



**PORTRAYAL OF EUNUCHS IN PAKISTANI ENTERTAINMENT TELEVISION
CHANNELS**

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ABSTRACT

Study is an exploratory research in Pakistan to explore the portrayal of eunuchs on Pakistani entertainment channels. Being taboo in the society, there is very less appearance of eunuch character on television screen. Prime time content of six channels PTV, TV One, Express, GEO, Hum TV and ARY from Jan 2012 to December 2016 has been analyzed. Cultivation theory suggests establishing a comprehensive coding sheet to measure the portrayal. Data was collected through purposive sampling. Findings explore that Pakistani entertainment channels are presenting facts about eunuchs related to their appearance, features, behavioral and conversational characteristics. But the treatment given to them on screen by content creators and other people is not normal. There is no projection of their problems and real life and in depth hidden stories and culture.

Key words: Portrayal, Eunuchs, Pakistani Television, Cultivation Analysis, Entertainment channels.

INTRODUCTION

Every society has demarcated the lines to conceptualize gender differences, which are helpful to create and connect culture within a society (1). These identities have been encapsulated

in the terms of masculine and feminine. Generally people forget to mention a third confused identity called eunuchs, when they divide gender (2,3). Eunuchs do not fit in this gender dichotomy (4). Anthropologists have identified more

then two, supernumerary sexes in many societies which are named differently depending on the social system (5). Most of the time, a broader term eunuch is used for them. It is a Greek word which means “keeper of the bed” (6). These people are marginalized by the society (7) with stigma and dealt as a subject of criticism with ill treatment (8). Marginalization is a result of unintended policies which becomes reason of difference between mainstream society and marginal groups (9). Normal people do not like marginalized group and take them as abnormal (10).

Eunuchs have extended cultural and religious significance within South Asian societies (8). Their honored existence is not only proved by historical sources but also by in literary works (11). They were highly influential in Muslim courts (12, 13, 14) so there is projection of a eunuch character of a trusted lieutenant of Jodhaabai in a popular historic Indian movie, *Jodhaa Akbar*, (15). The most popular name given to them is *Hijra*, originated from Urdu language (12), who belong to South Asian countries including Pakistan, India and Bangladesh. These are amenable to male and are culturally

declared as female. They are neither men nor women (16, 17) rather they are misfit in both genders, male female society (18).

Hijra is a physiological term too referred to those males who opt feminine identity, female names (19), wear female’s clothes and also behave like a women. They live in well-defined *hijra* community, which is led by a *guru* (20). Living in a eunuch family need a proper process of socialization where *guru* is a teacher who teaches all traditions and customs to the *chailas*, the student (19,21). *Hijra* can be categorized as sexual (10) or some time as ethnic minority which is not treated equally in the larger society due to their cultural and physical differences (22). Minorities are defined as “what is small in number, less than majority” (23), these minorities are few in number but not less in importance. One can classify minorities on different basis like religion, color, traditions, customs or gender. People who deviate from the normal nomenclature of gender exist in societies are also taken as minority (24).

Hijra is a taboo “a Polynesian word. Meaning prohibited”(25). Eunuchs have their own culture, oriented

symbols, signs, language, shared, symbolic and integrated values (26). Eunuchs have complex relationship with Pakistan mainstream society. On one side people rebuff, affront, scorn, mock, laugh at them, often take them as commercial sex workers, barnacle and beggars and surprisingly on the other side, people give them respect, admire them and feel fear from them (27). It is a myth regarding *hijra* that these people are closer to God because He has created them with abnormality so beware of their curse (28).

Life of eunuchs is not much different in Pakistan and India (19). They are associated with performing art industry, as singers and dancers since a longer time. (29,30). After the popularity of theater, these eunuchs were presented in female roles as it was forbidden for ladies to perform publicly (31). Eunuchs were performing in South Asia on different other media too (32). They are portrayed as pretty and striking objects in movies, dramas and other programs yet reality is different from what is projected (Nergis, S, Personal Communication, September 29, 2013).

Eunuchs have their own unique culture. They used to talk with each

other in their own language called "*Farsi Chandarana*" and this language is not of common use (33). This community has its own religious meanings and social support in their circle (7). Indian researchers have found some religious background for eunuchs in their culture but in Pakistani Islamic society eunuchs have no religious reasoning (24). *Hijra* are that sub-cultural part of the Pakistani society who have no social and familial status (33).

