

Journal of Peace, Development and Communication



Volume 04, Issue 1, June 2020
 pISSN: 2663-7898, eISSN: 2663-7901
 Article DOI: <https://doi.org/10.36968/JPDC-V04-I01-05>
 Homepage: <https://pdfpk.net/pdf/>
 Email: se.jpdc@pdfpk.net

Article:	Is Entertainment Media too Extravagant to Lead us to Flamboyant Lifestyle?
Author(s):	Dr. Imran Sabir Assistant Professor, Department of Sociology, Quaid-i-Azam University, Islamabad
	Hifza Nazir M.Phil Scholar, Department of Sociology, Quaid-i-Azam University, Islamabad
	Shams-ur-Rehman Lecturer, Media & Communication Studies, Karakoram International University, Gilgit, Pakistan
Published:	30 th June 2020
Publisher Information:	Journal of Peace, Development and Communication (JPDC)
To Cite this Article:	Sabir, Imran, et al. (2020). "Is Entertainment Media Too Extravagant to Lead Us to Flamboyant Lifestyle?" <i>Journal of Peace, Development and Communication</i> , vol. 04, no. 01, 2020, pp. 82–106, https://doi.org/10.36968/JPDC-V04-I01-05
Author(s) Note:	Dr. Imran Sabir is serving as Assistant Professor at Department of Sociology, Quaid-i-Azam University, Islamabad, Pakistan Email: isabir@qau.edu.pk
	Hifza Nazir is a M.Phil Scholar at Department of Sociology, Quaid-i-Azam University, Islamabad, Pakistan
	Shams-ur-Rehman is serving as Lecturer at Media & Communication Studies, Karakoram International University, Gilgit, Pakistan

Abstract

Modern world is irrevocably represented by the implicit role of media in our lives. Although scholars are enthusiastically and obdurately busy in producing huge variety of literature, its gigantic impact on our collective and individual behavior is yet to be fully known. Present research was conducted to find out the portrayal of the extent and varieties of extravagant content in Pakistani Television Dramas by employing content analysis. Extravagance was operationalized for physical appearances, diet patterns (the amount and variety of food on the dining table), marriage rituals, and ways of celebrations of lead actors in popular Pakistani dramas of the 1990s (between 1991 and 2000) and 2010s (between 2011 and 2019). The findings of the study suggest that popular entertainment media have been invariably promoting consumerism through the extravagant, flamboyant, and sybaritic representation of our living. Conclusively, extravagance has always been portrayed as a norm, rather than an exception in human life.

Introduction

Media promotes consumerism in our lives so much that it has led us to alter even our moralities. In the past, people used to advocate and appreciate simplicity, frugality and thriftiness. This is no more a desired value in modern times because our minds are continuously bombarded by media advertisements that galvanize people to conspicuously spend more to be happy in their lives. With the passage of time, media has become one of the influential agents of information transmission, entertainment and socialization. The role of visual media has tremendously increased in almost every aspect of life. The interaction of an individual with the media starts at an early age. We learn consciously as well as unconsciously about how we ought to act or behave in various social settings.

Media is produced and sustained through consumerism. It is a condition in which the main focus lies in buying and selling of different goods that ultimately adds to the economy of a country. The electronic media mostly broadcast different programs including news, sports, dramas, movies, and political talk shows to attract the viewership. In modern times, almost every household has a permanent peremptory voice in the house that plays key role in the socialization of the family members. This agent of socialization is full of freedom and authority—much more than the other members of the household. We, more often than not, discuss, rather suspect, its role and influence on our lives, but we seldom oust it from our homes. Despite its controversial role in our socialization, we do not renounce it. This illustrious sojourner in our homes is Television. (Palmer, Hockett and Dean, as cited by Rawlings 2011).

Pakistani society is in transition to modernity, where media is playing catalyst role: TV is one of the mostly availed sources of entertainment. Pakistani media consumers are attracted by different TV channels through entertaining and informative content. Drama is considered one of

the mostly viewed media content because it is more relatable to our real lives, loaded with emotions and social situations within which viewers can improvise virtual characters to their real selves. Drama has always been the popular entertainment for people of all ages, and its content is considered appropriate for all ages. That's why it is labelled as family entertainment activity.

