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Article title

Content Analysis of Drama Promos: Exploring Instances of Violence Against Women across three Leading Pakistani TV Channels

Abstract

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Content Analysis of 76Drama Promos: Exploring Instances of Violence Against Women Across Three Leading Pakistani TV Channels

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Abstract

This study investigates the portrayal of violence against women in Pakistani TV drama promos, employing Bandura's Social Cognitive Theory. A quantitative content analysis of drama promos from three channels was conducted. The study revealed a staggering prevalence of violence, with 97% of the promos featuring some form of violence against women. In a bid to determine the frequency of foul language across all the channels, only 1% was found. The analysis also revealed that the overwhelming majority of violence took place in domestic settings, accounting for 77 percent of all cases. 8% of the cases and intimate partners and relative females were often the perpetrators or victims of violence, accounting for 40 percent. 4% and 23. respectively, it was observed in 2 out of 100 instances, and 2 out of 100 instances, respectively. These results provided further evidence of the pattern of physical violence portrayed in these channels, which indicated the violent portrayal of women.

Contents

Introduction

Gender equality and justice are the prerequisites for development and social justice (UNESCO, 2017). Gender-based violence (GBV), especially against females, is the most atrocious breach of gender equality and influences the lives of countless women and girls globally (WHO, 2022). In this regard, Former Secretary-General of the United Nations Kofi

Anan's remarks on the last International Women's Day of the Twentieth Century are incredibly significant. According to him, violence against women is the "most shameful" and prevalent breach of human rights, which transcends geographic, cultural, or economic boundaries. If it continues to prevail, making genuine progress toward equality, peace, and development will not be possible (UN, 1999). Today, after twenty-three years, despite global declarations, numerous constitutional changes, and well-curated remarks guaranteeing human rights for all genders, violence against women continues to grow exponentially (UNESCO, 2022; WEF, 2022).

Problem Statement

As much as society aims at combating gender-based violence and advocating for women's rights, several TV shows and films depicting different types of violence against women can quickly instill more harm in regard to stereotype reinforcement, social indifference, and the tolerance of violence toward women. This research aimed at deciphering how the perpetration and normalization of violence against women are depicted in carefully crafted promotional media, that is TV drama promos. The objective of this research is to establish the ways through which the various types of violence against women are portrayed in the TV drama promos and the ways they may be used to front and sanction VaW.

The Rationale of the Study

There is substantial research-based evidence demonstrating that media portrayal of a subject and issue can influence the behavior and opinions of its audience. Therefore, the significance of studying media portrayal of violence against women becomes more relevant.

Another reason that concern has been established is the inclusion of Violence against women as a theme in television drama scenes to progress the storyline. They pointed out that several scholars had noted this shortcoming in past work, including Jamieson and Romer in 2014 and Awais, Ashraf, and Hassan in 2021. Violence, however, has almost taken root in contemporary television; something that was only

rarely showcased on the television screen has become cultured or normalized (Cuklanz, 2000); Lee, Hust, Zhang, & Zhang, 2010; Penfold-Mounce, 2016). In Pakistan, there exists research on TV dramas and the portrayal of violence against women just in a relatively limited and scattered way (Ali, 2011; Mushtaq,2022). This is quite an exceptional study in its conceptualization as it aims to unravel relationships between entertainment, advertisement, and marketing of content through samples taken from the promo of Pakistani TV dramas.

Furthermore, promos are one of the most potent factors that entice prospective viewers to watch a drama. Additionally, the frequent display of promos not only convinces and persuades prospective viewers to watch a drama but also attempts to mold their view of reality in line with the intended portrayal of the producers and distributors. Given that promos are purposefully edited to appeal to viewers, "nothing is 'coincidental' in a meticulously designed commercial or trailer/promo" (Scharer, Bergstrom, Paradise, & Ren, 2006).

