Analysis of Social Reality of Spousal Relationship Depicted in Pakistan Television Prime time Dramas

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The main focus of this study is placed on depiction of spousal relationship in prime time dramas of Pakistani television channel. In order to collect a quantitative baseline information on the topic, the study utilized message system analysis of the social reality of spousal relationship portrayed in prime time dramas of Pakistani television channel. For probability sampling, a 6-day week was constructed from July 2020-June 2021. The results of analysis revealed that Pakistani prime time dramas show both healthy and unhealthy aspects of spousal relationship. However, unhealthy aspects are shown more frequently than the positive aspects. The present study also concluded that sacrifice, lies, fraud, materialism, criticism and selfishness were more frequently depicted with respect to wives while support, dominance, aggression, infidelity, relationship commitment and romantic gestures were associated with husbands .

Keywords: Pakistani television channel, prime time dramas, spousal relationship.

The central premise of this study is that media has a tremendous influence on society and culture where television is one of the media's most common modes. Though the primary purpose of television is entertainment but at the same time, it is a significant source of learning values and behaviors for many viewers (Boelman, et. al., 2010; Ahmed, 2017). As in the last few decades, television has become the mainstream medium that affects a great deal of what most people think and do. This premise is based on social learning theory and cultivation theory. The social learning theory proposes a model of observational learning i.e. learning by observing others. It implies that in certain situations, an individual learns new behavior by watching other people (termed as models) performing it (Bandura, 1977; Yilmaz & Demir-Yilmaz, 2019). The same is true when applied in context of media. Thus, social learning theory hypothesizes that television models are used by viewers to shape their behaviors in addition to real-life models (Larson, 1993; Isani, 2020). Cultivation theory states that interaction between television characters has the ability to influence the attitudes, perceptions, role-learning, violence and worldviews of audiences (Gerbner et al., 1978; Morgan et al., 2015).

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Douglas (1996) concluded that characters on television are portrayed in a way that they seem familiar and realistic. As a result, television should be considered a powerful socializing tool which has a potential of effecting the psychological health of the audience (Jahangir, Nawaz, & Khan, 2014).

For the current study, Message system analysis (Gerbner et al., 1978) is employed to assess the most illustrative, stable, and repetitive patterns of messages of spousal relationship in Pakistani prime time TV dramas to which Pakistani communities is being exposed for a long time. According to Shanhan and Morgan (1999), TV dramas utilize a specific type of "representational realism" as story-telling in drama which convinces the viewer that under certain circumstances and assumptions, the events depicted might happen in reality (Chamaraman, 2007). In order to examine the social reality of spousal relationship depicted in television, the content of Pakistani prime time dramas has been analyzed. Prime time dramas were selected particularly because they have greater impact on the viewers. The characters in prime time dramas reflect everyday life (Comstock & Strzyzewski, 1990) and provide an insight to an average person's life (Amin et al., 2018; Douglas & Olson, 1995).

Marriage is one of the most essential and fundamental institution in society. It often relates to the psychological and societal well-being (Levenson, et. al., 1994). As discussed earlier, media influences viewers' attitudes, perceptions and responses to daily life situations. The way marital partners interact with one another on television might influence how viewers feel about themselves and their relationships (Comstock & Strzyzewski, 1990). Similarly, television couples and families might be regarded as teaching implicit messages about proper family living. The portrayal of marriage influences how married and divorced persons direct their own marital conduct (Boelman et al., 2010). It is important to note that researchers like Galloway (2013) claim that viewing romantic media creates unrealistic romantic ideals while Johnson and Holmes (2009) claim marriage to be depicted in less romantic and less appealing light. This contradiction might lead to the conclusion that extramarital romantic relationships are depicted in more positive light. Study of Pakistani TV dramas by Rehman, et al., (2019) and Adnan, Hussain, and Nawaz (2020) conclude similar results that these dramas are depicting marital relationships in less favorable manner with increased incidents of marital conflict and infidelity. In light of cultivation hypothesis this could play a direct or indirect role in raising divorce rate in Pakistan. Therefore the current study attempted to derive quantitative and objective results for the depiction of social reality of spousal relationship in Pakistani prime time dramas.