The impact of TV dramas on the psyche of the viewers has been analyzed by many researches. While talking about TV channels, Zia (2014) argued that there was a time when the only TV channel was Pakistan Television (PTV), a state owned and controlled channel. But now due to the cable network, dish Antenna and satellite TV, a lot of channels have been introduced that create a competition between the PTV and the other foreign channels. As a result, PTV has also started to glamorize its dramas. Zia asserts that PTV promotes the ideals in its content that are hardly possible in real life. The life full of glamor is portrayed that results in the frustration of the viewers, especially the youth.

In recent past, TV entertainment industry began to produce dramas portraying more glamour, surreal characters and deeply alluring cultural depictions, to beat the competition. The portrayal of idiosyncratic culture, which can hardly be observed in real life situations affects the behavior of its audience to produce more confusion about synchronizing virtual reality with the one in which they are actually living. The reflections of life in TV affect its viewers in a way that they try to imitate what is portrayed as 'normal'. For example, the youth of urban areas of Pakistan is having intense exposure to TV that results in antisocial infatuations for them (Karim & Shehzad 2016). The portrayal of Pakistani dramas affects its audience in such a way that their definitions of normality are often derived from the virtual world, whether it portrays how key role actors are performing extraordinarily in ordinary life situations. Behaviors such as to eat,

dress up or marry could be practiced ordinarily if such situations are not glamorized and portrayed as extraordinary and worth imitation for the audience.

Extravagance has always been considered an exceptional state of human behavior, often connoted negatively in popular societal narratives. To the contrary, simplicity has frequently been vouched for as an essential value, to be part of our routine lives, for its moral and environmental repercussions.

The concepts of “simplicity” and “extravagance” are contextual, not having any concrete definition. Different scholars have described extravagance or luxury with respect to the contextual interpretations. Stokburger-Sauer and Teichmann (2011), for example, maintain that female luxury brands are much more expensive than that of male. There is a variation in the term “luxury” for both genders. Women are having more interest to avail different products of luxury brands as compared to men. If the term “extravagance” would be studied for female, it would be focused more with respect to the products consumed by females, and thus different products would be defined as “extravagance” for each of the sexes. Similarly, according to Park et al (2014), the attitude of people towards luxury is based upon its context. If people are incited to use standard products, they would be less likely to go for extravagance. This, however, is not possible in capitalism-oriented world, where consumerism has become the ultimate life ideology. Extravagance or Squandering is antonym to simplicity and modesty. It is based upon the excessive and conspicuous use of money despite of the fact that people are not in need of all what is excessive, yet they tend to buy it just because they can afford it. The pomp and show in every aspect of life is also considered extravagance. To spend a large amount of money on food, appareling, and in different festivals is considered extravagance. Extravagance in food stands for when there is a lot of food on the dining table but not many people to consume it. The

extravagance in dressing refers to the expensive costumes worn by key actors in dramas in ordinary life situations which are out of the range of the most of the audience. The branded clothes, concurrently portrayed by media, are not affordable by everyone. The marriage rituals in which excessive spending of money is depicted and the customs of marriage that are followed only by elite class are hardly affordable for a significant majority is considered extravagance in marriage ceremonies.

Consumption and luxury are not the only aspects through which extravagance can be explained. The contextuality is situational, depending upon time and space. For instance, “sweet”, historically, had a positive connotation to sell different products. During the recent past, however, people are less likely to buy *sweet* by considering it unhealthy. Similarly, the alcohol would be considered acceptable for a person provided he would not be driving. The situational factors can play decisive role in evaluating extravagance that is based upon the consideration of every individual. In a study, Davidson (2018) also asserts that extravagance cannot always be called a luxury. If the money simply moves from one person to another, it cannot be called wastage. No matter how much amount of money a nation has spent on cinema, it would be considered as transfer rather than destruction. To consume a large amount for any unique thing is not luxury, rather it is considered the circulation of money. He has described how a certain thing considered extravagance for a person would be a necessity to another person, as the preferences and needs of every individual would be different from others.

The social stratification can also play key role in determining the hierarchy of needs and desire for luxury of a person. According to Trigg (2001), Thorstein Veblen suggested in his theory the concept of conspicuous consumption that explains the preferences of an individual based on his/her social class and status. Veblen argued that in a society, the two classes are

determined by the ownership of property that leads to the hierarchical differences in the society. When there is a hierarchy in society, it is not possible to define the term simplicity and extravagance in a uniform way. In such scenarios where people can afford to buy luxury, it becomes difficult to determine how extravagant they are and where the boundaries of “need satisfaction” can be delineated. Likewise, if people who do not possess the purchasing power to buy something and yet they are determined to buy merely to imitate the life standard of the consuming classes, would they be considered extravagant? As Simplicity has been considered a moral value in Pakistani society, and extravagance is traditionally discouraged, to what extent the popular media, being one of the key agents of socialization, is representing it as a desired value for the viewers? This study endeavors to consider all these epistemological issues while observing different situations in visual content to determine the extent and prevalence of extravagance and simplicity during the content analysis.

