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Portrayal of Parents and Children Behavior: A Study of TV Drama Serials in Pakistan

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Abstract: *This paper endeavors to explore the portrayal of parents in prime-time entertainment television dramas of Pakistan. Representation of the parenting style and children's response to their parents in the top three entertainment channels has been analyzed. Total 147 episodes of targeted drama serials of ARY, Hum, and Geo TV were selected through purposive sampling. The study found that the authoritative parenting style was most prevailing in the drama serials. The behavior of the children towards their parents was respectful except in the Drama serials broadcasted by ARY Digital. As Parents' respect is dominant in private entertainment channels of Pakistan, so the findings indicate that Pakistani entertainment television dramas play a vital role in safeguarding cultural norms of the country.*

Introduction

In Pakistan, folks value television content and observe this content very keenly and associate themselves with this content. Private television networks, i.e., Geo and ARY, are most viewed in Pakistan; they are much powerful in forming a public opinion as these private entertainment channels are captivating the audience day after day and providing a variety of programs and gained popularity among masses. Moreover, these channels are lauded outside the country and play a vital role in shaping public estimation (Yousuf, 2012). Moreover, Farhana and Riaz (2017) discussed in their research that 70% of the population agreed that media has large effects on the value system of Pakistani society. Hence, in

Pakistan, media is a mighty source of providing indirect education and knowledge to the masses, and it can transform the values and cultural norms of Pakistani society.

The foundation of Pakistani society lies in religion, ethnic communities, dialects, education, and the economy (Zaman, Stewart, & Zaman, 2015). Society is hierarchical in its structure, family culture is collectivistic and patrilineal. Unlike Western societies where there is a nuclear family setup and father, mother and children are considered as a family while, in Pakistan, extensive families like parents, grandparents, grandchildren, and cousins associated with aunts and uncles are considered as a family (Aneesa et

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al., 2013). In typical Pakistani society, mothers have a central role in the family, and society follows the teaching of the prophet as heaven is under the feet of the mother. Fathers are breadwinners and patrons of the family, while the adult offspring, especially sons, contribute to the family's budgets and income (Riffat et al., 2006). Moreover, Pakistani culture has been assimilated by both religion and historical south Asian culture as the religious teachings, and societal norms affect the parents 'thinking in child-rearing activities too (Stewart et al., 2000).

The importance of this study can be gauged from the study conducted in the Khyber Pakhtunkhwa region, which reveals that there are three types of family systems in Pakistan, joint family extended family and nuclear family, as 73.43% of families live in the shared houses and within the joint family set up whereas 26.56% families are living in single-family or nuclear set up (Mohammad et al., 2014). Furthermore, these families under the supervision of parents consider themselves to be closed, resilient & united with the focus on self-management, obedience, and adherence to norms and values (Najam & Naila, 2017), but the reality of Pakistani society is considerably different from the portrayal of society in entertainment television soap operas (Arafat et al., 2020).

Television representation of the parents is part and parcel of the culture and society___ especially in Pakistan where the society is patrilineal; this particular study explores the recent portrayal of parents in the context of their respect or disrespect in prime-time dramas of the private entertainment channels. Therefore, the main objective of the research is to analyze, parental style and dominant response of the children towards their parents in contemporary dramas of the ARY Digital, Hum TV, Geo TV.

Literature Review

Entertainment media tend to show super moms. Whereas media narratives of the bad motherhood are always aligned with the struggling mother with poor financial status, ineptness, or not able to fulfil the ideology of a good mother in terms of social, behavioral roles, and responsibilities, however current TV shows are basically critique on the myth that domesticity is attached with

women, rather than pointing out unhappy mothers or family disputes so this approach separates the recent family shows from the early family shows (Feasey, 2013 & 2017..).

Similarly, Haijing Tu (2016) analyzed the norms, practices, ideas of work-life balance, and family life of two mothers from two different cultures, i.e., America and China, however findings revealed that great expectations, compromising attitudes, and less focus on personal success was associated with Chinese mother while, American mother was an independent and a proficient worker as well, but her perfect representation was beyond the reality.