Significance

In Pakistan, along with other media forms, television is considered a very important source of learning and entertainment. So, public behavior, expectations and responses to problems, strategies, individuals, products and institutes can no longer be understood without connecting them to their most central and prevalent source of learning outlet which is television (Gerbner, et al., 1980).

In most television programs, particularly, prime time drama portrays various familial roles including spousal relationship where television husbands and wives display multiple themes and exhibits certain behaviors. Yet, little is known about such

phenomenon specifically in Pakistan. As it is a major research tradition to investigate the cultivation phenomenon on the basis of presumption i.e. the behaviors and approaches of people in real life are influenced by the roles and content presented in television world. Hence, If it is true then it is necessary and of utmost importance to analyze the content itself which causes change in peoples' perception in real life. So, the research study will figure it out that either it is just a presumption or a reality. This research study will provide an insight into portrayals of contemporary marriage and couple interactions. It is hoped that the findings of this study will serve as a baseline for future studies, providing hypothesis which also attempt to understand marital roles using message system analysis and cultivation analysis.

Objectives of the study
The objectives of the current study are to:
1. Help generate quantitative data on marital relationships portrayed on television.
2. Analyze and quantify the content related to marital and family behaviors and thus creates a baseline of TV social reality.
3. Generate hypotheses for potential future inquiries.

Literature Review
The present study is based on Gerbner's work on 'cultural indicators' which used massage system analysis to identify central themes portrayed in prime time dramas. In 1967 under the cultural indictors project, Gerbner recorded and analyzed 1 week US networked dramas annually to identify recurring themes in the programs (Gerbner, et al., 1979). Message system analysis help cultivation researchers to develop hypotheses about people's perception of reality regarding the issues portrayed on televised programs (Morgan & Shanahan, 2010; Scharrer & Warren, 2021).

The televised depictions of marital and romantic relationships can influence public views and expectations of marriage and romance, which in turn affects their married life. Jin and Jeong (2010) proved that drama content had influenced the attitude of North Korean people towards single lifestyle and having fewer children in married life. Another study indicated that TV viewing in general predicted lower commitment in relationships. But romantic content viewing was associated with more conflict engagement and lower satisfaction in relationships (Reizer & Hetsroni, 2014). The depiction of marital relationship varies across drama genres as well as cultures. For instance, a study of East Asian dramas which compared the dramas of 4 East-Asian countries namely, Japan, China, Korea and Taiwan revealed that conflict between marital partners was most prevalent in Chinese dramas while in Japanese dramas the issue was found to be least frequent. On the other hand, Korean dramas topped the list in depicting conflicts among parents and children regarding the issue of marriage and Chinese dramas were at the bottom of the list (Kang & Kim, 2011).

The married couples are also less frequently depicted in romance and romantic comedy genre (Boelman et al., 2010). The genre shows the process of falling in love and the stories mostly ends when the couple enters a committed relationship. These dramas show the lives of married couples less frequently and are depicted as side characters of the story. Lamb (2018) studied intimate relationships in popular teen dramas and

concluded that only 11% of 168 couples were shown married having intimate relationships in those dramas.

Chinese dramas, however tell a different story, Brown et al., (2013) carried out the content analysis of a large sample from entertainment programs aired on 28 Chinese television channels. The analysis of romantic scenes revealed that a roughly equal amount of engagement scenes were depicted between married and unmarried couples. The depictions of infidelity, divorce and relationship deterioration were found to be rare.