Research question

What is the extent and pattern of extravagance over time in different aspects of social life, portrayed in Pakistani Television Dramas?

Objectives of the study

The main objectives of this research were:

1. To explore the amount of media content with unreasonable extravagance portrayed in TV dramas of Pakistan
2. To compare dramas of two different historical periods to know whether a shift has occurred over time in portrayal of marriage rituals, and food and dressing patterns.

Literature review

Most of the reviewed literature reflects people's perception about different aspects of media and about how the portrayal of human behavior in virtual world influences the viewers' social reality. Moreover, the portrayal of media in promoting different values is also discussed. While highlighting the role of media, the literature demonstrates the commodification of human life from simplicity to extravagance.

Different studies highlight the portrayal of contradiction between the real life and virtual world in TV content. Portrayal of TV dramas does not truly represent the reality that is afterwards adopted by the viewers in day to day life. The reflection of TV differs with the actual practices prevailing in the society that constructs the perceptions of the viewers. While talking about the portrayal of TV, Jove (2010) has discussed how fatherhood is being reflected in contrast to real practices. It reflects fathers as being careless, stupid, senseless and irresponsible. This, however, may not be true in the real life. In California, a large number of children do not reside with their biological fathers that may be a reflection of how children internalize the virtually constructed reality of fatherhood. What so ever media promotes in its content, it is likely that it would be internalized by the viewers.

The portrayal of violence is of worth importance for different researchers. George Gerbner also empirically validated his cultivation theory by analyzing the violence promoted by TV content. The violent content of TV can have a direct effect on children; they become aggressive and behave violently with their peers. Rawlings (2011) in his dissertation argued that violent content of TV results in bad effects on children's health, as well as it desensitizes its audience. Similarly, Khan et al (2013) assert that a large number of children learn aggression and violence from TV.

Media is a great source for the informal education of children. Day to day activities presented in TV content are internalized by its viewers. To deviate the normal patterns of society being displayed in TV can be learned by the audience. Tahir and Shafi (2015) have revealed that informal learning of youth from media leads them towards deviance. An alteration in the normality patterns and value system is also the outcome of virtual reality as Ahinda et al (2014) explained the role of media in changing the norms in Kenya.

Due to the globalized media, the cultural exchange is pertinent among different countries. Many of the native cultural traits have been replaced by the foreign cultural practices, as Mohan (2011:219) talked about the impact of globalization on the cultural traits of India. He labels it as a *threat to the native Indian culture*. Similarly, Juni et al (2014) argued that the foreign media has also affected the local language of the native people. According to Naseer et al (2014) the international media has bombarded the Western and Indian culture that has altered the local culture of the native people of Pakistan. Ali, Khalid and Hassan (2015) also claimed that due to the cultural diffusion the local values are in danger zone.

Media has also changed the world so much that the issues once considered taboos are negotiable now. With the passage of time, the transition in the media content regarding socially disapproved acts has also affected the perception of viewers. Riley (2007) in his dissertation found that in America, certain taboos are now acceptable for the people due to the portrayal of certain immoral acts in media. According to Riley, the exposure to nudity, sex and violence is increasing day by day. TV has been used as a tool to normalize antisocial behaviors among youth. This transition has also been observed in Pakistani society. The issues once considered not tolerable, are being portrayed as normal social reality. Khan et al. (2013) revealed that Political Talk Shows are conducted on the topics such as violence, drugs, women empowerment, religion,

death and culture, to discuss these issues as part of routine life which makes the audience desensitized in real life.

Media shapes the opinion of the viewers by dramatizing their emotions. Due to the affiliation with in-group, the biasness towards the out-group has been reflected in the TV content. It would also be considered the reality by its audience. The portrayal of India-Pakistan rivalry in TV programs, for instance, has a direct effect on the citizens of both countries. Ali, Iqbal and Ahmed (2013) argued that cricket match is considered a passion in South Asia. The coverage of India Pakistan cricket match is full of controversial content that shapes the hatred and anger in both countries.