Researchers maintained in their research that, traditionally, media has always presented fathers as stern, financial supporter, reserve, and oppressive, yet, Turchi and Bernabo (2020) conducted research on thirteen American prime-time television series from 2008 to 2018 in which they analyzed custodial fathers. Eventually, the study derived three themes regarding the representation of father's role, first was, fathers were presented in stereotypical gender roles, the second theme was fathers' warm, emotional and protective feelings about offspring that strengthened the father-children relationships and the third was personal and professional sacrifices of the father for their children like some fathers changed their career for kids while some ended up their problems with compromises. Father has always been a critical subject of television (Jiang, 2018), and the father role varies from society to society as Indian society seems patrilineal in nature, so the parental portrayal may differ. Therefore Padalia and Siriram (2018) measured the gender roles in Indian advertisements through the lens of cultivation theory. Findings revealed that fathers were involved in miscellaneous activities with the children, but they were more commonly represented in financial security, mentoring, practical support, rather than involved in domestic work, baby care, rather fathers were prone to companionship, reconciliation, and healthy communication despite having conflict with children. Moreover, during prime-time ads, males as fathers or husbands are always portrayed as teaching, reading, eating, talking, and playing with children, but not involved in

cooking, washing, and shopping (Kaufman, 1999).

Parent-children communication has always been a subject of debate in the media. Larson (1993) measured family communication i.e., parent-children over the years, findings indicated that in the 1950s, entertainment television was dominated by couples, and the direction was from parents to the children; however, in the 1970s, the parents performed stereotypical gender roles. Still, communication was dominated by parents, But, after 1980s family communication became supportive and encouraging, children had a central role, mothers were unruly. However, the environment of the modern television family appears to be more conflictual.

Moreover, the respectful representation of the parents may have a deep impact on any society, as television is the mighty source of social learning. A U.S researcher analyzed the content of the movies and their potential cultivation effects on the teen audience, three decades of family depiction in teenage genre movies mainly focused on five capacities, including family structure, socio-economic status, parental depiction, and parents' professions; findings showed that overall portrayal of the parents was respectable in these films as they were profound in their parental expertise along with authoritative parenting style. Furthermore, the cultivation effects of the study were also measured. It also revealed that adolescence watches more movies than any other segment of society, and it is the time when adolescent form their beliefs, opinion and establish their family values (Clark, 2008).

Realistic portrayal of the parents and children can help the folk to understand their roles in family structure, and that eventually will help to make a selfless society. Dial and way (1983) analyzed the content of the top-rated prime-time family shows aired between November-December 1982 through major television networks, the researchers mainly examined the portrayal of the parents, including role performance, nurturing patterns, and the response of the children towards the parents (i.e., positive or negative) findings revealed that fathers were more active, and instrumental than mothers, and mothers were eloquent, children

showed a positive response to active and instrumental single mother, the authoritative style was more common while parents were represented in the traditional way, however, Flores (2017) found in replication study that children still show a positive reaction to the parent's upbringing style.

Television representation of the parents has always been an integral part of television. Yet, they mainly focused on the directional communication of the parents (Skill & Wallace, 1990; Comstock & Strzyzewski, 1990), empathic listening and behavior of the parents towards their offspring (Shaner, 1980), role portrayal of the television parents (Martin & Benson, 1970; Kang & Kim, 2011; Reep & Dambrot, 1994; Barboza, 2018), depiction of gender roles through parenting in television advertisements (Kaufman, 1999; Scharrer, 2009; Tsai & Shumow, 2011; Tina, 2012; Cruz et al., 2018), television representation of child-rearing in the absence of parents (Feasey, 2012; Astrom, 2015; Wilson-Scott, 2017; Feasey, 2017), the portrayal of the styles of parenting in television cartoons (Brydon, 2009; Holcomb et al., 2014; Astrom, 2017; Zurcher et al., 2018; Zurcher et al., 2019). whereas some researchers analyzed the depiction of different styles of parenting and children's response in terms of positive and negative in primetime television serials and developed a consensus that children response is contrary with regard to different styles of parenting and they act as per the gender of their parents moreover, fathers play their role actively than mothers, yet mothers are outnumbered, and children give more positive feedback to their parents rather than negative (Dial & Way, 1983; Wiscombe, 2014; Bland-Brady, 2014; Flores, 2017).

Most of the researches has been conducted in western culture; however, the present research attempts to analyze the phenomenon in the cultural settings of Pakistan, where the problem is evidently unaddressed.