Boelman et al., (2010) studied 5 emmy-award winning comedy shows between year 2000 and 2004. The content of these shows was analyzed for positive and negative relational behaviors. They concluded that most of the romantic couples portrayed positive emotional engagement and facilitative behaviors. While, another important aspect of their findings was that not only married couples are shown less frequently in romantic comedy but the instances of affection depicted among them is mostly implied rather than shown directly. Also, they found that negative behaviors of contempt, criticism, and defensiveness are frequently depicted among married couples.

Johnson and Holmes (2009) analyzed relation oriented activities in 40 comedy films to study the beliefs and expectations these activities conveyed to the viewers. Results indicated 82 incidents of deception and 33 incidents of cheating. They also concluded that marriage was often discussed negatively in these movies with either unhappy couples or implied happiness rather than sowing it. Moreover, in a study on the depiction of violence against women by husband formed the second largest category, the first category was of violence by strangers (Santeiro et al., 2017).

Within family dynamics, relationship between spouses themselves is shown to be more distressed as compared to the relationship with their children (Douglas & Olson, 1995). Whereas, the study of specific communicative pattern depicted among family members showed that spouses are mostly shown to communicate by giving or seeking information, or opposing or attacking each other (Larson, 1993).

Research on marital and romantic relationships in Pakistani dramas is infrequent. Most of the researchers focused Islamic values (Shah et al., 2020) and influence of foreign culture on Pakistani media, studying the dress code and language (Faiz et al., 2020), celebrations, liberalism (Manzoor, 2018), portrayal of parents (Ghilzai et al., 2018). Only a few studies focus on specific depictions of romantic and marital relationships. Arafat and Shahzad (2020) claimed that depiction of marriage on media has changed over time. They compared Pakistani Urdu drama serials aired before and after 2000 and revealed that married couple had been depicted in positive light before year 2000. After the year 2000, positive behavior between married couple has been shown infrequently and was replaced with more conflictive behaviors and infidelity. A narrative analysis by (Rehman et al., 2019) revealed that Pakistani dramas showed more negative interactions among married couples and extra marital relationships had been promoted. Naz et al., (2016) used survey method to study public opinion about Pakistani dramas and the results indicated that Pakistani dramas show more negative content. In narrative analysis of Pakistani dramas, Adnan, Hussain, and Nawaz (2020) concluded that scheme of Pakistani drama depicts deterioration of marital relationship and incidents of infidelity.

Method

Design

This research is conducted in the line with the methodology used by the Cultural Indicators researchers called 'Message System Analysis' (Gerbner et al., 1978). Message system analysis is a flexible tool for making systematic, reliable, and cumulative observations of program content. The technique permits the identification of many aspects of the television world which focuses on the gross, unambiguous, and commonly understood facts of portrayal. These are the features that can be expected to provide bases for interaction and common assumptions among large and heterogeneous mass publics.

Population and Sample

Probability sample has been drawn of 11 prime time dramas of HUM TV channel from July 2020 to June 2021(latest dramas). A 6-day week was constructed of dramas being televised from 8:00 pm to 10:00 pm for the selected year. Since probability sampling has been employed so dramas telecast on first Monday of July has been selected, while after skipping one month, dramas of first Tuesday of September has been carefully chosen, In the same way dramas from November (first Wednesday), January (first Thursday), March (first Friday), May (first Saturday) have been nominated. Sunday was not included as there was no regular telecast of dramas on Sunday. Detail of sample selection is as under:

S. no.	Month/Date	Day	Time	Drama Name/ Episode no.
1.	July 6, 2020	Monday	8:00 pm 10:00 pm	Tu ho waja/11 Qurbaten/1
2	September 1, 2020	Tuesday	8:00 pm 10:00 pm	Kashf/21 Qurbaten/17
3	November 4, 2020	Wednesday	8:00 pm 10:00 pm	Tera gham or hum/37 Mohabbat tujhay alvida/21
4	January 7, 2021	Thursday	8:00 pm 10:00 pm	Saraab/21 Dil tanha tanha/16
5	March 5, 2021	Friday	8:00 pm 10:00 pm	Raqs-e-bismil/11 Be adab/16
6	May 1, 2021	Saturday	8:00 pm 10:00 pm	Phaans/11 Chupkay chupkay/18