Due to westernization in Pakistani Society the traditional role of *hijra*, singing, dancing and blessing to new born is about to end. Also with the invention of new modern entertainment sources the demand of *hijra* being an entertainer is decreased. (34). This lack of occupation opportunity leads *hijras* to opt sex business for their livelihood (35, 36) and that is why they are involved in prostitution (7, 8, 37).

Even though audiences have more new media choices, a traditional medium, TV, remains the most influential of all as it has central cultural arm (38). Institutes like radio TV, newspapers, films create and form opinion regarding gender called institutionalized gender (16). The

understanding of the types of images regarding gender that TV presents and the motivation behind it is important because of its impact (39). This impact is due to the individual media workers who have a great influence on media content (40). The image created by the media content producers filters into the heads of millions of viewers and in many cases these images become a part of those viewers' outlook on life whether consciously or unconsciously (16). Television's content strongly influences concepts related to facts of life and evaluation process on which conclusions are based (41).

In past television, since its invention, was considered to be very sensitive to present content related to sexual ideologies, sexual behavior, pregnancy etc. But one subject matter which was totally ignored on mini screen was sexual minorities (42). Television was assured to keep heterosexual strictly (43). And now-a-days there is an increasing number of presentation of eunuchs characters on Pakistani television like drama serial *Rooti* on TV One, music show *Ganey Shadianey* on A Plus, drama serials *Qadoosi Sahab ki Baiwa*, *Maat* on Hum TV, drama serial

Saat Prdoon Mein on GEO TV, a general talk show *Awam Ki Awaz* on Samma TV, a serious talk show *Shabbir to Daikhey Ga* on Express TV, a serious talk show *Front Line with Kamran Shahid* on Express News and many more. On television they are represented as homophobic, background entertainers or in drag role. They can be seen in comic character or as supporting role or sometime portrayed as gang leaders, hen's or pimps (6). Eunuchs are given so much coverage on Pakistani Media that on the wedding of Imran Khan, a political leader of Pakistan Tehreek Insaf with Reham Khan, Geo News telecasted a mehndi function arranged by *Khuaja Sara* (eunuchs) of Mansehra (a city of Pakistan), claiming being the citizens of bride's city they are sending good wishes to Reham (15). Such presentations could have a strong impact upon viewers.

The content analysis of television has shown that a number of concepts are steadily overrepresented on television relative to their real world occurrence. Such constructs comprise crime, violence, affluence, marital discord, particular profession etc (44, 45, 46). Cultivation theory points that recurrent

viewing of these misrepresentation becomes reality for the viewers as numerous studies have established the predicted correlation between amount of viewing and beliefs congruent with the television portrayals (47).

Significance of the Study

Although since last few years eunuchs are being portrayed abundantly on television in different ways like as dancers or singers (with a gesture of vulgarity), begging on the public places, taking as a laughing stock or in a miserable atmosphere. Yet, surprisingly no study has been carried out on eunuchs to investigate that how they are portrayed on television. The present study is an exploratory research on the television presentation of eunuchs in Pakistan. The study contributes to the knowledge-vacuum of an under-researched group, the *hijra* of Pakistan, by looking at the lives of *hijra* and sensational issues found in the media. As individual's perception about any issue can be effected by the images presented by the media (48). The findings of the study are beneficial for the society to get awareness about the ideology of content creators. It is also a great contribution to highlight the important role of

communication studies while considering significant yet neglected issues of the society for discussion.

Statement of problem

“We hate some people but we do not know them and we do not want to know them because we hate them: Colton (*Explore Engage Evolve*)”. This quote stands valid in society's attitude towards *hijras*. People are driven by certain myths related to *hijras* but very few have tried to know them. As eunuchs are the neglected and marginalized part of our society so study wants to explore media reality about them. Media reality is what is portrayed on television screen. Many researches have been conducted in the world, focusing on the impacts of television on viewers, particularly on their behavior. And there is a wide range of studies carrying content analysis of media particularly television content. The present study is focusing on the portrayal of eunuch's and the picture presented on screen.

