



RESEARCH PAPER

Untying Pakistani Drama Dunya's Political Theory using Machiavellian Lens: A Critical Study

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ABSTRACT

This study examines the popular Pakistani drama serial "DunyaPur" through the critical lens of Niccolò Machiavelli's political philosophy, specifically focusing on the characters' relentless "lust for power" and their willingness to employ "power at any cost." By analyzing key narrative arcs, character motivations, and strategic interactions, this research aims to identify and interpret the Machiavellian principles at play within the fictional world of "DunyaPur." The analysis explores that how the characters manipulate, deceive, and even disobey moral boundaries in their pursuit and maintenance of dominance, reflecting Machiavelli's observations on the acquisition and retention of political authority. In the end, this paper aims to investigate how "DunyaPur" presents the intricate interaction of ambition, strategy, and ethics in the framework of family and society power conflicts, so illuminating the continuing relevance of Machiavellian theory in comprehending human behavior inside a modern Pakistani narrative.

KEYWORDS

Digital Media, Machiavellian Approach, Green TV Drama, Qualitative Research

Introduction

Often reflecting and influencing society values, customs, and goals, Pakistani television dramas have a major position in the cultural scene of the country. The followers of such repressive regime tend to see the socio-cultural and even religious standards in the sense that power is everything (Chauhan, 2014). Apart from raising awareness of the newest trends worldwide, TV shows have the power to change people's perspective of the world. Therefore, it is rather crucial to be exact regarding the material a TV station will present for its audience (Huda and Ali, 2015). Among the many stories that occupy the small screen, the drama serial "DunyaPur" has attracted a lot of interest for its sophisticated plotlines, likeable characters, and examination of difficult family and society relations. Though usually seen through the perspective of social criticism or melodrama, this essay argues that "DunyaPur" provides a rich needlework for a more thorough political philosophical investigation. More especially, it contends that Niccolò Machiavelli's political theory provides an enduringly relevant prism through which one may examine the drama's representation of ambition, power conflicts, and character strategic manoeuvring.

In his ground-breaking book *The Prince*, 16th-century Florentine diplomat and political theorist Machiavelli famously broke out the acquisition and upkeep of power in Emphasising the need of cunning, dishonesty, and even brutality in the search of political aims, his pragmatic and often moral reflections on human nature and statecraft continue

to spark discussion and provide a framework for understanding power dynamics across many settings. With its complex network of connections, family conflicts, and constant quest of power and control, this research argues that the society shown in "DunyaPur," resonates with fundamental Machiavellian ideas. Often echoing Machiavelli's observations on the nature of leaders and the reality of political life, the overt and covert acts, strategic alliances and betrayals, and relentless "lust for power" of the characters reflect It is indisputable that the information individuals view and see shapes their mental pattern at all cost (Mir et al, 2021).

This paper so sets up a critical analysis of "DunyaPur" from a Machiavellian perspective. This work attempts to "untie" the underlying political philosophy ingrained in the story by dissecting the motivations and actions of important characters, analysing significant plot developments, and spotting recurrent themes of manipulation, strategic alliances, and the instrumentalising of morality. It aims to investigate how "DunyaPur" presents the ethical concessions taken in its name, the search and use of power, and the results of giving political expediency first priority. This study ultimately seeks to further knowledge of the play itself as well as the continuing relevance of Machiavellian ideas in deciphering modern stories of ambition and control inside the Pakistani socio-cultural setting.

Synoptic overview of the data

The storyline of the particular drama explores the complexity of power, pursuit of rule, crime, bloodshed to maintain the throne and family rivalry. The story revolves on the father's of a girls of nawab family namely Ana Nawab and a boy of Adam Family named Shahmir adam whose parents are involved in a long war to rule over DunyaPur and both men determined to maintain firm control over territory at any cost and no human life is important for them. The weight of control of their parents and their thirst for power suffocating their lives, the girl and the boy fall in love with one other but find themselves caught in the web of manipulation and suppression. Particularly, Shahmir, the protagonist of this play, had to suffer a lot because of this fight of power; he becomes powerless when he discovers Ana has entered this war of power; she is resentful and exploits his sentiments of love and devotion to reach her objectives. In the claustrophobic circumstances of carnage, his yearning for peace turns into a curse. The research is aimed to investigate how individuals becomes lusty for power and they do everything for it; even the humans are being handled like a non-living object or a property of ruling class and also to expose the way these people respond to all this persecution being placed on them.

