

# [Review representation, they fail to get rid](https://assignbuster.com/review-representation-they-fail-to-get-rid/)

Review of literature: The following are the significant textsproduced in this field of study that shall hence enable to distinguish thispaper from various other approaches of research. The paper The Great Indian Soap Opera – Issues of Identity and Socio-culturalPolitics by Ruchi Jaggi, discusses about the various representations women charactersportrayed in the Indian Hindi television dramas who have began to try anddiverge away from the normative rules and structures of the society but havehowever failed miserably even after making several attempts (142). The paperalso lays focus on how these reasons in fact block the non judgemental, unbiased response on the drama from its audience. Hence, the paper attempts tosay that the existent representations of the real condition of women in thepopular Hindi television series and the many various attempts that have madeover time to break these normative ideals of patriarchy is yet again acting asa an act of stereotyping in itself.

The central idea of this paper refers toabout how the Indian Television dramas centre their contents on the lives ofwomen but however in the process of their representation, they fail to get ridof their bias of categorizing women into socially acceptable divisions. Thisnotion maybe made use of in understanding the idea of tradition versus themodern in Qubool Hai. By representingreal-life situations with sharp demarcations of good and bad, these serials slowlydeviate from the reality where boundaries between the victim and the victimizerget blurred. Hence, Qubool Hai apioneer in contesting the patriarchal norms that often tend to restrict theMuslim women community may still be understood as a drama that unconsciously conformto some of the deep-rooted commandments that control the social structure ofIndia. Thetext Islamic Peril: Media and GlobalViolence and Covering Islam: How theMedia and the Experts Determine How We See the Rest of the World by K.

H. Karim, discuss the problem of stereotyping the Muslim identity in and aroundthe world as a prominent image of terrorism and warfare (176). The 9/11 episodemay be understood as a critical moment that has re-emphasized this orientalistidea of the ‘ violent’ Muslim (Said 108). This has resulted in a frequentdepiction of the Muslim community across the world with a negativegeneralization wherein the Muslim communities are looked upon as anti-nationalsand are depicted as inducers of communal riots and violence. This representationwas later adapted into the world media through popular mediums such astelevision, films, etc. which chose to reiterate the commonly acceptedstereotypical image of the Muslim identity.

Khan’s Qubool Hai, tries to provide an approach different from thenormative characterisation of the issue of misrepresentation quite unlike itspioneers. Thepaper Stereotypes of Indian Muslims byYousaf Saeed attempts to probe into the categorization of the Indian Muslimcommunity through a framework of what may be understood as the orientalist ideaof ‘ primitive’ and the notion of the ‘ civilized/ modern’. Qubool Haitries to challenge the norms and preset boundaries of its female characters bytrying to redefine what may be called as stereotypical in nature. For instance, the character of the female protagonist Zoya is portrayed as an advanced, lively, new-age young lady who questions generalizations. She is a young ladywho listens to all but however exert her own agency and ideology at the end ofthe day.

She knows and regards her way of life but takes effort to abide by thenorms and structures set by the patriarchy. Asad, male protagonist is a rigidorthodox man in his conviction and ideology. He has disavowed love and hascreated a strong wall around himself away from human relationships. He can beunderstood as the symbol of patriarchy who has the agency to set certainparameters and guidelines to evaluate the moral righteousness of the Muslimwomen in the drama. Asad and other patriarchal characters of the show such asAyan and Rashid generalises the Muslim women in the drama as categorises theminto either two of the two categories – “ traditional or modern”         (Saeed 12).

Thetext Stereotyping: The Politics ofRepresentation by Michael Pickering throws open the ideas of tradition andmodernity, which according to Pickering are generally used as parameters tostereotype the Muslim women as either a victim at the hands of the barbaricMuslim men or as a liberated woman who wilfully transgresses the boundaries ofher religion to exert her agency. The problem here arises as the subject isforced to identify with one of the two extreme methods of representation whichinvariably leads to the creation of another stereotype. Thispaper investigates how the dialect of custom and innovation or tradition andmodernity affects the identity of Indian Muslim women in Gul Khan’s Qubool Hai. The observation requests abasic enquiry to see how this idea invokes the question of the problem ofmisrepresentation of the Muslim identity. Rather than observing the identity ofthe Muslim women as one that has the capacity to contain both the contrasts ofconvention and innovation, Indian Muslim women are regularly displayed asincapable of this conjunction      (Pickering16).