THE PORTRAYAL OF PASHTUN IN PASHTU MOVIES "A COMPARATIVE ANALYSIS OF THE CONTENT OF CLASSIC AND MODERN PASHTUN FILMS WITH PASHTUN LITERATURE": ACOMPARATIVE STUDY

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Assist. Prof , PhD Thesis, 2018

Abstract- The aim of this study is to explore the representation of Pashtuns in Pashtu classic (before 1985) and modern (after 2000) movies and what is the difference of the portrayal of these movies with Pashtun literature. In particular, this study investigated that in which time frame the depiction of Pashtun is positive and similar to their academic text. A mixed methods approach consisting of using qualitative case study, content analysis and comparative semiotic analysis to examine the content of Pashtu movies. Pierce's semiotics model was used to analyze; eighty positive leading characters were purposely selected from the sample (ten classic and ten modern Pashtu movies) to compare with Pashtun academic text. The findings reveal that Pashtuns were framed in classic Pashtu films according to Pashtun literature, 96% representation of the Pashtuns in classic movies are identical with "Pashtunwali" while 52.25% of portrayal in modern Pashtu movies are contradictory with academic text. However there are contradictions between the representation of Pashtuns in modern movies and that in Pashtun literature. As compare with the classic Pashtun films, the producers and directors of modern Pashtu movies frame Pashtuns as an uncultured, unprofessional people, as drug addicts and extremely violent, while female actresses in modern Pashtu films are used as a tool for spreading vulgarity, through their seductive dance, music and critical signs and language. The classic Pashtu film industry is thus the true presenter of the Pashtun population.

Keywords- Representation of Pashtuns, Semiotic Features, Content Analysis