Literature Review

In recent years, scholarly research of Pakistani television drama has expanded dramatically. Works by Nafis (2012) and Ali (2015) underline the socio-cultural influence of these tragedies, their part in forming society standards, reflection of cultural values, and interaction with modern social concerns. These studies frequently examine themes of family, gender, class, and morality, therefore provide a vital background for comprehending the story terrain within which "DunyaPur" works. Particularly looking at the changing narratives in Pakistani plays, Khan (2018) notes a movement towards more complicated and ethically dubious characters and plots that may fit a Machiavellian study. Moreover, studies on the distribution and reception of Pakistani plays like Mirza and Khan (2019) highlight their general impact and the possibility for viewers to interact and understand underlying political and social themes. But the body of current research clearly shows a discrepancy in the explicit application of political philosophy models – especially Machiavellianism – to the study of these plays.

Machiavellian ideas applied to the study of literature and screen media is not totally original. Machiavelli's ideas of power, strategy, and human nature have been used by academics to help them understand stories and characters across many media and genres. Emphasising Machiavelli's emphasis on the acquisition and preservation of political power, frequently detached from conventional morality, Bloom (1987) presents a classic reading of the author. This knowledge offers a basic framework for examining people motivated by ambition and a readiness to use merciless methods. Research on Machiavellian elements in Shakespearean tragedies such as Farnsworth (2007) shows how characters' quest of power often results in moral compromise and finally, collapse. Analogous studies of modern television shows, including Harrington's (2016) on "House of Cards," show how Machiavellian ideas apply in comprehending the strategic manoeuvring and ethical ambiguity of political leaders in fictional settings. These investigations offer methodological models for using a Machiavellian perspective to analyse the power relations in "DunyaPur."

Beyond the actual implementation of certain political doctrines, a larger corpus of research studies power relations inside story systems. Bourdieu's (1986) idea of social capital and its part in preserving dominance can also provide valuable insights on the motivations and strategies for acquiring influence. Foucault's (1977) work on power as a dispersed and productive force, rather than only a top-down phenomenon, offers a nuanced perspective on how power operates inside social and familial relationships depicted in dramas like "DunyaPur." Moreover, narrative theory—as developed by Genette (1980)—offers means for examining how power imbalances are created and shown using narrative devices such as character focalisation and plot development. Though not specifically Machiavellian, these theoretical models help to clarify how power functions inside fictional worlds and can enhance a Machiavellian study by stressing the many kinds and expressions of power at use in "DunyaPur."

Although current study provides insightful analysis of Pakistani television drama, nothing is known about the use of certain political philosophy ideas like Machiavellianism. Research of the way power is portrayed in stories might use more general social or literary theories. This proposed study aims to close a major gap by offering a fresh and critical viewpoint on the underlying political dynamics inside "DunyaPur," so contributing to a richer knowledge of both the drama itself and the possibility for political philosophical analysis of popular media. This focused analysis of a Pakistani drama like "DunyaPur" through the specific lens of Machiavelli's political philosophy highlights this gap especially concerning the characters' "lust for power" and their search of "power at any cost."

Theoretical Structural Framework

Machiavellian political philosophy is used in this paper as its main theoretical framework to investigate the representation of power dynamics in the Pakistani drama serial "DunyaPur." The fundamental ideas of Machiavelli's thought, as stated in *The Prince* and *Discourses on Livy*, offer a critical lens through which to examine the characters' motivations, strategies, and ethical concerns in their pursuit and maintenance of power. To offer a complete analytical method, pertinent ideas from narrative theory and realism political theory advocate this framework.