Pakistani media does not operate in isolation to global viewership trends. It mostly receives influences from Bollywood and Hollywood. The portrayal of global values in Pakistani media has shifted the values of Pakistani culture. Juni (2014) highlighted the shifts in Pakistani society due to the influence of global media that upholds pomp and show. Acculturation has frequently been practiced due to the cultural exchange, as reflected in TV dramas. Ali, Khalid and Hassan (2015) also reveal that Bollywood begets its cultural influence in Pakistani society that is empirically observable.

Along with the information diffusion, it has also played its role in creating the standards for society. Media has concurrently been promoting consumerism. The depiction of TV dramas has been considered near to reality. Madni et al. (2014) also claim that dramas are a great source of imitation for the audience. The study was conducted to probe the views of females of Sargodha (Pakistan) regarding fashion, promoted by private TV channels. But in real life, people of Sargodha are far more traditional to imitate the amount of extravagance to which they are being exposed through TV.

The representation of gender ideology is important to investigate in TV dramas. Certain stereotypes are portrayed in different dramas in which women have objectified for viewership. It is important to dig out the image of “perfect woman” along with the characteristics of good and bad woman as portrayed by TV dramas. Ashfaq and Shafiq (2018) described the representation of women in different contexts as reflected by Pakistani TV dramas. The findings of this study uncovered that the portrayal of female is based upon patriarchy. Usually the lead role female would have the traits of physically smart, outstanding beauty, simple and down to earth, she is in national dress, not highly educated and she belongs to middle class family. If she is employed, it is only due to the financial pressure of her family. On the other hand, the side role female possesses the qualities of boldness, up to date get up and well educated. She usually belongs to upper class of society. But this description of women has been considered “imperfect women” in the TV dramas. It is also described in this study that the content of dramas has an influence on the viewers to shape their norms and value system of their society.

Acculturation has not only affected the norms and value system of the native population but it has also influenced the diet habits. Local cuisine and edibles are now being replaced by Western food items. While discussing about extravagance in diet pattern, Ali, Khalid and Hassan (2015) claimed that the junk food is now common among youth that has altered the simplicity of food in Pakistani society.

By reviewing the literature on the portrayal of TV, it is concluded that TV content influences the viewers of all ages. It creates a desire in the viewers to practice what’s being portrayed. Different researches have reflected various aspects of social life being portrayed in Television, which is more or less is linked to people’s practices in their real lives. Similarly, there are also researches in which the consumerism promoted by the TV content has been

discussed. The empirical studies also showed that there is a contradiction between the depiction of virtual world and the real-world situations.

Theoretical Framework

Cultivation theory states that the content of media is perceived as real by the viewers without appreciating the unlikeliness of such portrayals in real life. It also asserts that the regular viewers of TV are more likely to believe on the content displayed on TV as compared to non-regular viewers. Shanahan and Morgan (1999) are of the view that George Gerbner, the founder of cultivation theory, asserts that in everyday life, most of the information we acquire is not learned by personally experiencing it. Rather it is acquired by listening to different stories or watching it on different mediums. Whatever we learn from these sources, adds up to the personality development of a person. Initially it was based upon family institute; with the passage of time, mass media has taken it over.

Cultivation theory, as reflected by Berger (1995), states that media has emerged as a strong source of information in everyday life. TV has become parallel to religion as it can play its role in setting values and belief system of the viewers. The significance of TV has altered the role of a peer group, teacher, religious scholar, parental guide and political leader.

According to Adams (2009), cultivation theory talks about the content of media that plays its role in internalizing different concepts. Excessive interaction with media of the regular viewers results in perceiving different views about the world around them. Hovland and Wolburg (2010) suggest that due to the intensive interaction with TV, the viewers develop their sense of reality as shown in TV but that is not the actual reality. This is also asserted by Jamieson and Romer (2014) who contends that the violence portrayed in TV would be cultivated in the minds of viewers that makes them more dependent on virtual world.

Cultivation theory can be useful to understand how Television dramas cultivate the standards of life in physical appearance, diet patterns, and marriage rituals. Media also plays its role in mainstreaming the people who belong to different social classes with contrasting moral values as reflected in TV dramas. The mean world syndrome is created by the media, as the heavy viewers consider paradoxical portrayals as real as their own existence. Content of TV not only forms the values of a society but also becomes a source of determining the direction of change in the society. Television cultivates the morality of the people by the portrayal of various moral standards in its content.

