are romanticized.

Keywords: *Patriarchy, Woman objectification, Thai Lakrons, Sexual violence, Prostitution, Inequality, Assault, Mass media*

1. Introduction

Media is a mirror of society, it reflects the norms, values, and trends of the public, and dramas especially play a huge role in the portrayal of societal values. In the 21st century, due to media any information or trend spreads like wildfire and has several impacts on the thought processes of people which is resulting in gender discrimination, gender violence, rape culture, and treatment of women not as a human but rather as an object (Mehdi, Moen & Abbasi, 2022). The media is encouraging the public to adopt this attitude toward women.

Gender roles are different for each sex and there are certain expectations from them as well. Both women and men are expected to conform to the norms, values, and rules,

of society in terms of talking, dressing, grooming, speaking, and other matters. Women are typically expected to be fragile, feminine, and sophisticated while men are likely to be strong, authoritative, brave, and bold. Because of these stereotypical roles, there is inequality among the sexes. A similar thing is also illustrated in this research paper.

This paper focused on the comparison of Thai Lakorns and Pakistani dramas concerning gender roles. In Thai Lakorns, women are merely an object of pleasure and are underrepresented, rape culture is common whereas in Pakistani dramas, though there is patriarchy, still the situation is not as bad as in Thai dramas. In Pakistani dramas, especially "Ghisi Pitti Mohabbat" there is a representation of a strong woman who stands out against traditional norms and works as an entrepreneur to provide for her family. On the other hand, almost all Thai dramas, for instance,

"Prom Pisawat" represent stereotypical male roles, rape storylines, and sexual violence against women, and the one committing such sins is rarely held responsible because mostly it is done by the wealthy and powerful protagonist.

1.1 Statement of Problem

Women objectification is one of the most important issues in today's world. It is owed to the marginalization and exploitation of women by taking away the rights of one gender to live freely and suppressing women and their voices. Treating women as an object is a common trait of the patriarchal society and such a society inhibits the growth of women and reduces their status to merely a slave and their purpose is to fulfill the needs of the men. All this has resulted in gender inequality, sexual exploitation of women, and low social status. So, this study through the comparison of Thai lakorn and Pakistani drama tends to shed light on this important issue of women objectification and its drastic impacts on the female gender.

1.2 Research Questions

To accomplish the following research goals, two research questions have been formulated:

1. How are gender roles portrayed in Thai and Pakistani entertainment media?

2. How far are sexual violence and rape culture romanticized in the selected dramas?
3. How do the selected dramas portray the gender hierarchy roles prevalent in the cultural milieu?

1.3 Theoretical Framework

Today, women are treated as an object for the sexual pleasure of men rather than as an individual having a separate identity. According to Fredrickson and Roberts' (1997) “**objectification theory**”¹, females are portrayed in an objectified fashion in dramas and movies. Moreover, male sexualizes females' body and their values are measured based on their ideal body structures, for instance, thin figures and overall physical appearances.

Female bodies are presented in mass media as decorative objects to attract men and earn more profit. They have to or are sometimes forced to wear provoking and short clothes as well on television, especially in Thai Lakrons. Due to this representation of women, they are becoming victims of inappropriate sexual advances, sexual exploitation, and sexual assault. Patriarchy has swallowed the basic rights and they have become the prey of men who feel that only men have the right to be free and safe.

2. Literature Review

Gender inequality, gender-based violence (sexual violence), and rape culture within the broader field of “gender studies” are gaining much attention lately and are presented through different channels, out of all the most influential and affecting representation through films and dramas. According to Ahmed and Wahab (2019), under patriarchal ideology women are exploited and are victims of sexual violence. The dominant role of men in Television dramas is affecting the thought process of a society that they feel that it is completely normal to treat women in whatever manner they want. Also, women are only considered “objects of beauty”² that provide sexual pleasure and happiness for dominant males. A similar concept is illustrated by Babul

¹ Balraj , Belinda. “Understanding Objectification Theory .”, International Journal on Studies in English Language and literature (IJSELL), 11 Nov. 2015. Volume 3, Issue 11, PP 70-74.

² Ahmed, Shumaila, and Juliana Abdul Wahab. “Paradox of Women Empowerment: The Representations of Women in Television Dramas in Pakistan.” International Journal of Academic Research in Business and Social Sciences, vol. 9, no. 10, 27 Oct. 2019.

and Niaz (2019), that women in Pakistani dramas are represented as “commodities, objects of physical beauty and a source of attraction and enjoyment for men³”.