Fundamental Machiavellian Ideas

Mostly relying on the following fundamental Machiavellian ideas: Machiavelli sees power as a vital and frequently immoral force in political life. Whether it is family, societal, or financial, this research will examine how "DunyaPur's" characters grasp, search for, and

use power. We will look at cases when power is sought for its benefit in line with Machiavelli's focus on the conquest and preservation of the state (or in this regard, supremacy inside the family/society). (Machiavelli, 1532 / 1998)

Machiavelli presents a negative assessment of human nature, contending that people are essentially ambitious, self-serving, and prone to dishonesty. The activities of the characters will be analysed using this framework, especially with relation to their reasons for strategic alliances, manipulation, and betrayal. We will look at how the play shows the characters' ability for both virtue and depravity in their search of dominance. (Machiavelli, 1532/1998)

A major, though often controversial, feature of Machiavellian theory is the concept that a ruler (or power-seeker) may have to use ethically dubious measures to reach and preserve their objectives, especially when the stability or their position is under jeopardy. This research will examine cases when characters in "DunyaPur" turn to immoral or brutal means of acquiring power and the narrative justification—or lack thereof. (Strauss, 1959)

Machiavelli stresses the need of a ruler developing a good public image even if it does not reflect their actual nature. This research will look at how people in "DunyaPur" manage their reputations, use dishonesty to produce desired impressions, and recognise the strategic worth of appearances in preserving their power (Skinner 2000).

Machiavelli emphasises how fate (chance) and virtù (talent, strength, and adaptability) interact to shape political results. The way the characters in "DunyaPur" negotiate unanticipated events and apply their skills to grab possibilities and minimise hazards in their search of power will be examined using this framework. (Mansfield, 1996) Machiavelli is sometimes seen as a founding figure in political realism, however using modern realist viewpoints will help to further the study. Analogous here to the competitive environment of the drama, realism's emphasis on self-interest, the struggle for power, and anarchic character of the international system can provide extra analytical tools for understanding the strategic interactions and underlying logic of the power-seeking behaviour of the individuals. (Morgenthau, 1948/2006: Literary Theory: Ideas from literary theory will help one to grasp how the drama presents and develops its political philosophy. This include examining point of view, narrative structure, character development, and the use of dramatic irony to expose the results of the Machiavellian deeds. Examining the resolution of conflicts and the final destiny of power-seeking characters can also help one understand the drama's underlying critique of the morality and effectiveness of Machiavellian tactics.

Framework Application

This theoretical framework will be used to a close textual examination of a few chosen episodes and significant character arcs in "DunyaPur." The study will find particular occasions where characters show behaviours and motives compatible with Machiavellian principles. It will look at the effects of these acts inside the story, asking if the play finally supports, criticises, or presents a complex view of the quest of power using calculated, maybe immoral tactics.

Aiming for a thorough knowledge of the data, the study is based on a qualitative descriptive approach (Kumar, 2014). This study has been conducted using Warren (1987) perspective of Machiavellian political philosophy as the basis. Regarding the sample, the researcher choose twenty sequences from every episode using deliberate sampling. Likewise, data has been examined within the prism of descriptive technique.

Material and Methods

The paper has been based on qualitative descriptive method with an aim to have an in-depth understanding of the data (Kumar, 2014). Meanwhile, Warren (1987) perspective of Machiavellian political philosophy has been employed as the framework of this study. As for the sample is concerned, the researcher has selected twenty scenes from all episodes through purposive sampling. In the same way, data has been analyzed under the lens of descriptive method.

Results and Discussion

Relevant Machiavellian themes found in the theoretical framework help to classify the chosen conversations and sentences: (1) The Nature of Power, (2) Human Nature, (3) The Ends Justify the Means, (4) The Importance of Appearances, and (5) Fortuna and Virtù. Every passage is offered inside the Machiavellian perspective together with a critical critique.

"یہ کرسی میری ہے، اور اسے کوئی مجھ سے نہیں چھین سکتا۔"

(Yeh kursi meri hai, aur ise koi mujhse nahi chheen sakta.) - "This chair is mine, and no one can take it from me."