Significance of the Study

The acknowledgment of violence against women as an essential social issue has the potential to help make viewers and society, in general, better informed about the portrayal of violence in the media promotions of TV dramas. This research helps to determine the impact of VaW, if any, on the perception, behavior, and attitude of viewers watching the promotional materials by identifying and evaluating the depiction of violence against women in those promotional materials. This study can facilitate a better integration of academic research and the professional world. The findings of this study can heighten the awareness regarding the perpetuation of detrimental stereotypes, desensitization to violence, and normalization of abusive behaviors towards women in society. Resultantly, well-designed interventions, policies, and advocacy efforts can be put into action to challenge and transform media portrayals. This research can ultimately contribute to the promotion of equality, prevention of violence, and the development of a

media environment that respects and empowers women.

Objectives of the Study

1. To identify and categorize the scenes containing violence against women in TV drama promos from three top-rated channels
2. To compare the frequency, type, and context of violence against women in TV drama promos across the three channels
3. To explore if the depiction of violence against women in Pakistani TV drama promos indicates its deliberate use as a means to capture audience attention.

Research Questions

1. What is the percentage occurrence of scenes with violence against women exhibited in Pakistani TV drama promos?
2. Which type of violence against women is the most prevalent one in Pakistani TV drama promos?
3. In which context violence against women takes place in TV drama promos?
4. What is the difference in the portrayal of violence against women in Pakistani TV drama promo on different channels (i.e., Geo Entertainment, HUM TV, and ARY Digital)?
5. Does the violence against women in Pakistani TV drama promos indicate its utilization as a means to capture attention?

Review of Literature

Piltcher and Whellehan (2004) were of the opinion that the factors postulated under 'violence' can be comprehended in a restricted as well as in the broader context of the spectrum. Indeed, violence from the stakeholder's standpoint herein defined may be equated to the unlawful employment of force over fellow human beings by an individual. In a broader perspective, violence is defined as behavior that causes damage to others, which includes physical and emotional harm as well. This broader definition includes a number of detrimental actions ranging from killing, throwing acid, and rape to using words in sexual or racist ways. The definition of violence in a broader sense is compatible with the "continuum of violence" model, which describes different forms of destructive actions (Radford & Kelly, 1998). Conclusively, violence is the use of contemptuous, unlawful, and aggressive force to establish and maintain control over an individual or group.

As violence is considered more in relation to gender relations, the problem becomes widespread and universal and influences different aspects of female activities, both personal and working (Schuller & Vidmar, 1992). Hence, the state is inherently violent by any definition of the term and the violence under consideration is, therefore, gendered violence (Piltcher and Whellehan, 2004). In his earlier works, Connell (2000, 2020) has argued that violence is biologically inherent in men and they are more likely to be violent than women. This is evident through their work, service members, offenders, aggressors, and harassers, among others. He does so by referring to his theory of masculinities based on which men can and do commit violence differently. There is a clear path of triumph, superiority, and success that is offered to those who enlist in violent actions against the other men and women. In light of the above discussion regarding violence, the concept of "violence against women" (VAW) refers to any unlawful, contemptuous, aggressive, and violent act committed against women with an intention to insult, disturb, damage, or subjugate them. It includes any form of violence directed predominantly or exclusively against women.

In its explanation of violence against women, the UN Declaration (1993) covers distinct types of violence: (a) Violence within the domestic sphere, such as domestic violence, sexual abuse of female offspring, dowry-related violence, marital rape, female genital mutilation, and other harmful practices. b) Violence within the societal sphere, such as rape, sexual abuse, sexual harassment, intimidation at the occupational, educational, or other settings, as well as human trafficking and forced prostitution. c) Violence by the state or with its endorsement.

Violence against women is a widespread and severe social challenge that affects millions of women around the world. Television, as a dominant and persuasive medium, can either confront or uphold the norms and stereotypes that result in violence against women. However, many television shows portray violence against women in a sensationalized, trivialized, or glamorized way, which can have adverse effects on the viewers' attitudes, beliefs, and behaviors (Benedict, 2010; Williams, 2021). It has always been considered necessary to critically analyze how television portrays violence against women to promote more responsible and realistic representations that respect the dignity and rights of women (Clark, 2021). Therefore, it is deemed necessary to critically analyze the research conducted to study the extent of violence against women showcased on television.