The woman is portrayed as an object of desire and gratification as their body and body parts are more important than their personality. Looks and bodies are prioritized over skills and productivity. The status of the woman in society is based upon her body structure and sex appeal, but not on her education and her character. This objectified portrayal of the woman can be seen in modern-age Pakistani and Thai dramas. (Ashfaq & Shafiq, 2018).

Signorelli (2019) in her research article depicted stereotypical and traditional roles of men and women, where women are fragile and underrepresented, whereas men are more capable and controlling. Women in Pakistani dramas are characterized as a victim, powerless, weak, and dependent in contrast to males. This sort of representation of women can damage and manipulate the minds of viewers as dramas are viewed by the masses as compared to the past (Ibrahim et al., 2019).

Fatima (2019) highlighted if a girl is accused of being characterless, she is punished by her family members. Physical violence is connected with the honor discourses in Pakistani society. If a woman is raped, she is considered a source of dishonor and is not worthy to get married to any honorable man. To restore this lost honor, the victims are either subjected to physical abuse or even killed. In the majority of the cases, raped women are forced to forgive the assaulter. The unwillingness to penalize the molester is because rape takes away the honor of the victim and the victim's family and their sympathizers refuse to talk about it; therefore the female prefers to remain silent. Similarly, according to Engchuan (2017), Thai lakorns reflect the reality of Thai society in general and specifically point out the social and cultural lifestyle of Thai Society. They are beyond contentious as they contribute to rape culture on an extensive level by romanticizing rape just to create a dramatic effect. They are top-graded due to their bizarre viewership on a wide-reaching scale irrespective of the fact that they are truly responsible for glorifying gender stereotypes, gender discrimination, and sexual assault (ingpimploy, 2018). Similarly, many young female audiences questioned the ascendancy of men over women and the idea of patriarchy was heavily

³ Babul, Niaz, Hasrat, Babrak. The portrayal of Women in Pakistani Drama, an Analysis of Selected Dramas. 2019.

critiqued since men could have minor wives while women could not. Moreover, a woman is not considered worthy of getting married if she has lost her virginity which means she is not considered a good woman or a pious wife or mother, and such a woman is treated with reverence as stated by Fongkaew (2021). As mentioned by Jasmine (2016), Molestation done by the protagonist in Thai dramas are completely acceptable whereas the same thing done by the antagonist is a considered crime. If the male leads after committing such a crime repent, then he is considered clean. Likewise, Fleet (2003) and Hamilton (2013) highlighted that the female lead is always stuck in complicated family situations and intimate relationships where she must go through many hardships and overcome them to live happily ever after. This thing is very much prominent in Thai dramas and Thai Mass media is playing a powerful and crucial role in encouraging and advancing sexual violence against women at the hands of men who have the desire to show their superiority, besides this, media is promoting patriarchal values and is setting trends that how women should be viewed as presented by Khopolklang et al. (2014). A similar idea is supported by Abdullah, Mehdi, and Noor (2020) that media is the means to develop a mindset and perception of people regarding something and through television dramas and the art of characterization different gender roles are portrayed.

3. Research Methodology

The research is qualitative as no statistical data is generated. This research aims to determine gender roles through the comparative linguistic analysis of Thai and Pakistani TV dramas. Two dramas have been targeted for this purpose. The dramas selected for this research comprise Prom Pissawat, a Thai drama, and Ghissi Pitti Mohabbat, a Pakistani drama. Prom Pissawat was aired on the leading Thai channel 7 and Ghissi Pitti Mohabbat was telecast on the leading Pakistani Channel ARY Digital. The dramas of these channels have been selected because these are popularity of the dramas in both the respective countries Thailand and Pakistan and dramas of these channels are widely watched by people throughout the country. Furthermore, all the episodes of each drama have been selected for a holistic overview. The number of episodes has been selected under the scope of the study. The roles of the Protagonist including leading male and female characters in these dramas have been examined by

observing their actions and interactions with other characters in particular. For this purpose, dramas have been watched various times for unbiased optimal linguistic analysis. Language and the dialogues of different characters have been examined and analyzed regarding gender representation by comparing Both Thai and Pakistani dramas.

