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Exploring Double Consciousness: Capitalist Attitude and White Supremacy in Drama Serial *Parizaad*

Shafqat Hussain¹

¹ Institute of English Language and Literature, University of Sindh, Jamshoro Sindh, Pakistan

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Corresponding Author:

Shafqat Hussain

Email: shafqato8hussain@gmail.com

Abstract: *The current research study explores the suffering of double consciousness in the character of Parizaad in Pakistani Urdu drama serial, Parizaad. It is a story which unfolds Marxist, racist and sociological themes. However, the researcher has utilized a non-empirical Textual Analysis Method of research along with following the concept of double consciousness by Du Bois as a theoretical framework for analyzing the drama serial to explore the research objective. The framework argues that black people are behaved racially which causes inferiority complex, second-sight and twoness in them. Similarly, the analysis of the drama serial in this research study manifested that Pakistani brown people, following white legacy of racism, consider themselves superior to their fellow blackish people. Also, the power of money is dominant, and such socio-economic factors cause double consciousness in the character of blackish-skin Parizaad.*

Introduction

Parizaad (2021–2022) is a drama serial aired on Pakistani private television channel, HUM TV directed by Shehzad Kashmiri. It is a narrative case study of the protagonist based on Nadeem Hashim's novel *Parizaad* (2015). The drama tells a heart-touching tale of the middle class man who, on the basis of his blackish skin, is always racialized in the society. He is disvalued and receives illicit behaviors (Khan, 2022). To avoid the racial discriminations and to earn money, he migrates to Karachi, the economic hub of Sindh and Pakistan's economy. He, as an employee joins a billionaire tycoon Behroz Karim. After Karim's suicidal death, Parizaad becomes his heir because of his honesty and sincerity during the employment. Hence, he becomes a man of billions, and in the result, he starts receiving a changed behavior from same society (Hasnain, 2021).

In this regard, this research study investigates how white supremacy and capitalist

mindset generate double consciousness, and how far double consciousness is experienced by the character of Parizaad in the selected drama serial. In order to reach the comprehensive conclusion, the researcher has used Du Bois's (1999) sociological concept of Double Consciousness as a theoretical framework.

Moreover, the researcher argues that capitalist behavior of people affects the consciousness of Parizaad. It evaluates that white supremacy and capitalist mindset of the masses cause the double consciousness in the personality of Parizaad. He is racialized on the basis of his apparent blackish skin and economically disrupted personality. The societal behavior, based on white supremacy and economic strength, towards the character causes twoness and second sight in him. He starts seeing himself through the eyes of others and becomes the victim of inferiority complex. After the social evolution of the character, he

becomes a rich man, and the same society towards the same black person alters its attitude from racial behavior to neutral behavior.

Literature Review

White Supremacy

The terminology of mimicry was coined to describe the ambiguous relationship between colonizers and colonized. It has grown in prominence of postcolonial thinking. Colonialist discourse encourages colonized subjects to imitate the colonizers by adopting the imperialists' habits as well as traditions and conventions, but its outcome is rarely a perfect duplicate. Instead, an 'unclear replica' of the colonizer appears, and that's pretty harmful. It is because imitation can appear to parody whatever it is imitating; thus it has never done in jest. Imitation in this way exposes a fault in imperial supremacy confidence, a lack of confidence within the control over colonized behavior. (Bhabha, 1984). By mimicry the colonized subject became hybrid in nature of social, political and cultural sphere (Bhabha, 1984).

Moreover, America remains a white culture in his inheritance of education, character, and culture. The white majority people limits and sets up the construction and boundaries for black people; they build up their own space (Hacker, 1992). It is a power play that extends above concepts of 'white privilege,' and it can only be fully comprehended through the vocabulary of control and authority: the subject is only about dominance, not advantage (David, 2006). Relatively, in Pakistani culture the masses had once been a colonized subject under the British Empire. They are mimicry based hybrid in social and cultural and political life (Bhabha, 1984). Like Americans (Hacker, 1992), brown Pakistani people also pay a racialized attitude towards the blackish skin people. Similarly, the subject character of this study also suffers from this behavior of Pakistani people. People show racialized attitude towards Parizaad (Hasnain, 2021 & Mukhtar, 2021).