Objective of the Study:-

The objective of the study is to investigate the portrayal of eunuchs in media particularly on Pakistani television.

Literature Review:

Media is the major reason behind the attitude and belief formation of the common people (49). Things portrayed on media indicate their social existence (50). Television basically portrays a symbolic environment to the viewers, in a real life setting. This is not the reflecting world rather it is the world itself (51, 52, 53). This symbolic environment provide direction and meaning to the public (54). Television has become the main source of information and storytelling in today's life (55) rather it is the major part of media diet of common people (56).

Content of television is the reflection of the society (57). What media shows become the reality for the public (58), not appropriate to facts (59). Television through its content shows such characters that are not common in traditional society, or presents such practices which are considered as taboo (60, 54, 58).

Dramas of television have significant and visible influence upon its viewers (53). Most of the presentations, precise or imprecise (61) are observed in prime time (62, 63, 64, 65), sitcoms (64), talk shows (66) and drama (67). Drama

is the prime genre among all the content types in which minorities are presented. Yet this representations are relatively less important in the content (68, 69).

Cultivation theory is one of the social scientific theories of mass media (70). Cultivation in its new trends is discovering genre specific effects on viewers (66). The model focuses on predicting patterns of behavior which are based on beliefs and attitudes (60). Researchers have focused more on representation, appearance, conversational and personal features of minorities represented in media (71) which helps in socialization about any thing like race, gender, class, sexual orientation (72), issues, modes etc (54). As media persuade and let somebody know through its representation mind-set about common public (73).

Studies prove that there is strong difference in the process of cultivation when compared with overrepresented and underrepresented topics on mini screen. Overrepresented issues in popular programs have cultivated more mediated realities among the viewers as compared to underrepresented stories and images (65). In a content analysis of prime-time programming it is found that

distorted reality estimation may occur with topics that were not frequently depicted in the programs on television. Cultivation also expands itself from violence to sex-role stereotype, gender, minorities' portrayals (66) and sex life (65).

Television represents minorities very rarely (74). Moreover this presentation is not on neutral basis. Terms, language, description, classification and treatment all are partial and reflecting certain ideology. History shows that minority groups in a society are marginalized, played down, degraded and underestimated by media (75). Media present them in a stereotypical approach i.e. in low-paid jobs, as laborers, working as laundrymen, cooks and servants (74).

Kelso through qualitative evaluation has figured out that transgender especially children are under and misrepresented on U.S media. And even if any representation is found then it is just to arouse feeling of pity or to show them as extremist (72). Trans people with self-satisfaction and self-understanding are not visible yet on television. Moreover, they are presented as strikingly cute, flamboyant,

fashionable and sensational characters of the show.

Social perception is developed with two components. One is estimation of real phenomena and second is assessment of characteristics of that phenomenon as appeared on TV (76). Mastro and Greenberg have tried to figure out social perception through cultivation (68). When TV talks about demographic, personal characteristic and nature of interaction of minorities with other characters in the show, it is observed that they are shown as criminals, cops, robbers, illegal immigrants, lazy, for making fun (62), inarticulate, with heavy accent, non professionals, wear conservative attire, talk about crime and violence (68), semi humans, offensive (62), sympathetic (72), unintelligent, stupid, foolish and pathetic or they are the helping hands and managers of the dominating group of the society (50). This becomes a reason of stereotypical perception of public about those minority groups whom they have no association with them in real (36, 62). They are not presented in a good way on media but as a culture artifact (71). It is also observed that all other characters used to talk

about minority character during any show (62). They pass vulgar comments and jokes on them (24). This strongly leads a message that they are of no importance in the culture (72). Although minorities are presented on television so abundantly that can not be avoidable, yet it is not like the real attributes (68).

In the mainstream media there are not enough stories that depict sexual minorities including gays, lesbians, transsexuals and bisexuals (77, 78, 79). And mostly all the researches that depict minorities portrayal are gaining in the form of quantity, not quality (50). Very less existence of sexual minorities on television is seen, or if that is, then it is powerless, inferior and has very less part in story line (80, 68), funny (81) and narrow (82). Transgender like other sexual minorities has to face aggravation, prejudice and ill-treatment from the society due to strange, complex and multifaceted interaction with in the society (83). Their gender identity is the only reason behind all such harsh nuance of society. To find out media representation of this community McInroy & Craig had in depth interviews with transgender and they found that there is transphobic i.e

limited, problematic, stereotypical, mass murders, violent, terrifying, explicit, no-positive role model representation of trans on TV. They further investigate comparatively authentic i.e story-lined, realistic, emotional, tokenistic, representative, supportive, influencing others representation on television (73).