4. Data Analysis

Thai drama taken for the analysis is “Prom Pissawat”. Dialogues are taken from the few episodes generally. It was aired on ‘*Thai Channel 7*’. It is also named “The Destiny of Love’ in English. The story revolves around two major characters comprising the male lead Plapol and the female lead Pantawan. Plapol returned to his homeland Thailand from Korea, he had his first encounter with Pantawan in a club. Pantawan was serving as a seductive bar singer due to financial issues, but she aspired to become a respectable singer. She was portrayed as both a woman with an alluring outlook and a singer with a captivating voice whereas Plapol. Whereas Plapol was a typical misogynistic man possessing a generic perspective to objectify or sexualize women wearing short or sexy clothes and she also got treated by him in precisely the same manner. He passed derogatory and slandering remarks on her. He called her a ‘seductive cat’. Pantawan, on the contrary, was not a typical lady and initially, she resisted instead of taking pejoratives, particularly from a chauvinist male. Surprisingly, she got married and fell in love with the same person slowly and gradually who toyed with her as an object both physically and emotionally. In the end, both characters got united and achieved their happy ending.

In Prom Pissawat, the Subjugation and marginalization of women are portrayed through gender roles depicted through the dialogues of the main characters at different moments. For instance, the Plapol forcefully grabbed the female lead after she finished her dance on the stage. When she resisted and told him to let her go, he said that **“How much do I have to pay you, then you’ll be willing to sit with me”**. After showing money, he further stated, **“Just this would probably be enough for you”**. By forcing himself and throwing money at her, he treated her as a prostitute. It reflects sexism that how a man being sexist views a woman just as a plaything or an object up for sale whom he can treat the way he wants.

There was another situation when Plapol confronted and humiliated her ***“You are not just a singer but the one who dares to seduce men to fall for your trick. How many foolish men have fallen into your trap?”*** Considering himself a supremacist, Plapol equates her talent of singing to seduction that it’s just a way to lure men. Such a statement shows the Psyche of Patriarchy.

Besides facing humiliation at the hands of the male protagonist, the female protagonist was also insulted by other characters as well. For instance, Panita, future fiancée of Plapol, degraded.

Pantawan ***“you think that woman like you with a rotten background can become a singer. However, you’re just a singer who is a prostitute”***. Pantawan was not only assaulted by men but women including Plapol’s mother and Panita hit and slapped her on multiple occasions. Instead of empowering each other, women are busy ridiculing other women under the strong influence of a misogynistic society.

Although Pantawan is an individual (subject) ***objectification of a subject*** is evident as she was lessened to an object. Plapol once said to his father that ***“This woman is mine, I can do whatever I want with her”***. He was also shown kissing her forcefully throughout the drama. These outbreaks of sexual violence were portrayed as the expression of his love and affection for her. His acts were termed to be playful and Pantawan was labeled as his **Plaything**. By blaming her for seducing her son, Plapol’s mother casually passed remarks over her son’s inclination towards Pantawan ***“If she can seduce him let her seduce . At most, she can be a plaything for Plapol”***. Even when Plapol kissed her without her consent, she was again held responsible by his female friend ***“If a woman does not flirt first? Will a man go to this extent?”***. Ironically, a female was insulting another female for facing sexual violence at the hands of a male figure. It picturizes how patriarchy holds its roots in the entire Thai society. Internalization of systematic misogyny in the minds of the people irrespective of gender was evident. Women were calling other women whores or prostitutes instead of elevating or uplifting each other’s status in society.

When Pantawan got married to Plapol. Her husband treated her as a piece of junk and took revenge on her as he discovered that her biological mother who abandoned her in childhood was his stepmother. He started to openly hang out with other women in

front of his wife to torture her mentally. She tolerated his disgusting attitude towards her to fulfill her duty as a good wife by taking care of her drunk husband and cooking his favorite dishes. She was still perceived as a sexual object as there was an instance of *marital rape* that was also present in the drama. As Plapol forced himself on her and then said to his legally wedded wife *“For yesterday night, how much are you charging darling, Is 50 thousand enough for you or not?”*. Although, she was his wife but regarded her as a sex worker to pacify his sexual desires and get paid for it. These incidents show the societal stereotypical culture of Thailand where women are taken as inferior or lesser beings in comparison to their male partners.