(Kim et al., 2007) also investigate the extent to which sex, sexuality, and gender roles are reflected in television drama programming. Using a newly constructed heterosexual script coding sheet, they investigate how television tutors men and women to act and think in romantic and sexual situations. According to the authors, current television normalizes the manipulation and sexual violence against women since the media portrays women as beautiful and essential to male identity, thus allowing the males and boys to be violent and dishonest for the sake of owning and controlling the female's body. They also learned that television drama programming reinforces gender stereotypes; for instance, the principal male character perceives and behaves as a stereotypically masculine man in terms of the role that he assumes and the physical activities that he engages in, but the principal female character conforms to stereotypically sexualized submissive, passive female. These studies demonstrate that portrayals of women in the media, even in history, are skewed, harmful, and biased and that the portrayal contributes to the perpetuation and legitimization of gender inequality and violence.

Similarly, in 2013, Udasmoro conducted a content analysis of Indonesian TV series and concluded that, as a form of media, Indonesian television plays a crucial role in perpetuating violence against women.

Violence is a process that is dynamic develops over time and becomes a part of everyday life. He went further to argue that the viewer does not know how television perpetuates gender inequality and, therefore, imbibes violence in society.

The chapter 'Spartacus and Game of Thrones: Sex and Violence on TV Drama Series' by Strong (2013) is another contribution to the analysis of sex and violence on television. She argues that both shows use nude female extras to attract male viewers. However, Game of Thrones is deemed more problematic and disturbing because it portrays women as victims of brutal and sexual violence at the hands of men repeatedly and makes these scenes visually enticing. It is important to note here that repeatedly showcasing and glamorizing violence fosters harmful social attitudes and dehumanizes individuals, especially women. Strong (2013) criticizes the cinematography of Game of Thrones for perpetuating a male perspective of power and dominance over women, while the cinematography of Spartacus similarly objects and dehumanizes masculine bodies, too. She concludes that such depictions of gender violence are harmful because they legitimize gender-based oppression.

This study is consistent with the findings of Wood (2013) and (Kim et al., 2007) concerning the underrepresentation, stereotyping, and normalization of violence against women in media depictions. This study also adds value to the body of knowledge by comparing two historical television dramas that both have a female lead character, how they portray and or fail to portray sexual violence in their respective stories, how they help to perpetrate gender stereotypes, and how the use of violence sells television dramas. By conducting this research, the effects suffered by spectators are elucidated, calling attention to the responsibility of critically and ethically producing and consuming media imagery.

Likewise, Parrott & Parrott (2015) examined how gender and racism develop within the crime fiction wound through the portrayal of victims and offenders. Thus, a considerable number of regular TV characters of color were depicted as criminals, with black men being the most affected, while women, particularly

white women, were depicted as victims of sexual crimes.

While television is a powerful and persuasive medium in Pakistani society, the representation of violence against women has been scantily studied by scholars despite its potential social impact (Ashraf & Islam, 2014). Existing research on this topic does not adequately convey the gravity of the issue. One of the prevalent television genres in Pakistan is the episodic serial, also referred to as a 'drama' (Ahmad, 2012).

Pertaining to the discussion above, Majeed (2014), in her article titled "The Problem with Our Drama Industry and Its Portrayal of Pakistani Women," conveys her discontent with the TV drama industry and asserts that the female protagonists are "repetitive, mindless, muted, sufferer, forgiving, predictable, and flat." I remember her stating that such portrayals tend to leave an irreversible mark on the observers and make the community immune to violence against women in society. She also points out that these dramas identify the patriarchal facades and work to disempower women in Pakistan.

Another research by (Huda & Ali, 2015)is another study in which the authors analyze the ways in which women can be seen as social change agents in both print and audio-visual media. They argue that the objectification and stereotyping of women portray women as having a "morally degraded" view. They note that the media offers positive discourses that can help women raise their consciousness and fight against patriarchal attitudes and actions.

In a study concerning eight Hum TV serial operas, Iqbal and Abdar (2016) analyze female characters and claim that the majority of them are unqualified, have no professional job, cannot make decisions, and have no agency. They argue that these dramas present women as dominated and helpless to the societal structures and norms of the patriarchal society. They also note that these dramas do not depict the heterogeneity and multifaceted existence of Pakistani women.