Research hypotheses

1. Extravagance is more prevalent as compared to simplicity in Pakistani dramas.
2. Portrayal of extravagance has increased over time.

Data and Methods

How popular TV dramas were determined?

The content of TV dramas of two different timespans was analyzed to understand the changing patterns of extravagance over time. 1990s is considered to be the golden era of Pakistan's national television broadcasting channels, mostly for producing popular TV dramas, which had lasting and nostalgic effect on viewers. Due to abundance of entertainment channels during 2010s, a lot of choices are available for viewers, and media competition had led channels to produce rating intensive content for their survival in competitive entertaining market. As both of the eras (1990s and 2010s) are characteristically different in terms of producing media entertainment content, their consequences could also be of varied nature.

There were no reliable media ratings available for Pakistani entertainment industry. To determine the popular TV dramas, we conducted a survey in the capital city of Pakistan through representative sampling. Islamabad is considered mini-Pakistan because people from different ethnic and cultural backgrounds from all over Pakistan tend to dwell in this city.

Survey revealed the ten most popular dramas among the viewers. Five top dramas, as indicated by the respondents, were ascertained from each of the time periods, employed for content analysis, are given in the Table 1.1. The length of the total visual content for all dramas, excluding their titles and end titles was 80 hours, 20 minutes and 38 seconds.

Table 1.1 The popular TV dramas

Favorite dramas of 1990s	Favorite dramas of 2010s
<i>Andhera oojala</i> (Darkness, Brightness) (although it was telecasted in 1985, but frequently repeated in 1990s)	<i>Humsafar</i> (The Companion)
<i>Ainak wala jin</i> (Spectacled Genie)	<i>Baaghi</i> (The Rebel)
<i>Dhuwan</i> (Smoke)	<i>Yakeen ka Safar</i> (The Journey of Faith)
<i>Guest house</i>	<i>Alif Allah aur Insan</i> (“A” Allah and Human)
<i>Alpha bravo Charlie</i>	<i>Zindagi Gulzar Hai</i> (Life is Fruitful)

Methodology of Content Analysis

The study was conducted by employing content analysis technique to extract the information, both qualitative and quantitative. After carefully observing the content for qualitative content in different predetermined situations (marriage, birthday party, dinning) and

for physical appearances of key actors (dressing), the information was quantified to compare the findings. Thematic analysis has been done to identify the portrayal of Television dramas in different life aspects.

The content of each drama was divided into the equal intervals. The five-minute interval was the unit of analysis for this research. A checklist (as depicted in Table 1.2) was prepared in which different themes were identified to extract data from the visual content. The checklist was used as an instrument for determining situations in which simplicity and extravagance were portrayed. The context was narrowly focused to measure both of the variables under study. For example, if an act is denoted as extravagance in one context, it could be considered a fundamental need of the actor in another. Therefore, both of these aspects were analyzed through their contextual interpretations.

Table 1.2: Indicators of Extravagance and Simplicity for selected situations under observation

Life Aspects	Unreasonable portrayal of Extravagance	Indicators of Extravagance
Physical Appearance	The expensive dresses, jewelry, and heavy makeup while being in ordinary situations at home. For example, a lead actor/actress wakes up in the morning with full makeup and fancy costumes.	Expensive stuff Fancy cloths Branded costumes Heavy makeup Expensive ornaments, watch, Rings, Necklace and Bracelets Lead actor/actress appears in extraordinarily

		flamboyant appearance.
Edibles and Eating Behavior	<p>Having a lot of food to eat at the dining table.</p> <p>For example, there are number of food items with a lot of variety for small number of people to eat.</p>	<p>Less people v/s more food</p> <p>Expensive crockery</p> <p>A lot of variety in food</p> <p>Non-traditional norms of eating, i.e. eating with fork and knife, sitting on chair and dinning table</p>
Marriage Ceremony	<p>Heavy jewelry, heavy makeup and full-fledge embroidered dress of bride who actually belongs to a lower/middle class family</p> <p>Decoration of a middle-class person's home with lightings, flowers and expensive furniture</p>	<p>Excessive and conspicuous usage of money</p> <p>Expensive bridal dresses</p> <p>Expensive jewelry and cosmetics</p> <p>Fancy embroidered costumes</p> <p>Expensive home/marriage hall decoration</p>

Technique of Data Collection

The sample content drawn from each drama serial was of 60 minutes, which was divided into 12 five-minute intervals. Each of the dramas under study contained at least 12 episodes. Each of the five minutes intervals was randomly selected from different episodes of each drama. It was made sure that the content from each of the episodes was selected systematically by consecutively dividing the content into five-minute intervals. For example, if the first five-

minute interval was selected from the first episode after the titles (from 00:02:35 to 00:07:35), the second five-minute interval from the second episode was selected from the content proceeding the first five-minute interval after the titles (from 00:07:35 to 00:12:35) and so on. This was done to take into account the variety of the situations in each episode of the drama.