The study is grounded in Cultivation and social learning theory. McQuail (2010) defined cultivation effects as it is the result of conscious or unconscious exposure to media for behavioral and cognitive needs. People's longest exposure to certain images and messages shown in television dramas cultivates perception of reality in the

minds of the people, and people use that knowledge gained from television dramas (Bulck & Vandebosch, 2003; Lien & Zhang, 2009; Record, 2011).

As in Pakistan, private media channels are reshaping the societal norms, and these channels are cultivating the values and culture in society (Yousaf, 2012). Resultantly, societal norms can be influenced. Hence, cultivation analysis, with the perspective of social learning theory, seems to be a suitable avenue to reach the goals of the study.

Albert Bandura (1977) presented the social learning theory, which emphasizes that people learn from their environment. Media provide a cognitive environment to its consumers, as people often do not learn from direct experiences. Rather, they learn through mediated communication. Moreover, consistent observation combined with social comparison gave birth to social learning theory that is directly associated with the societal norms regarding parent's duties and children's learning; social learning is acquired through observation and modeling, i.e., television notions about good parenting and bad parenting (Ledbetter, 2009; Flores, 2017).

After analyzing through literature and theoretical base, the following

Hypotheses are suggested

1. The permissive parenting style is portrayed more than that of authoritative.
2. The portrayal of Parents' disrespect will be dominant in entertainment television channels.
3. There will be a statistically significant association between parenting style and children's response to entertainment television dramas.
4. Children will be submissive in authoritarian parenting style more than that of authoritative parenting style.
5. The more a parent is portrayed as permissive, the more the children will be depicted as disrespectful.
6. Hum TV dramas are exhibiting more disrespect towards the parents on average.

Methodology

The study has used quantitative content analysis to collect data from themes, dialogues, tone of voice, verbal, non-verbal communication, and actions. Primetime dramas of the top three entertainment channels, i.e., Geo TV, ARY Digital, and Hum TV, were selected for this study.

Geo TV has strong effects on its viewers and manipulates the opinion of the audience (Mahsud et al., 2005; Amin et al., 2018). Whereas both Hum TV and ARY Digital are the most viewed entertainment networks across Pakistan and these channels have the highest ratings as well, furthermore, these networks have enormous viewership among women, more importantly, dramas aired on these channels are very impactful, notable for their unethical language, resultantly damaging the cultural roots (Nabi & Toba, 2015; Faiz et al., 2020).

Moreover, researchers have chosen a prime-time slot that is 7:00 pm to 11:00 pm, as it is the uniting time when all family members sit together after daily work (Guven, 2018). All the episodes of all dramas aired between January 2020 to December 2020 are the sample size of the study. Three episodes have been taken from each drama of the population, as Manganell et al. (2008) revealed in their research that a three-episode sample from a season of the television provides a logical assessment of the content, especially for program-based analysis. However, data will be collected through mainstream entertainment channels, online resources, or DVDs. Scenes of parents interacting with children are the unit of analysis of this study.

Operationalization

Parenting style refers to the way of parenting. Parenting style provides a base for the development of a child (Kimberly, 2007). Researchers have explained the following four parenting styles, i.e., authoritarian style, authoritative style, permissive style, and uninvolved style parents in television shows and also explained their characteristics (Dail & way, 1983; Skill & Robinson, 1994; Kimberly, 2007; Callister et al., 2007; Clark, 2008; Abdorreza & Rozumah, 2010; Zurcher et al., 2018; Zurcher et al., 2019).

Children Response

Children's response refers to the way in which children respond to their parents. Television children respond differently to their parental roles and parenting styles (Dail & way, 1983).

Respectful Behavior

Respectable behavior towards parents includes showing positive behavior to them and avoidance of disrespectful or negative behavior (Yeh & Bedford 2003; Shwalb & shwalb, 2006; Schwartz, 2010; Jeremy et al., 2012). Care for elder parents, spending holidays with them, taking them to churches, and participating in their social activities are all ways to show respect for parents (Brien, 1991).

Disrespectful Behavior

Disrespectful behavior towards parents is observed as negative behavior, i.e., misbehavior (Yeh & Bedford 2003; Jeremy et al., 2012). In parent-child communication, disrespectful discourse refers to the communication that does not adhere to the social norm of the society, use of inappropriate and obscene language in discussion (Demars & Russell, 1996).