In this regard, a recent study conducted by Awais et al. (2021) focused on exploring the representation of violence against women in Pakistani television dramas. They performed a content analysis of fifteen popular drama series broadcasted from the year 2013 to 2015 on three of the most prominent television networks: Some of the popular channels include Geo TV, Hum TV, and ARY. Q; The drama series was chosen in accordance with their popularity, viewership, and the high number of likes they have on the social media platform YouTube. The drama serials were analyzed according to the following categories: The various types of violence, factors that lead to violence, the effects of violence, and the ways that societies and individuals deal with violence. Thus, the study's conclusion is that the spectacle of violence can be observed in Pakistani television dramas, with the female characters becoming its main victims. Physical (40%) and verbal (16.7%) were the most prevalent forms of violence. The female characters were portrayed as sad, defenseless, hopeless, and suicidal because of exposure to violence. The responses to violence were also passive and submissive, with female characters embracing their destinies. The researchers found that Pakistani television dramas have been constructed in a way that promotes and sustains gender roles that permit violence against women.

Similarly, Sultana, Latif, and Noureen (2021) similarly discussed the problems associated with forced marriage in Pakistani Dramas. They discovered that the majority of the female audience thinks that such dramas depict real life. The parents compel their daughter to commit to an unwanted marriage. Consonantly, Faiz, Khalid, and Mahmud (2020) examined the extent and impact of violent behaviors and language used against women in Pakistani dramas. They reported that most of the audience thinks that women are more victimized than men in these dramas.

Research Methodology:
Conceptual Perspective and Theoretical Framework

This content analysis study is conducted from a feminist perspective. Feminism is a conceptual research perspective that determines the study's orientation and enables the researcher to select the

appropriate theoretical backing (Reinharz, 1992). Therefore, this content analysis of violence against women in TV drama promos is associated with the conceptual perspective of feminist research and will foster the theoretical framework of "Social cognitive theory (SCT)."

The content analysis investigates the core components of media messages that viewers are being subjected to, That is why social cognitive theory opts for in this research. Although media content studies are unable to examine the mental processes of viewers directly, they can provide a means of anticipating potential media effects of specific content and portrayal. Such research offers evidence and recommendations for structuring future research. (Bandura, 2004).

Method of Inquiry

Quantitative content analysis is employed as the tool of inquiry in this thesis. This method relies highly on coding. The content analysis was employed to examine the following variables at large:

- Frequency of violence against women.
- Distinct types of violence against women.
- The context in which violence against women is depicted.

Coding

This study examines TV drama promos that portray violence against women. The promos are coded according to five criteria: the number of violent scenes, the duration of each scene, the type of violence, the relationship between perpetrator and victim, and the setting in which violence occurs. Each criterion will have precise definitions, sub-categories, and examples to facilitate the coding process.

Two coders coded the promos independently according to the coding sheet. The inter-coder reliability (ICR) of the coding is calculated and reported using Krippendorff's alpha (α).

Variables

To answer the research questions, the following variables are considered for this thesis:

(a) Frequency of scenes with VaW. (b) Types of VaW. (c) Context of VaW. (d) Amount of VaW. (e) TV channels.

Following is the operationalization of variables in this study, discussed one by one with respect to each variable:

Variable 1: Frequency of Violence Against Women in TV Drama Promos

This category will capture the frequency of violent scenes in a promo according to the following sub-categories:

No. of Violent Scenes in a Promo

This will capture the total number of scenes in a promo that show or imply any violence against women. A scene will be considered as a single unit of action or dialogue that is continuous and uninterrupted by cuts or transitions. For example, if a promo shows a woman being slapped by a man, then cuts to another scene where the same woman is crying, and then cuts back to the same scene where the man is hitting her again, this will be counted as two violent scenes.

Variable 2: Amount of Violence Against Women in TV Drama Promos

Duration of Each Scene

This variable will capture the length of time (in seconds) that each violent scene lasts, from the beginning to the end of the scene. The duration will be measured using a stopwatch or video editing software, and a percentage will be generated. For example, if a violent scene starts at 00:15 and ends at 00:25, the duration counted will be 10 seconds. In a promo of one minute, if the violent scene is 10 seconds in duration, then 16.67% is the amount of violence in a promo.