To understand transgender in Islamic society is as necessary as it is in any other culture. In a short film the portrayal of Iranian Muslim transgender are highlighted to enlighten their lives and realities. Where males have to go for sex reassessment surgeries to remove Adam's apple, facial hair and breast enlargement etc (84).

Although there is plentiful depiction of transgenders on television, yet there is near to no representation of families of transgenders (50). In a content analysis of sexual minorities on prime time dramas researchers found that they are portrayed as submissive, not involved in dominant acts like decision making, giving orders, driving vehicles and yelling. Moreover they work inside the homes, financially dependent, show fears and cry (82).

Before 90's in media they were presented in comic role, background

entertainer or in a supporting role. Till late 90's they were emerged in a bit powerful and conventional characters. After 90's they were shown more contemporarily and with creativity. After 90's, "hijra" got political fame in society and elected on different local and national seats (86). Pakistan, an Islamic country has so many reservations on media content. There is a lot of criticism faced by media whenever it presents any thing which is taboo. Sexual minorities like lesbians, gays, bisexuals and transgender all are marginalized in Pakistan. Yet there is a large population of LGBT community exists in Pakistan. Among all referred sexual minorities the society shows some tolerance only for the Hijra regarding their acceptance. According to Google figures till the 15 June 2013, Pakistan was at the top in searching of "shemales" another term used for eunuchs. Pakistani media is also now covering news, issues, talks related to them, though the presentation is not favorable. On two of the news channels reported about a transgender living as couple with an other man (87). Another example of trans presentation on media is Ali Saleem, recognized as Transsexual as well, appeared on screen as *Baigum*

Nawazish Ali. To portray the character he used evocative repartee and sexual intimation on TV screen (21).

People just know that eunuchs are wondering at different public places with a different kind of behavior, cheap make up, fitted dresses, erotic lipsticks, clapping loudly while talking, singing, dancing and getting money for their blessings (7). Eunuchs wear all women styles in dressing, hair styling and behavior (34). They like to be called by their nick name (girlish) instead of their real name (Boyish) (88) mostly of famous actresses (21).

To find out the depiction of minorities on television is a social obligation (71). There is much need to know and explore about Pakistani cultures, sub-cultures, their values, folk tradition and classes within the society. Eunuchs have their own set of sorrows and achievements, problems, challenges, wishes, ambitions and goals. These people are struggling for their lives without learning where they fit in the larger society of Pakistan (89).

Theoretical Framework;

The depictions of sexual, ethnic minorities and related identity groups in mass media, specifically in television,

can be observed in daily programs. Cultivation analysis has no comparison in its utilization and flexible approach that can be easily adopted in an exploratory research (90). According to Gerbner, cultivation theory, the cultural indicator process draws attention to three units i.e organization, communication and community. With the help of the cultivation theory, a message system analysis is constructed to explore the image, themes, values and portrayal of eunuchs in Pakistani television, a marginalized section of society (91, 59). Prime time content has many influences on heavy viewers' perception (82). This study is also focusing prime time content analysis of seven Pakistani entertainment channels.

METHOD

Fundamental objective of this study is to find how Pakistani television presents eunuchs and what kind of perception viewers are gaining about them focusing on the cultivation theory. Different studies have conducted content analysis of television programs to find the underlying attitudes, biasness or repeated themes (92, 93). To dig out the portrayal of eunuchs in electronic media transmission of Pakistani TV channels

including PTV Home, Hum TV, TV One, GEO, Express entertainment and ARY are taken. Geo, PTV Home, Hum TV are the top-listed channels of Pakistan (94). Prime Time (7 p.m. to 12 p.m.) content (except news and advertisement) of above six channels of four years (Jan 2012- Dec 2015) is taken as population. Prime time means the block of programming during the middle of the evening for television programs. The term prime time is often defined in terms of a fixed time (Business Dictionary.com) period—for example, from 19:00 to 22:00 (Central and Mountain Time) or 20:00 to 23:00 (Eastern and Pacific Time) (7 p.m. to 10 p.m. or 8 p.m. to 11 p.m.). Time for the present study is from 7 p.m to 12 p.m (Prime time 7:00 to 10:00 and additional two hours 10:00 p.m to 12:00 p.m). A pilot study was conducted to evaluate the content timing for eunuchs and it was explored that few programs on aired on television having eunuch as a character after 11:00 p.m. The study has recorded the prime time content of Pakistani channels. Content was also accessed through internet.