Findings and Results

Table 1.3 Magnitude of Unreasonable Extravagance in TV Dramas

Sr. No.	Drama Name and Year	Total Drama Duration (hh:mm:ss)	Sample Duration (hh:mm)	Physical Appearance (hh:mm:ss)	Food Pattern (hh:mm:ss)	Marriage Ceremony (hh:mm:ss)
1	<i>Andhera</i> <i>Oojala</i> (1985)	07:59:55	01:00	00:20:29	00:00:54	00:00:00
2	<i>Dhuwan</i> (1994)	08:21:36	01:00	00:11:54	00:00:00	00:00:00
3	Alpha Bravo Charlie (1998)	13:18:29	01:00	00:16:02	00:01:09	00:00:00
4	Guest House (1991)	04:07:34	01:00	00:21:39	00:01:03	00:00:49
5	<i>Ainak</i>	07:28:18	01:00	01:00:00	00:00:34	00:00:00

	<i>Wala Jin</i> (1993)					
Total 1990s		41:15:52	05:00	2:10:04	0:03:40	0:00:49
6	<i>Humsafar</i> (2011)	07:13:03	01:00	00:28:57	00:01:14	00:00:00
7	<i>Yakeen</i> <i>Ka Safar</i> (2017)	07:54:05	01:00	00:37:05	00:01:11	00:02:16
8	<i>Zindagi</i> <i>Gulzar</i> <i>Hai</i> (2012)	08:38:29	01:00	00:50:39	00:02:01	00:00:00
9	<i>Baaghi</i> (2017)	07:32:09	01:00	01:00:00	00:02:43	00:00:00
10	<i>Alif Allah</i> <i>aur Insan</i> (2017)	07:47:00	01:00	00:50:20	00:00:15	00:04:57
Total 2010s		39:04:46	05:00	3:47:01	0:07:24	0:07:13

Findings of the study, as depicted in Table 1.3, vindicate the amount of unjustified portrayal of extravagant behavior in three different life aspects. Data reflects the increase in the portrayal of extravagance over time. We have discussed the findings in three different aspects of social life, as follows.

Physical appearance

By comparing the reflection of extravagance in physical appearance of both the decades, the results show an increase of extravagance in contemporary dramas. The findings of the research show that the drama serials of 1990s portray simplicity in physical appearance more than extravagance. For example, the tenth interval of drama serial *Dhuwan*, portrays the key characters occasionally in Western attire, yet they were frequently portrayed wearing *kameez shalwar* (Pakistani attire) with waistcoat that reflects simplicity in clothing pattern. Although extravagance in physical appearance has observed in the series of both the decades yet with the passage of time, the pomp and show and unjustified reflection of extravagance has increased in the recent TV dramas. The portrayal of physical appearance based upon expensive clothing, branded costumes with affluent and precious ornaments have been increasingly portrayed in the contemporary TV serials. The leading actors and actresses were always picturized with heavy makeup, regardless of the demand of the scenario. For instance, in 4th interval of *Zindagi Gulzar Hai*, a female lead actress aged 25 is physically portrayed as if she is ready to go for a party; in Western attire, her face adorned with makeup, wearing necklace, bracelet, ear-rings and a watch, even when she was just waking up in the morning.

Food pattern

The food pattern and eating behavior observed for both the decades clearly indicates that the contemporary dramas are reflecting extravagance manifold in comparison to the series of 1990s. The heavy reference to simplicity is shown in 3rd interval of *Andhera Ujala* in which the dining table has been used for supper. There were few dishes on table that are enough for two persons. On the other hand, the eating norms portrayed in contemporary dramas are based upon non-traditional ways of eating, with expensive crockery. The variety of food items is available

for fewer individuals. For instance, in one of the contemporary dramas, *Humsafar*, the extravagance in diet pattern was portrayed in 9th interval. There was a lot of food including a huge variety of fruits, juices, tea, bread and jam on the table only for four persons to eat. Similarly, instances of food waste have also been observed in contemporary dramas, when lead actors were shown to dine in a restaurant to leave the uneaten food on the table.