Variable 3: Type of Violence Against Women in TV Drama Promos

This category will capture the form or nature of the violence that is shown or implied in each violent scene, according to the following sub-categories:

Physical Violence

Any acts of violence that cause or threaten to cause bodily harm or injury to the victim, slapping, kicking, hitting, punching, pulling hair, battering, grabbing, pushing, killing, choking, or exerting any physical force.

Verbal Violence

Any acts of violence that employ the use of harmful or aggressive language to intimidate or harm the victim, such as yelling, insulting, threatening, passing derogatory comments, and verbal abuse.

Sexual violence

Any acts of violence that involve or attempt to involve sexual contact or activity with the victim without their consent or against their will, such as rape, attempt to rape, stalking, staring, eve teasing, nonconsensual touch, etc.

Variable 4: Context of Violence Against Women in TV Drama Promos

This category will capture the context of violence in which it occurs in the scenes, according to the following sub-categories:

Relationship Between Culprit and Victim

This category will capture the type of relationship that exists between the person who commits or initiates the violence (the culprit) and the person who suffers or experiences the violence (the victim), according to the following classifications:

1. Intimate partner. The culprit and the victim are current or former spouses, partners, lovers, or dating partners.
2. Stranger. The culprit and the victim do not know each other personally or have no prior contact or interaction.
3. Relative. The culprit and the victim are related by blood, marriage, adoption, or foster care.
4. Acquaintance. The culprit and the victim know each other personally or have some prior contact

or interaction but are not intimate partners or relatives such as classmates, neighbors, and colleagues.

Location of Violence

This category will capture the place or location where the violence takes place or is initiated, according to the following sub-categories:

1. Home: The violence occurs inside or outside the victim's or culprit's residence or dwelling.
2. Public place: Violence that occurs in an open or accessible area that is not a home or a workplace, such as a street, park, market, etc.
3. Workplace: Violence that occurs in an area where the victim or culprit performs their job or occupation, such as an office, factory, school, etc.
4. Educational Institute: Violence that occurs in an area where the victim or culprit goes to study, such as school, college, university, academy, etc.

Variable 5: TV Channel

The TV channels from which the sample of drama promos was taken are HUM TV, Geo Entertainment, and ARY Digital.

Time Frame of the Study

The sample for analysis is taken from the year 2022. Recently, there has been an increased recognition of the detrimental effects of violent representation on television. As a result, there has been a shift towards more nuanced depictions of violence against women (Tahan, 2021). The global #MeToo movement helped change the way that we talk about violence against women. Globally, this movement changed the narrative regarding violence against women in media (especially television fiction and films) and sensitized the audience (Henriksen, 2023; Lawler, 2018; Ambika, 2022; Lou & Zhang, 2021). Therefore, it will be significant to study the portrayal of violence in promotional material related to Pakistan in the post #MeToo era.

Sampling

All the promos of drama on–aired during 2022 are considered as population, and a quantified representative sample is selected. This sample of drama promos is taken from HUM TV, Geo Entertainment, and ARY Digital, which are the leading entertainment channels in Pakistan. The sampling technique employed in this study is a proportionate stratified sampling method. Each drama promo of three channels from the year 2022 is assigned a number and selected using a random number generator.

Population

Table 1

Population Size

TV Channel	Dramas on–aired in the year 2022
Geo Entertainment	7
HUM TV	12
ARY Digital	5

Results and Analysis: Intercoder Reliability

To ensure the reliability and validity of the content analysis, the researcher applied Krippendorff's alpha, a widely used coefficient for categorical data with multiple coders (Krippendorff, 2016). Researchers favor Krippendorff's Alpha as a reliability measure (Krippendorff, 2019; Wang, 2011; Hayes and Krippendorff, 2007) because it is applicable to all data types, various numbers of coders, and unequal sample sizes while adjusting for chance agreement (Krippendorff, 2019). Krippendorff's alpha (α) accounts for both the observed and the chance agreement among coders, giving a robust measure of intercoder reliability, as demonstrated by the following formula:

$$\alpha = 1 - \left(\frac{D_o}{D_e} \right)$$

Where; D_o is the observed disagreement, and D_e is the expected disagreement by chance.

