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Review of literature: The following are the significant texts produced in this field of study that shall hence enable to distinguish this paper from various other approaches of research. The paper *The Great Indian Soap Opera - Issues of Identity and Socio-cultural Politics* by Ruchi Jaggi, discusses about the various representations women characters portrayed in the Indian Hindi television dramas who have begun to try and diverge away from the normative rules and structures of the society but have however failed miserably even after making several attempts (142). The paper also lays focus on how these reasons in fact block the non judgemental, unbiased response on the drama from its audience. Hence, the paper attempts to say that the existent representations of the real condition of women in the popular Hindi television series and the many various attempts that have made over time to break these normative ideals of patriarchy is yet again acting as an act of stereotyping in itself.

The central idea of this paper refers to about how the Indian Television dramas centre their contents on the lives of women but however in the process of their representation, they fail to get rid of their bias of categorizing women into socially acceptable divisions. This notion may be made use of in understanding the idea of tradition versus the modern in *Qubool Hai*. By representing real-life situations with sharp demarcations of good and bad, these serials slowly deviate from the reality where boundaries between the victim and the victimizer get blurred. Hence, *Qubool Hai* a pioneer in contesting the patriarchal norms that often tend to restrict the Muslim women community may still be understood as a drama that unconsciously conform to some of the deep-rooted commandments that control the social

structure of India. The text *Islamic Peril: Media and Global Violence* and *Covering Islam: How the Media 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 around the world as a prominent image of terrorism and warfare (176). The 9/11 episode may be understood as a critical moment that has re-emphasized this orientalist idea of the 'violent' Muslim (Said 108). This has resulted in a frequent depiction of the Muslim community across the world with a negative generalization wherein the Muslim communities are looked upon as anti-nationals and are depicted as inducers of communal riots and violence. This representation was later adapted into the world media through popular mediums such as television, films, etc. which chose to reiterate the commonly accepted stereotypical image of the Muslim identity.

Khan's *Qubool Hai*, tries to provide an approach different from the normative characterisation of the issue of misrepresentation quite unlike its pioneers. The paper *Stereotypes of Indian Muslims* by Yousaf Saeed attempts to probe into the categorization of the Indian Muslim community through a framework of what may be understood as the orientalist idea of 'primitive' and the notion of the 'civilized/modern'. *Qubool Hai* tries to challenge the norms and preset boundaries of its female characters by trying 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 lady who listens to all but however exerts her own agency and ideology at the end of the day.

She knows and regards her way of life but takes effort to abide by the norms and structures set by the patriarchy. Asad, male protagonist is a rigid orthodox man in his conviction and ideology. He has disavowed love and has created a strong wall around himself away from human relationships. He can be understood as the symbol of patriarchy who has the agency to set certain parameters and guidelines to evaluate the moral righteousness of the Muslim women in the drama. Asad and other patriarchal characters of the show such as Ayan and Rashid generalises the Muslim women in the drama as categorises them into either two of the two categories - "traditional or modern" (Saeed 12).

The text *Stereotyping: The Politics of Representation* by Michael Pickering throws open the ideas of tradition and modernity, which according to Pickering are generally used as parameters to stereotype the Muslim women as either a victim at the hands of the barbaric Muslim men or as a liberated woman who wilfully transgresses the boundaries of her religion to exert her agency. The problem here arises as the subject is forced to identify with one of the two extreme methods of representation which invariably leads to the creation of another stereotype. This paper investigates how the dialect of custom and innovation or tradition and modernity affects the identity of Indian Muslim women in Gul Khan's *Qubool Hai*. The observation requests a basic enquiry to see how this idea invokes the question of the problem of misrepresentation of the Muslim identity. Rather than observing the identity of the Muslim women as one that has the capacity to contain both the contrasts of convention and innovation, Indian Muslim women are regularly displayed as incapable of this conjunction (Pickering 16).