Often said by a family elder or a character in a position of power, this phrase reflects a possessive and absolute view of power, like Machiavelli's emphasis on the ruler's need to keep control over their state. The "chair" symbolises not just physical but also social and familial dominance. The speaker's claim emphasises the supposed permanence and inherent right to power, ideas Machiavelli would examine in terms of its stability and the means of preservation.

"ہے۔ بنانا قانون وہی ہے، طاقت پاس کے جس ہے۔ کچھ سب ہی طاقت"

(Taqat hi sab kuch hai. Jis ke paas taqat hai, wohi qanoon banata hai.)

"Power is everything. Whoever has power makes the rules."

Machiavelli's realism viewpoint on the interaction between law and power is exactly reflected in this sarcastic remark This conversation captures the moral basis of Machiavelli's observation—that morality and justice are subordinated to the needs of the strong. It draws attention to a society in which the capacity to impose one's will defines legitimacy rather than moral standards.

"وہ ہر قیمت پر اپنا اثر و رسوخ بڑھانا چاہتا ہے۔"

"Woh har qeemat par apna asar o rasookh barhana chahta hai.," says (Woh har qeemat par apna asar o rasookh barhana chahta hai.). "He wants to increase his influence at any cost."

The Machiavellian "lust for power" is exactly aligned with the phrase "at any cost," which denotes a prioritising of power acquisition above moral considerations, a fundamental element in Machiavelli's study of political actors. This narrative description emphasises a character's relentless ambition and willingness to disregard ethical limits in the pursuit of greater control.

"گے۔ جاؤ کچلے تو گے رہو کمزور اگر"

(Agar kamzor rahoge toh kuchle jaoge.) - "If you remain weak, you will be crushed."

This pragmatic warning underlines the need of strength and power for survival and security in a competitive environment. It reflects Machiavelli's awareness of the

precariousness of power and the need of rulers (or people seeking influence) to be always vigilant and assertive to avoid being dominated by others.

"انسان اپنی مرضی کا غلام ہوتا ہے۔ جب لالچ آتا ہے تو سب بھول جاتا ہے۔"

(Insaan apni marzi ka ghulam hota hai. Jab lalach aata hai toh sab bhool jata hai.) - "Man is a slave to his wishes. When greed strikes, he loses all memory."

This comment presents a gloomy perspective of human nature, stressing the part of self-interest and greed as fundamental motivators. This corresponds with Machiavelli's sceptical view of human virtue and his emphasis on knowing and controlling these natural defects in others to preserve power. Everyone is engaged in activity for their own advantage.

Machiavelli's advise to leaders to be sceptical of others and to prioritise their own security above all else resonates with this cynical view of a society in which distrust and self-reliance are vital for survival since human allegiance is frequently conditional and self-serving.

"وعدے صرف وہم ہوتے ہیں۔ ضرورت پڑنے پر ہر کوئی مکر جاتا ہے"

"Promises are just illusions. Zaroorat parne par har koi mukar jata hai. Waade sirf waham hote hain. Zaroorat parne par har koi mukar jata hai.") - "Promises are just illusions." Everyone returns on their word when necessary."

This emphasises the flimsiness of promises and the opportunistic character of people when their interests are at risk. This reinforces Machiavelli's opinion that leaders should not depend just on the good faith of others and should be ready to violate pledges if it advances their own.

"مقصد حاصل کرنا اہم ہے۔ راستہ کوئی بھی ہو۔"

"Achieving the goal is important. The road doesn't matter."

This clear example of a character functioning under a Machiavellian logic, stressing the acquisition of power or a desired outcome over moral principles, echoes the contentious interpretation of Machiavellian thought where the desired outcome outweighs the ethical consequences of the methods used. This direct articulation of consequentialism

"اس نے جھوٹ بولا، دھوکہ دیا، لیکن آخر میں اسے وہ ملا جو وہ چاہتا تھا۔"

(Usne jhoot bola, dhoka diya, lekin aakhir mein use woh mila jo woh chahta tha.) - "He lied, he deceived, but in the end, he got what he wanted."