Submissive Behavior

As per the concept-driven from the social rank theory that feelings and emotions are formed by an individual's thinking and perception about oneself, characterized by his or her social status, eventually, this leads to the inferiority complex, and the people look down upon themselves that evoke subordination, results of such perception is referred as submissiveness (Gilbert, 2000; Gilbert et al., 2003). The submissive behavior of a person is often developed by social environment rather than genetics. Moreover, the environment can be the family or social structure in which a person has been raised since childhood (Celik & Odaci,

2014). Submissive behavior could provoke dominant behavior (Larissa & Alison, 2003).

Validity and Reliability

The validity of the content has been assessed through Lawshe's (1975) CVR (content validity ratio) formula. According to this, an item can be incorporated if maximum members of the penal consider it essential. Moreover, the content validity index (CVI) is calculated for the entire test for final coding after the inclusion of unnecessary items. The CVI value is 0.96. However, as per previous researchers, more than three judges with more than .78 CVI value is an indication of the good validity of a content (Polit et al., 2007; Shi et al. 2012).

The inter-coder reliability of the present study is also assured as the Cronbach's alpha value is 0.86, which is a satisfactory level of internal consistency. Alpha values above 0.84 to 0.90 are considered as reliable, and overall, 0.8 Cronbach's alpha value indicates the acceptable level of internal consistency (Taber, 2017).

Findings

The data in Table 1 provides the occurrence of the different parenting styles in accordance with scenes taken from the episodes selected for the study. In total, 308 scenes; 22.1% scenes portrayed parents as authoritarian. In 69.8% scenes, they were shown as authoritative parents, in 6.5% scenes, parents were portrayed as permissive, finally, in the rest of the scenes, that is 1.6% parents are depicted as uninvolved. Hence, the authoritative parenting style (69.8%) is more dominant and portrayed more than that of permissive parenting style (6.5%); therefore, data reveals that hypothesis is not accepted as authoritative parenting style is portrayed more than the permissive style of parenting.

Table 1. Parenting Style

Variable Categories	Frequency	Percentages (%)
Authoritarian	68	22.1
Authoritative	215	69.8
Permissive	20	6.5
Uninvolved	5	1.6
Total	308	100%

H1: Permissive parenting style is portrayed more than that of authoritative (Not supported)

The data in Table 2 provides the occurrence of the different responses of the children in accordance with scenes taken from the episodes selected as a sample for the study. In 308 scenes, 56.5% of scenes depicted respectful children's responses towards their parents, in 32.1% of scenes, children are portrayed as disrespectful to their parents, finally, in the rest of the scenes, that is 11.4% percent, children showed submissive response to their parents. Therefore, based upon the data, in Pakistani entertainment television dramas, the respectful response of the children (56.5%) towards parents is more dominant than disrespectful.

H2: Portrayal of Parents' disrespect will be dominant in entertainment television channels. (Not Supported)

Table 2. Children Response

Variable Categories	Frequency	Percentages (%)
Respect	174	56.5
Disrespect	99	32.1
Submissive	35	11.4
Total	308	100%

In Table 3, the chi-square test of independence explains that the null hypothesis is rejected as a statistically significant association found between parenting style and children's response in entertainment television dramas. X^2 = 36.844, df=6, P= 0.000. Moreover, the effect size value (0.237) identifies that the magnitude of the association between these variables is large.

Table 3. Parenting Style * Children Response Cross-tabulation

Parenting Style		Children Response			
		Respect	Disrespect	Submissive	Total
Authoritarian	count	31	16	21	68
	%within parenting style	45.6%	23.5%	30.9%	100%
	%within children response	17.8%	16.2%	60.0%	22.1%
Authoritative	count	130	72	13	215
	%within parenting style	60.5%	33.5%	6.0%	100%
	%within children response	74.7%	72.7%	37.1%	69.8%
Permissive	count	10	10	0	20
	%within parenting style	50.0%	50.0%	0.0%	100%
	%within children response	5.7%	10.1%	0.0%	6.5%
Uninvolved	count	3	1	1	5
	%within parenting style	60.0%	20.0%	20.0%	100%
	%within children response	1.7%	1.0%	2.9%	1.6%
Total	Count	174	99	35	308
	%within parenting style	56.5%	32.1%	11.4%	100%
	%within children response	100.0%	100.0%	100.0%	100%

X^2 = 36.844, df=6

H3: There is a statistically significant association between parenting style and children's response to entertainment television dramas. (Supported)