Mimicking Capitalist Attitude

Marx and Engels (1848) have manifested the hitherto history of human kind. Their sole argument is about the class discrimination and its trouble in the society. The conflict is basically originated from the roots of economic gap. It unrests a social structure, politically and socially. By demonstrating that there is an inherent imbalance in society that produces these difficulties, conflict theory could be utilized to examine any sort of discrimination (CFI, 2021). Additionally, a renowned contemporary biologist and historian Yuval Harari (2014) writes that capitalism is a disease which controls even human behavior. Money rules the minds. The disparity of economy is harmful for human relationships, and it causes both mental discomfort and social breakdown of relations (Lewis, 2016). Relatively, this happens in *Parizaad* drama serial. People especially women due to Parizaad's lower class disvalue his personality (Hasnain, 2021 & Mukhtar, 2021).

Pakistani Drama Serials

Between 1967 and 1977, Zubedi and Shaikh (2013), examine the beginnings of drama soap operas on Urdu Pakistani TV. They noted that the plots of these dramas frequently concerned the class systems, with common people's plights depicted in the film in exchange for embracing progressive ideology that the writers interpret as taking a stand against tyranny and dictatorial control. However, it is important to remember the political climate of the era, in which Marxism and Socialism were eager to establish themselves anywhere they might do. As a result, such depictions gave people an opportunity to experience a different phase of life. However, drama serials are Pakistan's counterpart of TV programs. Despite the fact that such dramatic soap operas are not quite as lengthy that some of the more well-known Westerns, such as *Dallas* (1978–1991) and *General Hospital* (1963–present), viewers nevertheless consider these in deep esteem and devote at least an hour or two each day to watching episodes (Zia, 2014).

The much more mutual motifs discovered in the TV drama series, according to

academic articles, focus around the order to make life of the female character unpleasant, or, to put it another way. The basis of 'drama' in these serials derives from women's troubles. Planned weddings, wedding receptions, home troubles involving couples as well as amid the daughter-in-law and mother-in-law, limitations placed on the woman by spouse's parents arranged marriages, household abuse and exploitation, and many such other themes are among them (Kothari, 2005; Roy, 2016; and Ashfaq & Shafiq, 2018).

Further, Shakir (2020) has studied one of the renowned Pakistani drama serial *Mery Pas Tum Ho*. Through her questionnaire survey she reached a conclusion that Pakistan drama serial should promote Pakistani and Islamic values. It posited that public does not consider it the story real, and they want to watch practical stories related to Pakistan's real culture. It only explores Pakistani women's negative image. However, Asghar, et al. (2020) have studied Pakistani women's struggle for empowerment through two decades 1993 and 2017 of Pakistani drama serial. They comparatively conclude that women in contemporary Pakistani serials are portrayed more empowered than in those of 1990s. In contrast, Chaudhry, et al, (2021) have discussed that women in Pakistani serials still face the dark image of patriarchal mechanism. It like most of the other Pakistani drama serials and researches deal with the women's representation in media.

Moreover, a large number of researchers (Qaiser, S. et al, 2008; Khan, et al. 2011; Shabir, et al. 2013; Shah & Khurshid, 2017; Zia, 2017; Abbas, 2018; Khan, et al. 2018; Fatima, 2019; Ahmed, 2020 and Hyder, 2020) have also discussed Pakistani television dramas through different perspectives of characters, theoretical references, themes and impacts on the audience of television in Pakistan homes. They have explored that how cultural modes are being transited by representation modern world through Pakistani television dramas.

Research Methodology

This research study followed Textual Analysis Method of research. The study was limited to

Pakistani drama serial *Parizaad (2021-2022)* which was aired on Pakistani private television channel. HUM TV. The textual data for analysis were generated from thirteen episodes of the serial. The episodes were watched on the YouTube channel of HUM TV. The script and language of the drama serial were Urdu, and for the analysis, the selected excerpts were transcribed by the researcher himself. The dialogues were also put originally from the English subtitle of YouTube stream. Moreover, the analysis was conducted with the help of sociological concept of Double Consciousness by Du Bois (1999) as a theoretical framework.

Theoretical Framework

Du Bois contends his ideas in the section 'Of Our Spiritual Strivings' in his book *The Souls of Black Folk* (1999). He views the destiny of American consciousness is determined by the growing relational connection along with conversation or contact amid minority and mainstream social identities, as two distinct but intertwined kinds of consciousness. The following paragraph further explains the theory of double consciousness.