The second drama taken for the data analysis is a Pakistani drama *“Ghissi Pitti Mohabbat”*. It was telecasted on ARY Digital. Based on a true story and written by Fasih Bari Khan, this drama is known for breaking the stereotype and social constructs as most Pakistani dramas are known for showcasing women as victims in the male patriarchal society. However, *“Ghissi Pitti Mohabbat”* tried to deconstruct the construction of a *مظلوم اور بیچارہ کی قسمت کی ماری اور نصیب سے جاری عورت* (*An oppressed and poor woman beaten by fate and a woman who lost her good fortune*). The woman is shown as a subject, leading her life, and deciding by going against societal norms instead of conforming to them. The plotline is unique because the female protagonist ‘Samiya’ got married three times. Instead of compromising and sticking in her unsuccessful marriages for the sake of saving her image in society and thinking that *“لوگ کیا کہیں گے”* *“What will people say?”*, she chose her independence and preferred divorce instead of staying with her faithful or abusive husband. Although she got all the blame for her failed marriages, she did not lose sight of herself in this whole situation. She kept her sense of individuality alive at all costs.

Samiya’s first marriage was her love marriage with Rizwan. Samiya came from a middle class, she was working in a restaurant to run her house. She was the eldest among her two sisters. She was responsible and hardworking in contrast to her husband Rizwan known as ‘Riz’. He was a carefree and irresponsible boy. He was working as a social media influencer and TikToker. He got married to her against his family’s will. His mother and sister were ill-mannered and authoritative. Whereas Samiya was not a submissive girl but a strong-headed woman. Gender role was evident

when her mother-in-law tried to raise her hand on Samiya, she strongly opposed that *“Keep your torture policy with yourself I am not one of those girls. Who present their other cheek after getting slapped on one”*. It shows her intolerance against the violence directed towards her by not holding herself back but raising her voice. Even when her sister-in-law, Farhat, tried to slap her during an argument, she held her by hand *“میں تمہارے خاندان کی مظلوم”* *“I am not an oppressed girl of your family. Who kept crying after enduring the beating of you people? If anyone touches me, I will break his hand and give it to him”*. Then Farhat taunted her during an argument that *“تم جیسی لڑکیاں گھر آباد کرنے نہیں آتی اجاڑنے آتی عین اور بعد میں طلاق جیسی”* *“The girls like you don’t settle in their house, they destroy them. After that, humiliation like divorce is slapped on their face”*. Samiya gave her a bold reply *“ان تین لفظوں پہ چاہیے عورت کی زندگی نکی حور پر مجھے ان سے ڈر نہیں لگتا میں کوئی معذور یا جاہل نہیں ہوں اور بھی آپشنز”* *“Even if a woman’s life depends on these three words. I am not afraid of them... I am not disabled; I am not illiterate. I have other options besides this”*. It shows how Samiya is well-aware that her whole life is not dependent on divorce as she is not defined by her status of being married. Rather than taking divorce as a threat, she owned herself and stood firm on her ground.

There was also an incident when she taunted her husband by calling him *“a beauty queen”* for always ridiculing her for her ordinary looks and boasting about his good looks. Her mother-in-law.

forbade her that *“Beware, don’t compare my son with women”*. Samiya spontaneously replied *“آپ جیسی عورتیں جب عورت ہونے کو کالی سمجھیں گی تو”* *“When mothers like you consider women as curse. Then your offspring would consider them as shoes of their feet”*. Although Samiya’s mother-in-law was also a woman she was so small-minded that could not even stand the fact that her son was given a feminine title.

Her husband once taunted her for having fingers like males. So, she backfired him for having female-like fingers. He got offended and remarked “ برداشت نام کی کوئی چیز نہیں ہوتی لڑکیوں ” میں فوراً ریکٹ کرتی ہو،۔ معمولی سائٹ تھا اور تمہیں صفر ملا ہے اس میں۔ *“there is no such thing as endurance in girls. They reacted instantly, it was a small test, but I am sorry, you have got zero marks”*. She instantly replied “ یہ کیا بات ہوئی۔ ہر ٹیسٹ میں لڑکی پوری اترے۔ طنز کا جواب طنز سے تمہیں کا جواب ملے ” *“Why should the girl pass every test? The answer to satire is satire, the answer to abuse is abuse and the answer to slap is punch or kick”*. She did not submit herself to the dishonor but gave her husband the taste of his own medicine. She held her head in front of male supremacy.

When her third husband, Basharat, also cheated on her with his widowed sister-in-law and got married to her behind Samiya’s back. When she decided not to forgive his infidelity, he said that “ *A woman who marries thrice can marry thirty times* ”. She answered back to his accusation that “ ایک عورت کو ” *“A man who leaves his woman to marry another would not stop at one either”*. Samiya showed the mirror to her husband who himself couldn’t stay as one woman but tried to disgrace herself for getting married thrice. She countered him sternly that once a cheater, always a cheater. It shows how women need to be courageous and unyielding to shield themselves.