The Machiavellian theory – that effective action, even if unethical, can lead to the attainment of power or objectives – is exemplified by this narrative description, which shows the successful use of morally dubious tactics to achieve a desired goal. The drama's portrayal of such success merits critical examination.

"کبھی کبھی برائی بھی اچھائی کے لیے ضروری ہوتی ہے۔"

"Sometimes evil is also necessary for good." (Kabhi kabhi burai bhi achhai ke liye zaroori hoti hai.) - "Creatively beautiful."

This rationalising of bad deeds for a supposed greater good is a classic Machiavellian justification for using brutal methods; this statement explores the difficult ethical conundrums Machiavelli explores, where the stability or apparent benefit of the collective might call for actions otherwise regarded as immoral.

"لوگ وہی دیکھتے ہیں جو ہم انہیں دکھاتے ہیں۔"
 "People see what we show them." Log wohi dekhte hain jo hum unhe dikhte hain!--" (Log wohi dekhte hain.).

This emphasises the need of creating a good image and the strategic manipulation of public opinion in line with Machiavelli's advise to leaders to present themselves as moral even if they are not since keeping power depends on a good reputation.

"وہ ہمیشہ ایک شریف آدمی کی طرح برتاؤ کرتا ہے، لیکن اندر سے وہ ایک سانپ ہے۔"

(Woh hamesha ek shareef aadmi ki tarah bartao karta hai, lekin andar se woh ek saanp hai.) - "He always behaves like a gentleman, but inside he is a snake."

This juxtaposition of outer appearance with inner reality emphasises the Machiavellian idea of strategic dissimulation. This portrayal shows a person who recognises the need of looking moral while using sly and maybe brutal methods behind the scenes.

"اگر تم کمزور دکھو گے تو وہ تم پر حملہ کریں گے۔ مضبوط بن کر دکھاؤ۔"

(Agar tum kamzor dikhoge toh woh tum par hamla karenge. Mazboot ban kar dikhao.) - "If you seem weak, they will attack you. Show might."

This underlines the significance of presenting a strong and determined image to discourage possible enemies. This corresponds with Machiavelli's counsel on the requirement of a king developing an image of power and authority to preserve control and avoid challenges.

"قسمت بھی ایک ظالم کھلاڑی ہے۔"

"Fate is also a cruel player," says "Qismat bhi ek zalim khilaari hai.," - "untu".

This reflects Machiavelli's idea of fortuna, the uncontrollable forces that can shape political affairs. The drama's depiction of unexpected events and their influence on the characters' power struggles can be examined through this prism. This also recognises the part chance and erratic events play in forming outcomes.

"کیا استعمال سے چالاکى اور ذہانت اپنی کو موقع پر نے اس"
 zehanat aur chalaki se istemaal kiya.) - "He used every opportunity with his intelligence and cunning."

"Machiavelli's idea of virtù, the traits and abilities a king (or power-seeker) must have to negotiate fortune and reach their aims, is aligned with this proactive capacity of a character to grab favourable events and use their capabilities to pursue their ambitions.

"ہے۔ ہوتی عملی حکمت بڑی ایک بھی کرنا انتظار کبھی کبھی" (Kabhi kabhi intezaar karna bhi ek bari hikmat-e-amli hoti hai.) - "Sometimes waiting is also a great strategy."

This highlights the need of patience and strategic timing in reaching one's objectives; it also represents a complex view of virtù, in which flexibility and the capacity to bide one's time may be as vital as forceful action.