Negro is considered the kind seventh son in the realm of Egyptian, Indian, Greek, Roman, Teuton and Mongolian history. This Negro son has come in the world wearing a veil, and bestowed with second sight in the white culture of America: this is a world which truly provides no self-consciousness to him, but only allows Negro to look at himself through the eyes of other world. This sensation of peculiar sight is basically his double consciousness. It is a sensation about seeing self as the world makes him see. It is like measuring one's self with the world's vision full of pity and entertained contempt.

Moreover, Negro usually deems himself as two which is 'twoness': one is Negro and the other American; two thinking minds, one soul as two souls, two strivings which are not reconciled, two conflicting ideal persons in only one dark heft. And it is only due to its tenacious resilience that it is not pulled apart (Du Bois, 1999). Further, Negro has no need of mixing up his old and new personality after the double

consciousness. He does not want to learn anything from white people, nor does he want to go back, because he thinks that Africa still needs American hands for civilization. For him, Negro has also a bloodline to civilize the world. Normally, it aims at setting it as feasible to be seen as a Negro as well as an American sans really being reviled just spat upon by his peers, even without the doorways of chance being slammed shut in the visage. It is simply like to be stranger and outcaste from one's own home (Du Bois, 1999).

Contextualizing the Concepts

It is important to contextualize the concepts in the landscape *Parizaad* (2021–22) Du Bois's, (1999) theory of double consciousness is contextualized in the American culture. It is about racial attitude of white people to the black. White supremacy is about the mimicry of western culture and ideas as aftermath of colonization, and capitalist attitude is about how money rules the mind. Therefore, the researcher here has contextualized as white people racially treat African black people in America, Pakistani people behave the same to the character of Parizaad in the drama because of his blackish skin, and he also involves himself in his new twoness; double consciousness, and does not want to change himself even after becoming a rich man because he like Negroes want the world to see him as he is. Additionally, this research implies that this double consciousness in Parizaad's character is caused by the white supremacy and rule of money over Pakistan's brown people. They because of aforementioned components regard Parizaad as discriminatory, a lower class and inferior people. Hence, the upcoming chapter explores the theoretical components by doing the textual analysis of the selected drama serial.

Analysis and Results

The drama serial *Parizaad* (2021–22) is digitalized on the basis of novel, *Parizaad* by Nadeem Hashim (2015). It explores the racial and economic themes of the contemporary Pakistani culture, mentality and social behaviors. Double consciousness is one of the prime and unexplored theme of this drama

serial. It avails that racial behavior of white people generally causes split in the personality of Black people, who see themselves through the eyes of others, they remain the victim of double sight, inferiority complex and twoness in their personality (Du Bois, 1999). Throughout the story of selected drama serial, the character of Parizaad remains the victim of double consciousness which is based on white supremacy and capitalist attitude of Pakistani people. White supremacy is an outcome of doing mimicry of colonizers or white people to apply their cultural and social values on their selfhood (Bhabha, 1999). Similarly, capitalist attitude is about the rule of money over mind which controls even human behavior (Harari, 2014).

Double Consciousness in Family

The major character Parizaad in the story of the drama takes birth into an economically poor family. The writer has presented the family as a surviving body in Pakistani society. Father of this little black-skin child is found unhappy because of his skin color. The foremost racial behavior, Parizaad, receives comes from his father, his home. Economic instability which is deriving itself to earn causes the conflict between their brown skin and child's black skin. Double consciousness in the words of (Du Bois, 1999) as a racial behavior of hating black skin is similarly derived as a critical force in the drama serial. It presents the character falling deep into inferiority complex and twoness in his personality. It indoctrinates in his mind through the childhood days when he listens to the dialogues "Oh hey Hamida, what is this? Seems as if he is a right copy of your family" (HUM TV, 2021). His own father decides his fate and curses mother for giving birth to a black-skin child. The unaccepted existence of the child builds such relation of acceptance of white skin in his childhood personality.