When her suitor broke his commitment and cheated on her with another girl. When she confronted him for not telling her about his alleged affair. He said that “ میں نے تمہیں ” *“I thought you would be hurt and shout at me”*. Instead of crying her heart out, she gave him a savage reply that “ یہ مثالیں کیوں دی جاتی ہیں ” *شان۔ نہیں کرتی مجھ جیسی لڑکیاں کسی کے پیچھے خودکشی، دو چار موٹی موٹی گالیاں دے کر چپ کر جاتی ہیں یا دو کہ مرد کی یہ زبان اور مرد کی وہ* *“But then why do we have so many cliches? A man’s personality....a man’s word. Is this your word? Girls like me don’t commit suicide for anyone. We abuse or hit, at least once. And then it is all up to God”*. It exhibits

the strength of women that they don't cry or chase after underserving men to keep their integrity intact. They knew it is worth wasting themselves for worthless men.

She raised a flag against sexual harassment faced by women in public or workplaces when her mother taunted her “ ***If we had a son, he would have earned and fed us. He would not have impressed his favors upon us***”.

She narrated the ugly reality of this patriarchal society “ ایک لڑکی دو یا تین کلومیٹر میں کتنی بار مرتی اور ” سڑکوں پہ پھرنے والی۔ کتنی بار اپنے عورت ہونے پہ لعنت بھیجتی ہے۔ پر آپ کیسے جانتی ہوں گی یہ آپ تو گھر کی ملکہ میں اور میں ٹھہری۔ ***How much a girl suffers while she travels a few kilometers. How many times does she curse herself for being born a girl? You have no idea about Mom. Because you are the queen of this house. And I am the one who roams the roads. My father must know. He is a man***” . It displays how stay-at-home women, consider it to be an easy task for working women to meet the ends who struggle every day to protect themselves from harassment during traveling and working. They fight to earn rightfully while being trapped in a male-dominated society.

There are several instances of sexual harassment at work class. Samiya did not choose to stay tight-lipped but confronted the whole situation openly. When she called out her employer who tried to sexually harass her “ میں نے اخبار میں پڑھا تھا کہ نوے لڑکیاں اور عورتیں نوکری میں ہراس میں آتی ہیں۔ ” ***Today I was reading in the newspaper that 90 percent of girls and women on the job are getting harassed***”. He told her “ ***there is a difference in harassing and being friendly. Your brain's screw is loose***”. Samiya replied to him “ ***میرا تو صرف سکرو ڈھیلا ہے۔*** ” - تمہارے تو پورے کا پورا کرکٹر ڈھیلا ہے۔ یہ سب کرنے سے پہلے یہ بھی سوچ لیا کرو کہ اگر تمہاری موت کے بعد تمہاری بیوی کو کام ڈھونڈنا پڑا تو ***It's just that my screw is loose. You are completely a loose character person. Also think after your death, if your wife must do the job, she has to face all this as well***”. She even showed the knife to her manager who tried to grab

her hand forcefully. It unveils women face such challenges in their lives daily. However, Samiya proved herself not to be just an ordinary woman but a warrior for fighting back against these harassers who tried to get in her way by weakening her willpower.

She surpassed all these issues and obstacles and established that women are not constrained to social constructs as the writer showed her journey as an entrepreneur. She initially opened her food stall and gave job opportunities to transgenders to dismantle binaries regarding gender. Later, by opening her branch of the restaurant, she achieved her happy ending not as a wife or a mother but as an independent businesswoman. Who showed that women are far above this objectification inflicted by the male-dominated society?

5. Conclusion

Gender roles cannot be defined in a few words as they are not specified but vary from culture to culture. From antiquity to contemporary times, women have been bound to a broad range of roles that are set by the misogynistic culture. Every culture has its own distinct set of challenging roles that women are given to play. In this paper, gender roles are discussed through the lens of women's objectification. The major concern is how sexual violence and mental torture are glorified and romanticized as love. Women are treated as decoration pieces or properties owned by men. Female bodies are regarded as contested sites as **“Victory is celebrated on a woman’s body, vengeance is taken on a woman’s body, that's very much the way things are, particularly in my part of the world”** (Sidhwa,1988)⁴.