Table 3 indicates that out of 22.1% of scenes in which parents are shown in an authoritarian style, in 45.6% scenes, children showed respect to their parents, in 23.5% of scenes, children showed disrespect to their parents, and in 30.9% scenes children showed submissive behavior to their parents. In 69.8% of scenes, parents are portrayed as authoritative, of which is 60.5% of scenes, children showed respect to their parents, in 33.5% scenes, children showed disrespect to their parents, and in 6.0% of scenes, children exhibited submissive behavior towards their parents. In

6.5% scenes, parents are portrayed as permissive parents, of which 50.0% of scenes children showed respect towards their parents in 50.0% of scenes, children exhibited disrespect towards their parents, while 0% of children showed submissive behavior in this category. In 1.6% of scenes, parents are portrayed as uninvolved parents, of which is 60% of scenes, children exhibited respect, in 20.0% of scenes, children are disrespectful to their parents, and in 20.0% scenes, children displayed submissive behavior towards their parents.

The above table 3 provides the data of parenting style and children's response based on the scenes taken from the sample episodes under the study. The table shows that out of 22.1% of scenes in which parents are portrayed as authoritarian, of which in 39.9% scenes children exhibited submissive behavior towards their parents whereas in 69.8% scenes parents are shown in authoritative parenting style, of which in 6.0% scenes children exhibited submissive behavior towards their parents. Hence, on the basis of the results, the null hypothesis is rejected as the children are showing submissive behavior to their authoritarian parents more than that of authoritative parents.

H4: Children will be submissive in authoritarian parenting style more than that of authoritative parenting style. (Supported)

The above Table 3 shows that in 6.5% of scenes, parents are portrayed as permissive, of which 50.0% of scenes children are respectful to their parents and in 50.0% scenes children are shown disrespectful to their parents whereas submissive behavior of the children is 0% in this category. Hence, children are shown both in respectful and disrespectful behavior (equal in number). So the hypothesis is not approved as the data shows that children are not explicitly disrespectful to their permissive parents.

H5: The more a parent is portrayed permissive, the more the children will be depicted as disrespectful. (Not Supported)
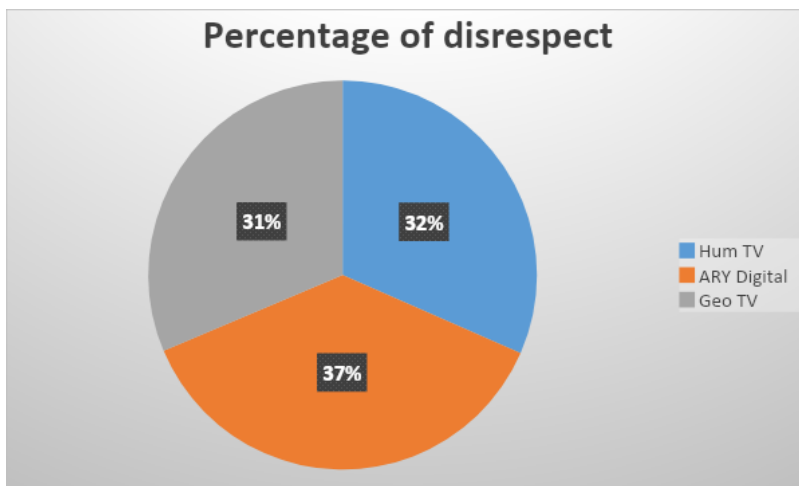
Figure 1.

This study aims to analyze, which entertainment channel understudy is exhibiting more disrespectful behavior towards the parents on average. Data reveals that in 32% scenes of the total scenes analyzed for Hum TV children showed disrespects towards parents, figure 4.4 also indicates that out of the total, in 36.6% of scenes, ARY Digital showed disrespect towards the parents through their dramas and finally in 31% scenes of the total scenes analyzed for the Geo TV, children exhibited disrespect toward parents. Hence, the hypothesis is not accepted as ARY Digital dramas are showing more disrespect to the parents.

H6: Hum TV dramas are exhibiting more disrespect towards the parents on average.

Conclusion and Discussion

In the present study, the children's response is further broken down into three types of categories as respect, disrespect, and submissive behavior. These categories are analyzed to find out the prevailing responses of the children towards their parents in contemporary dramas of Pakistan. The frequency of different variable categories is computed. Results suggest that out of 308 scenes, in 56.5% of scenes, children showed respectful behavior to their parents, in 32.1% scenes they are disrespectful to their parents, and finally in 11.4% of scenes, children are shown submissive towards their parents.