However, his father does not break himself and keeps taunting the child and mother over and over as "What is the name you have given him? The whole neighborhood is laughing at us because of it" (HUM TV, 2021). "Parizaad? At least he should look like Parizaad but he is -!" (HUM TV, 2021) The name Parizaad, the child receives from his mother, is racially a paradox

for his father, because of his personality, skin color and beautiful name.

Moreover, Parizaad passes his days and builds up his youth with such behaviors. After the death of his parents, he comes under the control of his two brothers who usually taunt him because of his blackish color, and unemployment. He is given no importance in his own home. They, because of his dark skin, do not consider him as a part of their family member. They do not let him share his suggestions and ideas in family matters, "So please allow her to finish her education, brother. What did you just say? This has nothing to do with you" (HUM TV, 2021). The down to earth personality man becomes the victim of racial mimicry of colonizers (Bhabha, 1990), and even Parizaad cannot ask a question for the life of his sister who only loves him in his family. Such skin-color based behaviors he receives, causes twoness and second sight (Du Bois, 1999) in him. He thinks of himself as it is ultimate truth. He views himself through the eyes of society. He becomes as an easy prey to inferiority complex.

Additionally, the feeling of dislike which he receives from his brothers is also similar to his two sisters-in-laws "Even Akbar was not willing to have him in the house. It was only because of their sister's pleas that they let him stay. (HUM TV, 2021). They do not want him to stay at house, and share the same plea for their husbands. Such denial and unaccepting attitude fill the deepen sorrows in his personality, which cause his dumbness more profoundly as a personality of inferiority complex, twoness and second sight in him. He does not live life, only survives. More additionally, these racial behaviors suddenly change when Parizaad becomes a billionaire because of his sincerity and honesty to his Boss Behroz Karim in Karachi, the capital city of province, Sindh, Pakistan. Like Harari (2015) says money has control over mind, the similar authoritarian power is shown and reflected in the story.

When Parizaad returns back home in a wealthy dress and capitalist cars, his family members receive the same person in a more selfish and money-structured manner "Oh hey, wow but my home is blessed today. "I knew the good news was going to follow" (HUM TV, 2021).

Such attitude based on capitalist mindset, mimicry of white supremacy becomes a valid reason for double consciousness in the personality of Parizaad. He becomes the victim of double sight and twoness and thinks of it as a prime reality which he also does not want to change like Black African people do not react against white people (Du Bois, 1999). Relatively, Hashim's literary discourse discloses that the country of Pakistan which has been once colonized by British Empire follows the same colonial legacy of England and America to see their own under privileged people, even within the same family, with racist and capitalist eyes.

Double Consciousness in Love

Throughout the story line, the character of Parizaad falls deeply in love with four girls. When one girl does not accept him, he indulges himself into another love. The girls usually do not accept him because of his blackish skin, innocent personality and poverty. His first love is his neighbor girl, Naheed. The author has narrated this scenario to present the hegemonic mindset of beautiful girls of Pakistani society, who can only love a man with wealth and beauty. She does not accept Parizaad and conspires against him to save her relationship with Majid, the handsome person. She leaves Parizaad, which causes double consciousness in his personality. He again thinks of himself inferior as others see (Du Bois, 1999) him "The one who was worthy of her, proposed and won her. Majid was worthy of her" (HUM TV, 2021-2022). He sees himself unworthy as Naheed sees himself unworthy. Such complexity is based on Naheed's racial behavior towards him. This behavior in postcolonial Pakistan is a colonial mimicry which is based on white supremacy (Bhabha, 1984).

Moreover, the second girl, Babli whom Parizaad loves is rebellious girl by nature and victim of gender complexities. She deems herself as a boy and dresses like boys. "You have fondness of the likes of a prince, but you live in a working class neighborhood (HUM TV, 2021). She also rejects Parizaad because of his poverty which again reflects the capitalist attitude of Pakistani people whose minds are in the control of money (Harari, 2014). He receives this

rejection because of his instability of economic worth. The author's depiction reveals the intentions of Pakistani girls who are only supporters and lovers of money, wealth and beauty. However, the denial of two girls causes additional double consciousness in Parizaad that he is unable to think for a woman who can love him; he thinks deeply insight to the people's heart "People Say, 'love is blind'. I wish that the people we loved, were also blind. Who could possibly love me?" (HUM TV, 2021). His view of deeming about himself is caused by societal behavior of previous girls. He falls into inferiority complex, and thinks of himself as a useless person who can never receive love from any girl because of his dark-skin and poverty. This expresses how far Pakistani society is deepen inside the mud of capitalist mindset and white supremacy.