Marriage Ceremony

The marriage rituals in TV dramas are mostly based upon extravagance, reflecting conspicuous consumption through expensive costumes, and excessive decoration. There was only one drama of 1990s that reflected the extravagant marriage rituals. Its time duration was less than one minute. All the other dramas included in the sample did not portray the marriage rituals. The extravagance in marriage ceremony was portrayed in 6th interval of *Guest House* in which a female aged around 25 was wearing an expensive bridal costume along with gold rings, bangles and necklace. But in contemporary dramas, there were two drama series that portrayed marriage ceremonies, contributing more than seven minutes of visual content. A huge difference in the reflection of extravagance in marriage rituals for both the decades has been observed that shows inclination of recent dramas towards portraying marriage ceremony in TV content. In interval 8 of *Yakeen Ka Safar*, for instance, during a marriage ceremony, most of the females, including the lead actresses, were wearing fancy costumes with heavy embroidery, gold bracelets, rings, earrings and necklaces. The marriage hall was decorated as magnificent royal castle.

It was assumed that the contemporary dramas are reflecting extravagance much more than the previous dramas, but the findings denote that there is always extravagance in every aspect of life in the dramas of every era because the media has played its role in creating ideals

for the society that may contradict with the simplicity. The more content of contemporary dramas in comparison to the classical dramas is based upon extravagance in different life aspects under study.

Conclusion

In this study, we endeavored to analyze the portrayal of extravagance in Pakistani dramas. Although the unostentatiousness is considered one of the moral values of Pakistani society, yet the media, under the guise of consumerism, promotes extravagance with little or no code of conduct for such a preposterous display of antisocial behaviors. The pile of literature produced by media scholars over time vindicates that the media plays significant role in shaping the lifestyle of the people. Whatever media content they consume consistently, would contribute to develop their habitus.

The cultivation theory also indicates that the viewers are directly influenced by the portrayal of media. According to Gerbner (1976), the violent content reflected in media creates a fear in the viewers as they consider the world a dangerous place, same is the case with other phenomenon that are presented in media. If the media portrays pomp and show along with glamour in different life aspects, the viewers would consider it a norm and would strive to imitate it in their life world.

The findings of the study suggest an increase in the portrayal of extravagant behavior over time that is congenially resonated with the excessive amount of glamor to promote consumerism in competitive environment. Although real life situations and social roles of an individual, being part of a normal society, are considerably changing due to the advent of globalization rapidly accessible through conventional and social media, yet its pace is far more sluggish than that of virtual world. However, what is more lamentable is not that the change is

inevitable. Rather its impact on the moral standards of the society, where normalizing the extravagance could be much more consequential for the marginalized population, which is in majority and has little or no control over media content. Finally, the study, being limited in its scope and geographic focus, cannot produce conclusive evidence to correlate the portrayal of extravagance in virtual world with that of the real-world human behavior.

References

- Adams, Paul. (2009) *Geographies of media and communication*. Wiley-Blackwell.
- Ahinda, Avosa Arthur, Zadock Obuchere Murundu, Michael Okello Okwara, Benson Charles Odongo and Joel Okutoyi. (2014) "Effects of Television on Academic Performance and Languages Acquisition of Pre-school Children." *International Journal of Education and Research* 2(11): 493-502.
- Ali, Arshad, Ammarah Khalid and Syed Ali Hassan. (2015) "The Impact of Indian Dramas on Language and Dressing of Females." *Online Journal of Communication and Media Technologies* 5(1): 159-173.
- Ali, Zafar, Ashraf Iqbal and Asrar Ahmad. (2013) "Comparative Analysis of the Portrayal of Pakistani and Indian Cricketers on Electronic Media." *The International Asian Research Journal* 01(01): 35-44.
- Ashfaq, Ayesha and Zubair Shafiq. (2018) "Contested Images of 'Perfect Women' in Pakistani Television Dramas." *Journal of the Research Society of Pakistan* 55(01): 45-63.
- Berger, Arthur Asa. (1995) *Essentials of Mass Communication Theory*. Thousand Oaks: SAGE.
- Davidson, John. (2018) "Luxury and Extravagance." *International Journal of Ethics* 9(1): 54-73.
- Hovland, Roxanne and Joyce M. Wolburg. (2010) *Advertising, Society and Consumer Culture*. New York: M. E. Sharpe.
- Jamieson, Patrick E. and Daniel Romer. (2014) "Violence in Popular U.S Prime Time TV Dramas and the Cultivation of Fear: A Time Series Analysis." *Media and Communication* 2(2): 31-41.
- Jove, Chelsea Ivy-Rose. (2010) "The Portrayal of Men in the Media." *Undergraduate Research Journal for the Human Sciences (URJHS)* 9