Content analysis of media needs sampling (57). Purposive sampling is the

technique adopted in the study. All the prime time content consisting and relating to eunuchs of above mentioned six channels is sampling frame. Sample size comprises of the all the prime time content comprising of eunuch characters. And a television eunuch character that appeared on prime time shows of selected channels is the unit of analysis. To construct the coding scheme study has adapted various variables and their sub categories from different studies. The basic objective of content analysis is to figure out the way Pakistani electronic media is portraying eunuchs on mini screen. For that purpose five research questions and 35 hypotheses are developed.

RESULTS:

The present study focuses on the fictional and non-fictional portrayal of a taboo, eunuch in Pakistani electronic media. There is very less presentation of eunuchs in prime time content of Pakistani entertainment channels. It is found that drama is the top most category among all the genre of the Pakistani channels that is presenting maximum number of eunuch characters on the screen (98%). It gives the answer of first research question that which

genre of Pakistan television is promoting eunuchs more? Drama is a popular genre of Pakistani prime time (94) and the representation of majority of eunuch characters reflect that there is certain kind of ideology to present these characters in drama.

Portrayal of eunuchs is varying on different channels. Second research question of content analysis want to inquire Pakistani television channel that is presenting more content related to eunuchs. PTV, GEO, ARY, Hum TV, TV One and Express are the selected entertainment channels of Pakistani electronic media. Pakistani electronic media is clearly divided into government and private channels. Private channels are considered to be more liberal, open and breaking of stereotypical trends (95). But surprisingly Pakistani government channel PTV is promoting eunuch characters more (33.3%) as compared to all other private channels like GEO (21.6%) and ARY (21.6%).

Third research question is about the year in which maximum content related to eunuchs is on aired on television. 2012 is the year when for the first time in Pakistan eunuchs were given identity as third gender through the

orders of the Supreme Court. Meanwhile an organization GIA (gender interactive alliance), was also get registration in the same year for the equality rights of the transgender of Pakistan. The wave to project and promote eunuchs on television more was also started in 2012 and got peak in 2015. Because there was a gradual rise in the activities of transgenders in the Pakistani society between these years (96). These are the years in which maximum content related to eunuchs have been shown on the screen (35.3% in 2012 and 37.3% in 2015).

Fourth research question states about the names, real gender, age and occupation of the eunuch character. It is also analyzed through data that majority of eunuch characters presented on the screen have girlish name (72.6%), male actors (64%) and female (35.2%) actors, maximum are related to profession of dancing and begging (47.3%). There is very low reflection of high status jobs or profession representing by eunuchs. More than half of the eunuch characters on Pakistani television screen belong to middle age group.

When debate switches particularly about the portrayal of single

character of the eunuch, the fifth research question of the study, then different angles are exposed. Like the other minorities on media screen they are not presenting in major roles (68). They are presented more as filler (39.2%) and minor (21.6%) character rather performing any major (19.6%) role of the program. This role is projected maximum hilariously (56.9%). Eunuchs are taken as a taboo in the society and they are also presenting as a taboo on the television screen (third sex”, 2009; “Sexuality” 2002 on National Geographic Channel) although this presentation as a social taboo is not in very high amount (27.5%) in Pakistani electronic media. Yet there is not a single evidence of projection of eunuch as a normal human being. Low socio economic is the top most selected class (76.5%) by the content creators. Eunuchs are not shown as more educated on the screen. There is very less representation of moderate educated eunuch (31.4%). Most of the eunuchs are not aware about their family (Nergis, S, Personal Communication, September 29, 2013). That’s why maximum (74.5%) character family is not presented on the screen.