Additionally, when Naheed realizes Parizaad's wealth, she overcomes the faults of her personality. The power of money eliminates the demerits of Parizaad's character. It reflects to the capitalist attitude which again do not cause the racial behavior but laments it. She urges him "I want to meet you in private, kindly do not say no please!" (HUM TV, 2021). This changed behavior of Naheed does not let him see the faults of his skin, beauty and color, "I want to meet you in private, kindly do not say no please!" (HUM TV, 2021), and the double consciousness of Parizaad also reflects back to nostalgia when she rejected him. He falls into thinking about the past behavior which had urged him to earn money to rule the world. Naheed's question about the marriage of Parizaad leaves a shock on himself and he again replies in the feeling of double consciousness of inferiority complex "Just pray that I am also destined to have someone like that in my life" (HUM TV, 2021). This feeling of hopelessness, pessimism and discomfort is not natural behavior but the reflection of his double consciousness as an outcome of social behavior impacting his mental and thinking capabilities.

Social Double Consciousness

The character of Parizaad retains a magnificent name which totally comes as a paradox in his personality according to social norms. He deems

himself inferior when looking at his name, face and the reaction of society. This causes double consciousness in his personality as he does not see himself through the eyes of his own but through the eyes of society. It creates twoness (Du Bois, 1999) in him "Ever since childhood, from the time I could comprehend I have only ever seen surprise and contempt in people's eyes. Time they come to my name. I am used to it now" (HUM TV, 2021). The endeavor he has totally left his company, he only bears to it now and causes a nostalgia in him, and laments on society "But this world does not view us from the eyes of our mother" (HUM TV, 2021). In pursuance of craving with double consciousness his friend Nasaaz, motivates him to avoid the social criticism which creates the feeling of inferiority complex in him "One's face is ones first introduction, and one's second and actual Introduction are a person's words. Perfect your second introduction" (HUM TV, 2021).

Adding to pushing sarcasm on the same society which is based on capitalist and hegemonic mindset possessing racial attitude, the author asserts through the character of Nasaaz "Society that is rejecting you today, it will bend before you (PHUM TV, 2021). Similarly, this reflects back in the story when Parizaad becomes a billionaire. Everybody bows down to him. Moreover, the feeling of double consciousness remains at a peak level where "I have gotten used to people doing such things to me" (HUM TV, 2021). He accepts this reality and again sees himself through the eyes of society and becomes habitual of such social racial behavior.

White Supremacy and Double Consciousness

Reactionary force against white supremacy which recalls the idea of colonial discourse interprets the discursive practices of Pakistani society with the help to understand the double consciousness in the personality of Parizaad. The prime objective to analyze the drama serial through the perspective of superiority complex of society causing double consciousness in the leading character's personality develops the core idea because the racial behavior towards Parizaad depends upon their brown Skin. Du Bois (1999) discusses that white American

people always behave racially to black African people which causes social double consciousness of duality, inferiority complex and second sight in them. Similarly, Parizaad in the drama serial faces the same social circumstances; Pakistani brown people think of themselves superior to blackish people, and they think of them inferior in society and other sphere of life. This colonial legacy based on white supremacy (Bhabha, 1984) causes double consciousness in his personality from his home "the whole neighborhood is talking about him" (HUM TV, 2021). It asserts that his own father is afraid of what people's concern regarding his black-skin son.

It replaces his love and fatherhood, he himself becomes the victim of double consciousness, because he is also seeing his family and children through the eyes of others. His second sight reflects on the son, who throughout his life suffers from this complexity. For his father and society, only white skin is the solution of social acceptance as he argues "One's face is always an indication of one's character" (HUM TV, 2021). Reflectively, Parizaad again in his adulthood reflects this; he is always ugly person, he sees himself as society makes him see (Du Bois, 1999) himself. He also utters in the drama "The only thing I have is beautiful words" (HUM TV, 2021), which shades light on his twoness and second sight.