- Juni, M. Sher. (2014) "Impact of Global Media on the culture of Pakistan: A Case Study of Youth of Layyah City." *International Journal of Innovation and Applied Studies* 8(3): 1008-1014.
- Juni, Muhammad Sher, Javeria Kareem, Muhammad Kakabad Alam, Irfan Haider and Aqeel Ashraf. (2014) "Impact of Pakistan Television (PTV) Dramas on Rural Culture: A Case Study of District Layyah." *International Journal of Multidisciplinary Academic Research* 2(4): 1-13.
- Karim, Dr. Lubna Naz and Munham Shehzad. (2016) "Effects of Romantic Scenes in Pakistani Dramas on the Youth of Pakistan." *International Research Journal of Interdisciplinary and Multidisciplinary Studies (IRJIMS)* 2(8): 42-49.
- Khan, Amaima Yawar, Amir Razi, Rehan Mirza, Saadia Mazhar, Aisha Amjad and Umer Shafique. (2013) "Impact of Mass Media in Pakistan on Social, Ethical and Economic Grounds." *International Journal of Education and Research* 4(3): 1-20.
- Madni, Abdul Rehman, Mudassar Abdullah, Ali Hassan and Tariq Nawaz. (2014) "Portrayal of fashion by Turkish and Pakistani dramas on major private TV channels (Hum TV and Urdu 1) and viewers perception." *Asian Journal of Empirical Research* 4(2): 95-103.
- Mohan, Kamlesh. (2011) "Cultural values and globalization: India's Dilemma." *SAGE* 59(2): 214-228.
- Mosharafa, Eman. (2015) "All you Need to Know About: The Cultivation Theory." *Global Journal of Human-Social Science: Arts and Humanities (GJHSS-A)* 15(8)
- Naseer, Moazzama, Dr. Yasir Nawaz, Zarqa Azhar, Zeba Andleeb, Umair Ahmed and Dr. Farah Riaz. (2014) "A Sociological Analysis of Cultural Imperialism of International Media on Pakistani Youth." *Mediterranean Journal of Social Sciences* 5(3): 523-532.

- Park, Jongwon, Kyeongheui Kim, Junsik Kwak and Robert S. Wyer, Jr. (2014) "Priming Thoughts About Extravagance: Implications for Consumer Decisions About Luxury Products." *Journal of Experimental Psychology: Applied* 20(1): 40-54.
- Rawlings, Brittany T. (2011) "Reaching an Agreement: Effects of TV Violence on Youth." M.A dissertation, Department of Communication and Leadership Studies, University of USA, Gonzaga University.
- Riffe, Daniel, Stephen Lacy and Frederick Fico, (2014) *Analyzing Media Messages*. 3rd ed. London. New York. Routledge.
- Riley, Cathy Hudson. (2007) "Does Television Shape the Values of our Youth?" M.Sc. dissertation, Department of Criminal Justice, University of USA, Florida Metropolitan University.
- Shanahan, James and Michael Morgan. (1999) *Television and its Viewers: Cultivation Theory and Research*. Cambridge: Cambridge University press.
- Stokburger-Sauer, Nicola E. and Karin Teichmann. (2011) "Is luxury just a female thing? The role of gender in luxury brand consumption." *Journal of Business Research* 66(2013): 889-896.
- Tahir, Muhammad and Bushra Shafi. (2015) "The Impact of Electronic Media on Youth Behavior regarding Informal Education in Peshawar, KPK." *City University Research Journal* 05(02): 349-358.
- Trigg, Andrew B. (2001) "Veblen, Bourdieu, and Conspicuous Consumption." *Journal of Economic Issues* 35(01): 99-115.
- Zia, Anjum. (2014) "Effects of Dramas of Pakistan Television on Youth." *Middle-East Journal of Scientific Research* 22(9): 1390-1395.