Findings clearly show that Pakistani television has a decided approach towards eunuchs. If the discussion is limited to the apparent understanding regarding appearance, feature and style of eunuchs then it can be said that Pakistani electronic media is portraying realities of eunuchs. But when discussion is turned towards their projection then picture is not clear. It seems that eunuchs, named as *hijra*, in Pakistani media are presented as a laughing stock (56.9%). And it is also exposed that eunuchs are taken as sex object on Pakistani media by Geo and this projection is the reflection of the society (83). There is less projection of eunuchs as sex workers on mini screen (15-7%).

Features of the eunuchs are more or less presented very close to reality. It is found that eunuchs with manly voice have short head hair, broader chest with out breast, which reflects a *zankha* eunuch are shown in majority (30%) on Pakistani television screen. *Zankha* is a eunuch, who is biologically male but adopting eunuchs identity (24). Characters who have all manly features with manly voice are greater (17.5%) than characters with all womanly

features and voice (12%). There is no presentation of pure manly feature, Adam's apple. As history proves that transgender go for RSS to remove Adam's apple and to get a better feminine look (84). Furthermore eunuch characters, having manly or womanly voice are portrayed as thin (33.3%). There is no specific attribute in the presentation of hair color. Eunuchs are also not presenting more as attractive attention figures.

Study has tried to dig out how Pakistani television, being a most important medium is presenting facts about behavioral, conversational, emotional and physical characteristics of the eunuch characters. It is found that eunuchs' being a minority is not displayed more on television. There is very less reflection of their behavior in media content which can create an understanding about their feelings, emotions and problem. Their behavioral and physical characteristics are presented more as compared to their emotional and conversational characteristics. Eunuchs are shown as criminals, stupid, inferior on the screen. It is confirmed that their behavior is depicted more as stupid, talkative,

inferior and performing household tasks. Their behavior representation as a criminal is not higher as compared to obeying laws. Yet when eunuchs with emotional disorder of rejection (100%) are presented on screen then they are shown as criminal. Emotional behavior also reflects behavioral characteristics. There is higher presentation of feeling of rejection (27.5%) among eunuchs than feeling of being accepted (3.9%). Feeling of self pity (33.3%) is greater than emotionally satisfied (25%) and concentration on extremes (66.7%) than taking things normal (0%). Eunuchs use abusive words during conversation (62). 50% stupid eunuchs use abusive words during their conversation. They are dominated (33.3%) during conversation rather than suppressed (3.9%).

Media content creators are basically the manufacturing hands behind the creation of a eunuch character. The treatment and presentation given to the specific character is for some reason. They are treated as sympathetic, negative, story lined, tokenistic, irrational, substantial and neutral. In Pakistani media eunuchs are treated by content creators with certain ideology too. The treatment

given to Pakistani fictional eunuch character is more negative as compared to all other sort of treatments. Yet mostly this treatment is tokenistic (27.5%) and irrational. There is story lined treatment of eunuchs character too but this is coupled with other treatments as well. Like there are abundant characters who are treated as negative story lined and sympathetic story lined. When study explores the representation of the eunuchs then it is found that there is high ratio of representing transgender woman rather transgender man. This representation is stereotypical as well (15.7%). Along with stereotype representation research can easily identify explicit, limited, emotional and problematic eunuch characters on television.

Public and individual treatment given to the eunuch character in a program reflects the general attitude and behavior of society. They are pointing out in street, harass them verbally and people talk about themselves. Eunuch phobia (10) is also shown among other characters. People on Pakistani televised screen used to talk about eunuchs, pass comment to them (64.7%) and point out them in streets (41.2%). There is also a

great impression of eunuch phobia (43.1%) among other characters on screen.