Culture may influence the children's response to their parents as some American social scientists examined the children responses towards their parents and developed the consensus that, the American society often expresses disrespect and disregard for parents, and this expression is somehow reiterated through television family (Callister et al., 2007) However, Dial and Way (1983), and a replication study by Flores (2017) revealed that positive response of the children towards parents in television series is more prevailing than the negative response. Thus the results are aligned with the statement that children are showing respect to their parents more than that of disrespect. As Ghilzai et al. (2016) stated in their research that, Pakistani entertainment dramas had exhibited all kinds of the portrayal of the parents, i.e. both positive and negative, yet sometimes parents are portrayed in negative ways, but most of the times they are portrayed as a figure of authority and well-respected by their offspring.

So it appears that content producers are bound to follow the norms and culture of the Pakistani society as Antonio Gramsci states that the cultural dominance of social fabric creates hegemony over individual thoughts; resultantly, social realities are reflected through media (Guvena, 2018).

Hence, the findings of the study suggest that parents' respect is dominant in private entertainment channels of Pakistan as Huma (2015) states that Pakistani entertainment television dramas play a vital role in safeguarding the cultural norms.

The finding indicates that in entertainment dramas, parents are portrayed as authoritative. Likewise, the media illustrates authoritative parents as mature, competent, positive, and affectionate to their kids (Zurcher et al., 2019). Dial and way (1983) state in their research that, regardless of time period, prime-time television family shows always promote traditional families in terms of male and female roles, despite portraying non-traditional family structure and the tendency for parenting style is authoritative.

Hence, evidently, the findings of the current research are alike. Parents are supportive; also less punitive towards their children, as Callister et al. (2007) indicated in their research that parents are intact with the family roots and following the effective parenting style, i.e., authoritative, this is the most appropriate style as these parents are neither too stern nor too friendly but pay attention and participate in the child's activities.

So, as per the results of the hypothesis, children showed more submissive behavior to their authoritarian parents comparatively. Authoritarian parenting style is positively correlated with submissive behavior of the child; children of the authoritarian parents are shy, sadistic, nervous and insecure (Baumrind, 1991; Mishra & Kiran 2017; Cruz et al., 2018; Zurcher et al., 2019; Bala, 2020) thus, it shows that there is not much notable change found regarding parent's depiction in Pakistani entertainment TV dramas.

Similarly, the findings of the hypothesis suggest that, explicit disrespectful behavior is not exhibited by the children as previous studies suggest that low modeling and less control over children are associated with the permissive parenting style that provokes disrespectful behavior and poor self-control among children (Dial &Way, 1983; Callister et al., 2007; Hubbs-tait et al., 2008; Zurcher et al., 2018; Zurcher et al., 2019). However, the findings suggest, in Pakistani entertainment dramas, respect is the most dominant response of the children. Therefore, the children are showing both respect (50%) and disrespect (50%) to their permissive parents.

Many studies have been conducted on the entertainment television dramas of Pakistan, but no one has conducted any study on the portrayal of the parents in entertainment television channels of Pakistan in the context of respect or disrespect. Results also suggest that dramas aired on ARY Digital show more disrespectful behavior of the children towards their parents on average. Thus, the findings of the Faiz et al. (2020) seem to be aligned with the current study that, the dramas of private entertainment channels, i.e., Hum television and ARY Digital TV tend to promote unethical and abusive language and it has been proved that entertainment dramas of Pakistan are stimulating anti-societal norms that are against the culture and such dramas are disrupting social relationships. Similarly, Noman and Baloch (2020) discovered in their research that entertainment dramas telecasted by TV One and ARY Digital TV not only against the moral values, faith, and ideology of Pakistan but they are also promoting anti-traditional languages and attire. Hence, the findings of the present study that ARY Digital is promoting more disrespectful behavior of the children towards parents in contrast with the other two channels are consistent with the evidence provided by the previous researchers.

The particular study concludes that the respectful behavior of the children towards their parents is dominant in entertainment drama industry, authoritative parenting style is most prevailing style among television parents as authoritative upbringing helped the children in solving behavioral issues whereas the children raised by authoritarian parents showed negative traits and problematic behavior but children raised by permissive parents are found to be equal in portrayal of respectful behavior and disrespectful behavior.

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