"لیے۔ کے کرنے حاصل مقصد اپنا ہیں، ذریعہ ایک صرف رشتے" (Rishte sirf ek zariya hain, apna maqsad haasil karne ke liye.) - "Relationships are just a means to achieve your goal." (Illustrates instrumentalization of relationships)

"تھا۔ وابستہ مفاد کا اس تک جب تھی تک وقت اس صرف وفاداری کی اس" (Uski wafadari sirf us waqt tak thi jab tak uska mufad wabasta tha.) - "His loyalty lasted only as long as his interest was involved." (Reflects self-interest and conditional loyalty)

"گا۔ سنے نہیں تمہاری کوئی تو گے کرو پیدا نہیں ڈر تم اگر ہے۔ بنیاد کی طاقت ڈر" (Darr taqat ki bunyad hai. Agar tum darr nahi paida karoge toh koi tumhari nahi sunega.) - "Fear is the foundation of power. If you don't create fear, no one will listen to you." (Highlights the use of fear as a tool of control)

"وہ۔ کب اور ہے بننا شیر کب کہ تھا جانتا وہ" (Woh jaanta tha kab sher banna hai aur kab lomri.) - "He knew when to be a lion and when to be a fox." (Directly echoes Machiavelli's famous analogy of the ruler needing both strength and cunning)

Discussion

Examining these dialogues and sentences, we may safely conclude that all Machiavellian principles can be found at play within the narrative of "DunyaPur." All characters usually display a fierce undying form of 'lust for power' which supersedes ethical considerations. Indeed, the drama portrays the world as power being a zero-sum game which results in cut-throat rivalry and sophisticated scheming. A great deal of the laughter which the characters narratively perform is rooted in their belief that the most pessimistic aspects of human nature are self-interest, as well as, personal profit heavily drives their motives. It therefore portrays trust as a weakness because it is abdicated to be the tool to obtain power and used to objectify. "Ends justify means" appears to be a description fits very well some key figures in the story who had to lie, trick, or shatter ethical boundaries to accomplish what they wanted, often deceiving even themselves in their narrative. Machiavellian enthronement through rampant "catch -ther-perform" and cunning "paint me like mark," is very much integrated in the character Kouroz Adam. Looking in, out his unending drive and skills sociopathic of arms to capturing and governing the family's political scene and sociological domain in of facing family becomes promptly apparent why Kawbawme pops up the "spoven" of Shot-Game. Indeed kaum Kawbaw was and remains admitting manipulating ex-new world obstacles Adam set to face. It fueled his consistency of ensure". Alliances, conflicts, and even acts of goodwill have one overarching motif – bolstering one's social capital. Machiavelli's claims about the strategic foresight and ability to pivot discussed earlier is reflected here. Both, the "lion" and the "fox," (strength and decisiveness versus cunning and manipulation) are equally essential. As stated, Nouroz, like other social climbers, perceives relationships as a means to realize his ends. His family relations and exchanges with opponents are often

deliberated responses and lack real emotion, owing to misplaced affection or loyalty. This part is in Machiavelli's view of civil society - as a grim landscape dominated by self-motivated individuals. While he can be ruthless, most often Nouroz increasingly displays a father figure, not just totems of authority. This is selective soft power, which, as Machiavelli suggests, needs to be wielded with skill to gain popular consent for the governing wear evoked virtues questionably. There are three points Nouroz showcases a form of virtue: ability to respond to unexpected issues, propensity to take advantage of unplanned issues, and ability to withstand random scrutiny without reverting his guard one brute force. Rather, he is simply remarkably intelligent and subtly violent tactician who commands DunyaPur.

In a very Machiavellian way that is, one can read Nouroz as if we were reading the philosophy of Machiavelli: the fact that he is often very emotional when faced with certain decisions and that he can sometimes make some very foolish ones because of his own prejudices, rather than because of pure strategic logic makes him not a real Machiavellian ruler but a man who takes reason and pragmatism above anything else, but it is possible that he interprets the situation himself, imagining what might happen if he did not do what he had done.