Capitalist Attitude and Double Consciousness

The power of money generally rules the mind of people (Harari, 2014). The same case happens to be in the story of Parizaad. He faces complete economically racial behavior from the society. In the story line, the writer exposes this issue through the friendship of Parizaad and Lubna. Lubna is a university friend of Parizaad, whom he also loves in a small corner of heart. When she invites him in a party, he refuses to join it, because he remembers the experiences of his victimization of money based behaviors. He rejects the invitation "I get all confused if front of too many people. All this good look in a black and white movie where a poor boy goes to a rich girl's house, and everyone there makes fun of him" (HUM TV, 2021). This feeling of being insulted comes to his mind because he thinks of

himself inferior, blackish skin. He sees himself through the eyes of others that he should not attend the party. Otherwise, he has to face humiliation in the rich elite class party. The author proclaims the capitalist attitude which is not accepting personality of Parizaad because of his poverty and blackish skin. It again lets him suffer from the psychological feeling of double consciousness.

However, Lubna's mother becomes more extreme and crucial regarding this sub-theme. She offers Parizaad to provide her money to get Lubna in marriage. "Why do not you hand me a cheque for ten crore rupees. And I will give Lubna's hand in marriage to you" (HUM TV, 2021). Her approach to money is a capitalist lust which again generates inferiority complex and twoness in the character of Parizaad. "This thing called face, looks, personality...these are problems to do with the lower middle class. A man's face, personality and his worth are all measured by his money. Make yourself so rich that these so-called 'faults' that you have in your personality... they start to look like 'style' to the world. And then you will find a thousand girls like my Lubna" (HUM TV, 2021). Her capitalist motivation remains a productive suggestion because he wants to earn money and hide all the faults of his personality. This manifests the materialistic mentality of Pakistani society.

Similarly, Parizaad again starts seeing himself through the eyes of others, he on the suggestion of capitalist lady who only wants money, goes to Karachi for earning money and ruling the world. This twoness becomes more troublesome for him in his future life, when he is engaged in the Mafia of Karachi, Sindh. Moreover, it reflects back to the attitude of Lubna's mother when she finds Parizaad a billionaire "Can I not even show my mortification for the way I treated you in the past" (HUM TV, 2021). She rejects her own behavior and laments for forgiveness because the same blackish person becomes a rich man of the city. The capitalist mindset and money rules (Harari, 2014) her behavior and perception.

Double Consciousness in General

However, Parizaad also faces the suffering of double consciousness in general fabric of life. He is always deemed as an inferior person because of his blackish skin and poverty. Society considers him a useless person who has no worth living in the society. The general humiliation he receives from the society causes him suffer from the feeling of double consciousness which laments as being two, veiled and inferior to others. "I am not sad about my humiliation. I was fated for that" (HUM TV, 2021). He puts himself down deeply into the suffering of inferiority that his life becomes fate for him, which he cannot recognize as a worth living. His feeling of double consciousness is a sort of psychological disease which never lets him see through the eyes of his own but through that of society (Du Bois, 1999).

Furthermore, the wife of his boss Behroz Karim, Laila Sabha also targets him because of his blackish skin. She does not let him accompany in her car as a security guard, only because he is blackish in skin, so he does not deserve to be a guard of her grace "You think to go with me in my car. My friends will make fun of me" (HUM TV, 2021). The author raises a question on how Pakistani people behave racially and base their thinking on skin-color and money possession, which again become a reason for the installment of psychological suffering of double consciousness in the relevant and concerned people and characters like Parizaad. In a nutshell, Parizaad becomes a victim of such psychological duality in his personality based on two socio-economic factors, the power of money and the color of skin.

Conclusion

This research study has examined the experience of double consciousness as an outcome of white supremacy and capitalist attitude in the character of Parizaad. After the analysis, the researcher has reached a comprehensive conclusion that the character of Parizaad, in the selected drama serial has received the same racial behavior of white American people towards black African

American people as theorized by (Du Bois, 1999). Additionally, this double consciousness is based on two socioeconomic factors: power of money and white supremacy. His double consciousness lies in spheres of life like, family, love affairs, society in general, and blackish skin-colour and poverty. Pakistani brown people cause double consciousness in Parizaad on the basis of money, and white supremacy. It generally follows colonial legacy of superiority. Moreover, this research may not be final in its findings. The researcher welcomes upcoming researchers and readers to take a valid stance against the findings and may explore this research problem more aptly.

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