Statistical Analysis

In this section, the quantified data extracted from the content analysis is subjected to statistical examination

This study is focused on promos; the unit of analysis is determined to be one individual TV drama promo. Each promo will be examined and analyzed to understand how violence against women is portrayed according to the coding criteria.

The lists of drama serials aired during 2022 were obtained from IMDb (n.d.), a website that ranks and reviews movies and TV shows. Country and year filters were used to draw the list of drama serials. After filtration, the population size is calculated to be 24 drama promos. These promos are of TV drama serials that went on air in 2022 on Geo Entertainment, Hum TV, and ARY Digital.

using the SPSS software. This quantitative analysis employs a variety of statistical measures to quantify the prevalence, frequency, context, and distribution of various forms of violence against women depicted in the advertisements for Pakistani television dramas. Using SPSS, the research intends to identify patterns and provide empirical insights into the depiction of violence. This section is divided further into two subsections: numerical coding details and descriptive analysis.

Numerical Coding

Comprehensive coding criteria were developed to guide coders through the complex task of interpreting visual representations of violence and translating them into quantifiable categories. The coding was based on criteria discussed in the previous chapter.

Coders were instructed to categorize instances of violence based on the specific type of violence depicted. This included verbal (coded as 1), sexual (coded as 2), and physical (coded as 3) violence. Within each type, subtypes were delineated to capture subtle differences. Sexual subtypes included, for

instance, rape attempts (coded as 2A), stalking (coded as 2B), non-consensual contact (coded as 2C), stalking itself (coded as 2E), and eve teasing (coded as 2B). The spectrum of physical subtypes included actions such as burning (coded as 3A), choking (coded as 3B), dragging (coded as 3C), exertion of physical force (coded as 3D), grabbing (coded as 3E), hitting (coded as 3F), kicking (coded as 3G), pulling (coded as 3H), pulling hair (coded as 3I), pushing (coded as 3J), and slapping (coded as 3K). In addition, subtypes of verbal abuse such as insulting (coded as 1A), threatening (coded as 1B), and yelling (coded as 1C) were defined. The relationship between the victim and the offender was numerically classified, distinguishing between intimate partners (coded as 1), strangers (coded as 2/3), relatives (coded as 4/5), and acquaintances (coded as 6/7). Similarly, the location of the violence was coded numerically: home (coded as 1), public places (coded as 2), workplace (coded as 3), and educational institutes (coded as 4). Additionally, coders recorded channel information, assigning each advertisement a numeric identifier corresponding to its respective channel (Appendix A).

In addition to the numerical coding, The instructions and explanations for vital numerical values enhance reader comprehension of subsequent findings, thereby enhancing understanding of the depiction of violence in Pakistani TV drama promos.

Conclusion and Recommendations

The purpose of the chapter "Conclusion" is to contextualize and understand the patterns and strategic choices involved in the portrayal of violence against women (VaW) in drama promos aired on three well-known Pakistani TV channels: ARY Digital, Geo Entertainment, and HUM TV for the year 2022. This chapter provides insight into the foundational cognitive and behavioral mechanisms that constrain the depiction of violence and its potential impacts on audiences by analyzing these findings through the lens of Bandura's Social Cognitive theory. A comparison with past literature is presented, followed by recommendations and future implications.

Throughout this research, Bandura's Social Cognitive Theory was rigorously employed as a foundational framework. This theory emphasizes the critical role that media models, observational learning, self-efficacy, and outcome expectations play in shaping individual behavior and attitude formation. An in-depth examination of the prevalence, types, subtypes, and context of violence in the drama promos was rendered feasible by the application of this theory. It also formed the background for a nuanced understanding of how media content strategically engages viewers.