Media has its agenda towards establishing sexual behavior among the audiences (79). So eunuchs are also presenting on screen having their boyfriends (17.2%). It is also identified that Pakistani society being an Asian and Muslim society is not as open in promoting illegal relation like West. Same is reflected in Pakistani media. There is no presentation of having boy friend's on screen (80.4%). It is identified that society consider eunuchs are objectionable. So to avoid society's hatred eunuchs mostly live alone (19.6%). This reflects their social ties as well. People do not love them so they remain on distance from mainstream society. Being an Islamic state, Pakistani media present Islamic religious events with sacrosanct essence. It is evident that eunuchs are presented more (21.6%) on the events of Eidain (two holy celebrations of Muslims in an Islamic year) as compared to any other religious event. Moreover, the only event of eunuch's private celebrations utmost projected is birthday party. This celebration is most of the time story

lined (25%). 70.6% of characters are shown on television screen without any family presentation. There are only 11.8% characters who are owned by their families. Table 4.1 shows that there is very strong association between representation and projection of eunuch character. It is reflected that more than half of the characters are shown hilariously (56.9%), 27.5% are shown as social taboo and there is less presentation of eunuchs as a sex object (15.7%). All (100%) stereotypical transgender man, stereotypical emotional explicit transgender woman and limited transgender woman are projected hilariously. While all (100%) psychological problematic transgender woman, stereotypical emotional transgender man, explicit limited transgender woman and stereotypical problematic transgender man are presented as a social taboo. 83.3% stereotypical, explicit transgender woman and half (50%) of explicit transgender man are presented as sex object. There is huge (66.7%) representation of stereotypical, emotional transgender woman as social taboo. and a big majority 80% of stereotypical transgender woman are

projected as hilarious characters on television screen.

Table 4.2 shows that there is very strong association between representation and role prominence of eunuch character. It is depicted that all (100%) stereotypical, emotional transgender characters are woman and 80% stereotypical transgender man characters are presented as minor characters on television screen. 100% stereotypical, problematic transgender man characters are in the inconsequential roles. All explicit limited transgender woman characters and 60% stereotypical transgender woman are presented in substantial roles. Every stereotypical, emotional, explicit

and transgender woman character is portrayed in primary role. A huge representation 75.5% of psychological problematic transgender woman characters, 66.7% stereotypical emotional transgender man characters and half of explicit transgender man are displayed in the major roles. Filler character is the role category that has maximum representation (39.2%) among all. 83.3% stereotypical explicit transgender woman and 75% limited transgender woman characters are presented as fillers.

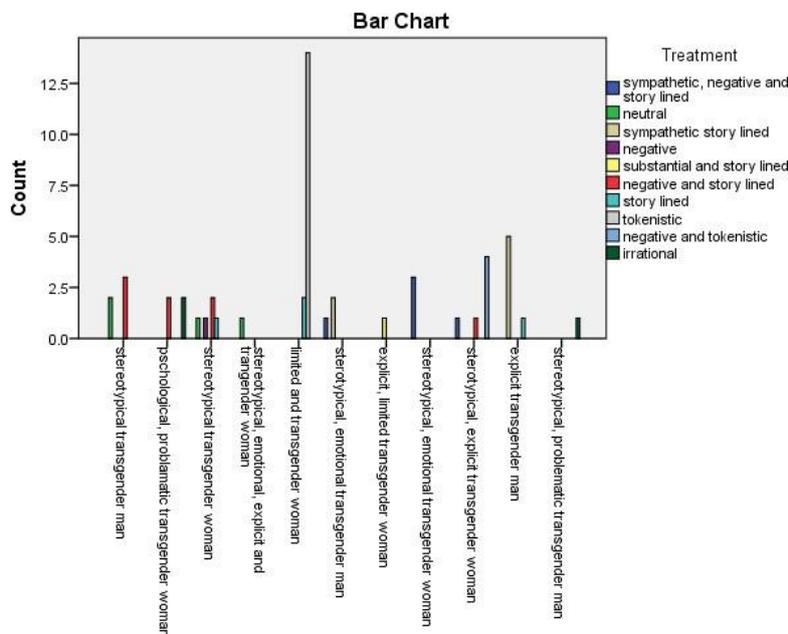


Figure 1.1:- Association between representation of the eunuch character and treatment given to the eunuch character by content creators.

Chi square p value (0.00<0.05) and Cramer's value 0.747

Table 1.1:- Association between representation and projection of a eunuch character.