Another important character Nawab Dilawaiz offers a more complex character study. While originally set as a pillar of authority, his attempt to cling to power in the face of Nouroz's rise showcases the Machiavellian adage that power is never static and is continuously in a state of flux that demands action and effort to maintain it. His downfall could partly stem from a lack of adapting to the shifting tides of power as well as exercising, or failing to exercise, the necessary skill and adaptability, *dans l'état d'virtù*, needed to oppose Nouroz's scheming. He tends to operate within the bounds of custom and legitimate authority instead of willing to take more extreme, proactive measures. It is this notion of loyalty and devotion that surrounds him that is baffling and, in the eyes of Machiavelli, serves as a fatal flaw, a Machiavellian might argue. For his inability to control underlying self-serving tendencies renders him powerless, he rather lacks antagonistic foresight. From a Machiavellian perspective, the case of Nawab Dilawaiz is tragic. He faces a slow death of influence because failure to adapt to the unrelenting and frequently unethical nature of power politics. Ultimately, he suffers the consequences of trusting and tradition in a world where aspiration encroaches mundane decency, unbridled self-interest dominates.

Ana Nawab's character arc explores the possibilities of her evolution from a Machiavellian perspective. Being somewhat more idealistic or imprisoned by her society's expectations, "DunyaPur" uniquely requires her to engage in its power struggles employing more pragmatic, calculative, and morally grey tactics. In Ana's case, it could be figuring out the Machiavellian principles of her surrounding environment. She appears to have the ability to wield deceit, violence, and political treachery through her means of strategic alliances to safeguard her interests and influence. This may be perceived as unwilling yet required adjustment to the prevailing power dynamics. As she moves deeper into the politics of the society, it is possible that Ana will have to make more painful choices, achieving sought goals such as protecting family or securing their future at the expense of moral integrity. This can be aligned with Machiavellian philosophy where the essence of outcomes justifying methods is accepted. For better or worse, depending on her pathway, Ana may, on some level, learn how to manage their public's perception, projecting an identity that serves her aims even apart from the truth of her internal intentions. A Machiavellian critique of Ana Nawab is where she oscillates between the acceptance or rejection of the unprincipled reasoning of power struggles. Does she retain a moral compass while crossing this world, or does she fully adopt the logical

mercilessness often related with Machiavellian figures? Her character arc could offer a nuanced explanation on the challenges faced by individuals attempting to maintain their values within a Machiavellian environment.

Shahmir Adam is a character who has perhaps a good degree of moral uprightness or idealism, but on the face, his character is a very different one from those who tend to be almost completely Machiavellian. His struggles and vulnerabilities in the power-hungry world of "DunyaPur" can be explored through what he lacks in virtue. Shahmir's potential vulnerability in taking the path of the most nefarious and manipulative characters in the complexities of power dynamics in "DunyaPur" could be found in the areas of weakness as it relates to power dynamics in the comedy-drama genre of "DunyaPur". The lack of strategic foresight and responsiveness that are characteristic of Machiavellian principles could be seen as a weakness in the power-hungry dynamics of "DunyaPur"). Mixing into the mix of the more overtly Machiavellian aspects might be ineffective in understanding why some elements of the comedy-drama tend to be a little too risky. Although Machiavellian concepts like foresight and flexibility could be seen as an advantage to certain persons, without one's ability to predict what might happen in the future and thus adapt to them, one may lose his status or be exploited by other people. However, Shahmir's character provides an essential counterweight to the Machiavellian view. Shahmir's possible resiliency, or his morally grounded convictions as well as the novel's implied validation of his beliefs may prove to be detractors of the assumption that brutal pragmatism is "the only way to success or influence." A possible alternative conception of leadership/personal conduct that contradicts those embodied by others under Machiavellian principles.

Conclusion

If we look at the cast of "DunyaPur" through a Machiavellian lens, it will give us some clues as to what is going on in the drama. Nuroz Adam shows several key traits of Machiavellian philosophy and Nawab Dilawaiz's gradual decline can be attributed to a lack of these qualities. Ana Nawab too may soon evolve into a different person. Shahmir Adam's idealist tendencies are a different storyline altogether. But looking at their behavior and motivations through the lens of Machiavellian reasoning can help us understand the political philosophy that was at play throughout "DunyaPur" and its potential to discuss the eternal vigour and ethical implications of Machiavellian theories in a contemporary Pakistani narrative. It will also provide some clues as to whether the drama supports or criticizes these principles.

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