The article gives a contrasting picture of both Pakistani and Thai culture for the sake of comparison in terms of gender representation. In **Thai drama**, Pantawan is depicted as the best example of the stereotypical role of women although she also showed resistance that was limited and insufficient to break the chain of societal norms. She adopted a submissive role defined by Thai culture by compromising her values and accepting her husband back. Pakistani culture is also not much different from Thai culture because patriarchy is also present in it, but women fought for their rightful role. As **Samiya** in Ghissi Pitti Mohabbat challenged all the social constructs

⁴ Wilder . “Introduction to Cracking India.”

attached to women's roles. Although society tagged her as a characterless woman for marrying three times she rose above those accusations. She did not confine herself in that societal cocoon but broke herself free. Unlike Pantawan, she held a domineering role to define herself as a subject by insisting that **being a woman should not be considered a taboo or weakness.**

References

- Abdullah, M., Mehdi, M., & Noor, A. (2020). REPRESENTATION OF GENDER IN PAKISTANI COMEDY DRAMAS. *Grassroots (17260396)*, 54(2).
- 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.
- Ashfaq, A., & Shafiq, Z. (2018). Contested images of 'perfect women' in Pakistani television dramas. *Journal of the Research Society of Pakistan*, 55(1).
- Balraj, B. (2015). Understanding objectification theory. *International Journal on Studies in English Language and Literature (IJSELL)*, 3(11), 70-74.
- Engchuan, R. N. (2017). Gender roles and female sexuality in the Thai teen TV drama *Hormones, The Series*. *Rian Thai: International Journal of Thai Studies*, 10(2), 101-120.
- Fatima, A. (2019). Representations of women's role in Pakistan: A critical analysis through drama serials. *Journal of International Women's Studies*, 20(3), 3-16.
- Fongkaew, K. (2015). The Contested Meanings of Female Sexualities through Alternative Interpretations of Thai Television Series among Young Female Audiences in Urban Chiang Mai, Thailand. *PSAKU International Journal of Interdisciplinary Research (PSAKUIJIR)* Vol, 4.
- Hamilton, A. (1992). Family dramas: film and modernity in Thailand. *Screen*, 33(3), 259-273.
- Ibrahim, K., Amin, S., & Rehman, H. (2019). Portrayal of Women as a Victim in Pakistani Private TV Channels: Perception of Women of Twin Cities of Pakistan. *Journal of Peace Development & Communication*, 3(2), 1-15.
- Ingpimploy. "The Collateral Damage of Thai Media's Gender Portrayal." *Lmuerasmus*, 21 May 2018, lmuerasmus.wordpress.com/2018/05/21/the-collateral-damage-of-thai-mediasgender-portrayal/. Accessed 1 Apr. 2021.

- Khan, Faseeh Bari . “Ghisi Pitti Muhabbat Episode 1 | 6 August 2020 (English Subtitles) ARY Digital Drama.” www.youtube.com, 2020, youtu.be/tMAcWm6nG08. Accessed 26 June 2023.
- Khopolklang, Polnigongit, Chamnongsri, Neunghathai, Weerapon, Nisacholg,. Influence of the Thai Mass Media on Violence against Women: Synthesis of Research Studies. 2014. “Rape Culture: Sex as Entertainment in Thailand.” www.linkedin.com, www.linkedin.com/pulse/rape-culture-sex-entertainment-thailand-jasmine-chia/. Accessed 2 Apr. 2021.
- Mehdi, M., Moen, U., & Abbasi, S. (2022). Abjection And Marginalization Of Females: A Critical Review Of Leila’s Character In Elif Shafak’s Novel 10 Minutes 38 Seconds In This Strange World. *Pakistan Journal of Gender Studies*, 22(1), 67–82.
- Niaz, B. (2019). Portrayal of Women in Pakistani Drama, An analysis of selected dramas. *Balochistan Review*, 10(1), 328-338.
- Shahzad, A. (2021). Poetics of Dystopian amidst Female Subjugation in Blue Ticket by Sophie Mackintosh. *Journal of Research (Humanities)*, 57(2).
- Signorielli, N. (1990). Children, television, and gender roles: Messages and impact. *Journal of Adolescent Health Care*, 11(1), 50-58.
- Van Fleet, S. (2003). Everyday Dramas: Television Soap Operas in Thailand. *Education about Asia*, 8(1), 12-16. “Watch Prom Pissawat Episode 1 Online with English Sub.” Dramacool, dramacool.hr/prom-pissawat-episode-1.html. Accessed 26 June 2023.
- Wilder “Introduction to Cracking India.” Web.cocc.edu, web.cocc.edu/cagatucci/classes/hum210/coursepack/crackingindia.htm#:~:text=Elsewhere%2C%20she%20continues%2C%20. Accessed 26 June 2023.