Representation	Projection			Total
	Sex Object	Hillarious	As Social Taboo	
Stereotypical transgender man	0.0%	100.0%	0.0%	100.0%
Psychological, problematic transgender woman	0.0%	0.0%	100.0%	100.0%
Stereotypical transgender woman	0.0%	80.0%	20.0%	100.0%
Stereotypical, emotional, explicit and transgender woman	0.0%	100.0%	0.0%	100.0%
Limited and transgender woman	0.0%	100.0%	0.0%	100.0%
Stereotypical, emotional transgender man	0.0%	0.0%	100.0%	100.0%
Explicit, limited transgender woman	0.0%	0.0%	100.0%	100.0%
Stereotypical, emotional transgender woman	0.0%	33.3%	66.7%	100.0%
Stereotypical, explicit transgender woman	83.3%	16.7%	0.0%	100.0%
Explicit transgender man	50.0%	16.7%	33.3%	100.0%
Stereotypical, problematic transgender man	0.0%	0.0%	100.0%	100.0%
Total	15.7%	56.9%	27.5%	100.0%

Chi square p value (0.00<0.05) and Cramer's value 0.837

Table 1.2:- Association between representation and role prominence given to the eunuch character.

Representation	Role prominence						Total
	Maj or	Min or	Fill er	Subst antial	Prim ary	Inconseq uential	
stereotypical transgender man	20.0 %	80.0 %	0.0 %	0.0%	0.0%	0.0%	100.0%
psychological, problematic transgender woman	75.0 %	0.0 %	0.0 %	25.0 %	0.0%	0.0%	100.0%
stereotypical transgender woman	0.0 %	0.0 %	20.0 %	60.0 %	20.0 %	0.0%	100.0%
stereotypical, emotional, explicit and transgender woman	0.0 %	0.0 %	0.0 %	0.0%	100.0 %	0.0%	100.0%
Limited and transgender woman	6.3 %	18.8 %	75.0 %	0.0%	0.0%	0.0%	100.0%
stereotypical, emotional transgender man	66.7 %	0.0 %	0.0 %	0.0%	33.3 %	0.0%	100.0%
explicit, limited transgender woman	0.0 %	0.0 %	0.0 %	100.0 %	0.0%	0.0%	100.0%
stereotypical, emotional transgender woman	0.0 %	100.0 %	0.0 %	0.0%	0.0%	0.0%	100.0%
stereotypical, explicit transgender woman	0.0 %	0.0 %	83.3 %	16.7 %	0.0%	0.0%	100.0%
explicit transgender man	50.0 %	16.7 %	33.3 %	0.0%	0.0%	0.0%	100.0%
stereotypical, problematic transgender man	0.0 %	0.0 %	0.0 %	0.0%	0.0%	100.0%	100.0%
Total	19.6 %	21.6 %	39.2 %	11.8 %	5.9%	2.0%	100.0%

Chi square p value (0.00<0.05) and Cramer's value 0.763

DISCUSSION

Television is basically a symbolic society for the masses sitting in front of it. Audiences are living their lives with television. Cultivation analysis is fundamentally a concept of measuring mini screen effects on growing and living with this medium. Drama is one of those contents of television which bring images along with messages to every house of the world. The heterogeneous population of any society takes television as their primary source of information. Television is totally a different medium from rest of the means of communication. Here, the message is in the form of coherent set of images. After conducting detailed content analysis of Pakistani television channels and discussion on various variables drawn to understand portrayal of eunuchs on Pakistani television meet the objective of the study.

Genre of program, network and year of release of program established a background image of the portrayal. Individual character portrayal was measured on the scales of age, gender of performer, name of the character, role prominence, projection, socio-economic status, education of the character and character's family both, voice, features, and appearance. Different characteristics colored the rough sketch of the eunuch portrayal. These characteristics include physical, behavioral, conversational and emotional one. Treatment given to the

eunuch character and treatment given by the other characters in the program along with representation sharpen the portrayal established by content analysis. Further more individual eunuch character was also evaluated on the basis of his/her relationships, family relations, celebration of events and living style. There is lack of activism, deep silence on sexualities and covert status of this class which are the obstructions in revealing the realities of eunuchs. There is anecdotal information available about eunuchs. Media should provide eunuchs with rational and emotional liberation (83). Media should work like a buffer, a shock absorber between the marginalized transgender and society instead of pointing out their lives. Walters & Rehman suggested that if content related to transgender/eunuchs is made part of the curriculum then there are less exaggerated negative attitudes among the people especially youth (10). Eunuchs are not aliens; they are humans so they should be treated like other humans.

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