Analyzing Findings Through Theoretical Framework

The content analysis of violence depicted in promos for Pakistani television dramas on three popular channels—ARY Digital, Geo Entertainment, and HUM TV—reveals a significant prevalence and diversity of violence against women. There was a consistent occurrence of violence in the sampled promos, which depicted various forms of violence. Physical violence comprised the majority, with ARY Digital featuring 74.1 percent, Geo Entertainment featuring 60.7 percent, and HUM TV emphasizing 68.1 percent. The range for verbal violence was 11.1% (ARY Digital) to 17.9% (Geo Entertainment), and the range for sexual violence was 7.4% (ARY Digital) to 21.4% (Geo Entertainment). Ninety-six incidents of violence against women were identified in 44 of 47 promo samples. Notably, 97.0% of decisions contain violence, while only 3.0% are devoid of violence. The research shows differences in violence contexts: 77.8% occurred at home, 16.2% in public places, 1% in the workplace, and 2% in educational institutions. The prevalence of violence by intimate partners (40.4%) and relative females (23.2%) is noteworthy. A comparative analysis by channel reveals variations, with the home being the predominant location of violence (74.1% for ARY Digital, 78.6% for Geo TV, and 79.5% for HUM TV). The prevalence of intimate partner violence ranges from 36.4% (HUM TV) to 44.4% (ARY Digital). These findings highlight the prevalent nature of violence themes, potentially

contributing to normalization. At the same time, channel-specific nuances emphasize the role of content creators in shaping audience perceptions and contributing to the discourse on violence against women. Notably, all channels followed the same pattern of sensationalizing violence against women by using physical violence in promos at a high ratio, aligning with the tenets of Social Cognitive Theory.

According to Social Cognitive Theory(SCT), individuals learn through observation (Bandura, 2001; Bandura, 2004), and the potential of this learning is evident in the identification of prevalent violent themes in the promos. The repeated depiction of various forms of violence, such as physical, verbal, and sexual aggression, is consistent with SCT's concept of observational learning, according to which viewers may internalize the behaviors they observe repeatedly. This inclination toward physical violence may stem from an understanding that visually dramatic scenes have the potential to evoke visceral responses from the audience. Insignificant differences between channels and the prevalence of violence in the promos demonstrate the potential for these depictions to influence audience perceptions and attitudes. This is consistent with SCT's emphasis on media models' influence on behavior and belief systems (Bandura, 2001). In addition, the research's examination of violent contexts, such as settings and relationships, supports Bandura's claim that the formation and depiction of the environment play a significant role in influencing behavior (Bandura, 1986; Bandura, 2001). The consistent use of physical violence as a sensational element is consistent with Bandura's principle of reinforcement, according to which the outcomes of media content influence behavior (Bandura, 2011). The portrayal of intimate partners resorting to aggression reflects the theory's assertion that individuals may learn aggressive behavior from media models. Overall, SCT's concept of observational

learning is reflected in the reproduction of violence against women in the promos, illustrating the influential role of models in shaping behavior and attitudes.

The findings are also consistent with social cognitive theory (Bandura, 1969), which focuses on outcome expectations and self-efficacy. The prevalence of violence in the promos suggests the potential that viewers may anticipate either positive or negative outcomes based on the behaviors they observe. The consistent portrayal of violent behaviors as being associated with power dynamics and control supports the theory's premise that individuals compare the consequences of their actions in accordance with observed models. Additionally, the portrayal of women as victims reflects Bandura's claim that self-efficacy, the belief in one's ability to perform a behavior or form a perception, is influenced by observing the successes and failures of others. The emphasis on various contexts and relationships in which violence occurs provides additional support for the theory's contention that self-efficacy can be influenced by observing modeled behaviors in relatable situations.

The compelling observation of the prevalence of "Physical Violence" at 67.7% takes on an even more intricate significance when considering the nature of television broadcasting. As promos are frequently on-aired as fillers between programs, the repeated exposure to scenes of physical violence carries the potential to amplify its impact further. This repetitive showcasing of physical aggression, intended to capture attention and engage viewers, inadvertently constructs a normalization narrative over time. The cumulative effect of such repeated exposure could desensitize audiences to the severity of physical violence, blurring the line between fiction and reality (Bandura, 2001).

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