Unit of Analysis

There are 2 specifications about unit of analysis (scene). In the scene other people may be present within the setting but the dominant discussion occurs between spouses as spousal interaction is defined as a communicative act between two marital partners (Husband and wife). The scene in which others (family members, friends or anybody else) are commenting or discussing spouses or spousal relationship is also included. One communicative act may include a number of dialogues delivered by husband and/or wife and/or others (discussing spousal relationship). A single interaction is said to be completed when a communicative act or the setting is changed (Heintz, 1992).

Coding

Each scene having spousal interaction and discussion about spousal relationship has been coded using a coding sheet. Each incident involving social reality of spousal

relationship depicted in prime time dramas was noted separately. Coding is a way to catalog or categorize text in order to create a context for thematic ideas. In quantitative research, coding is "How you describe what data you are processing" (Gibbs, 2007).

George Gerbner's code book has been used (Gerbner, 1981). Once the instances of spousal relationship and discussion about them was noted, the second step of analysis involved going over these instances and grouping them together to record the frequencies of each variable repeated in selected episodes. For example, all instances of "relationship commitment" were grouped together to see if relationship commitment between spouses is depicted in prime time dramas. Also, who is showing relationship commitment (husband or wife) and do others discuss relationship commitment of a couple?

In present study multiple aspects have been analyzed to know the social reality of spousal relationship which includes Interaction involvement, planning of recreational activities, Dominance, Romantic Involvement, Demonstrating care, Relationship Commitment, Sacrifice, Support, Lies, Fraud/ financial deceit, Intolerance, Divorce, Praise of divorce, Separation, Consensus, Materialism, Violence, Infidelity, Companionship, Aggression, Positivity, Understanding, Self-disclosure, Attacking, Trust, Selfishness, Negativity and conflict (Definitions of said aspects of spousal relationship are attached in Annex-I).

Intercoder reliability
In order to verify the intercoder reliability of the coding sheet, an intercoder reliability test was carried out by using the Holsti's formula (Lombard et al., 2002)

$$Reliability = \frac{2M}{N1 + N2}$$

It reflects the coding decisions all of the coders have agreed on. According to Wimmer and Dominick (2006) N1 reflects the number of coding decisions made by the first coder and N2 represents the number of coding decisions taken by the second coder. The reliability of the coding sheet was above 90% according to Holsti method.

Results
Data gathered by message system analysis of prime time dramas was analyzed by applying descriptive statistics in Statistical Package for Social Sciences (SPSS).

For program characteristics, each of the 12 prime time drama episodes (11 dramas) were analyzed for the tone, types of marital relationships depicted as well as the important aspects of spousal relationship. The analysis revealed that 10 out of 11 dramas were serious (absence of comedy). Relationship type in most dramas was monogamous (54.6%), polygamy depicted in 36.4% dramas and only one drama included at least one character that remarries.

Importance given to the aspects of spousal relationship was identified by the amount of attention paid to each aspect (no attention paid to the subject, minor or incidental to the story, significant to the story or focus of the story). The results (table 1) revealed that only 18.2% of the episodes depicted aspect of love and romance as focus of the story, whereas in 45.5% of the selected sample it was found significant to the story.

SPOUSAL RELATIONSHIP DEPICTED IN DRAMAS

Aspect of negativity and conflict was significant to the story for 63.6% of episodes, while deception and loyalty was significant in 36.4% and 27.3% of the episodes respectively. Divorce and separation was either depicted as a significant part of the story (45.5%). Infidelity was both the focus and significant to the story in 27.3% of the selected episodes and materialism as focus of the story in 36.4% of drama episodes (table 1).

Table 1
Amount of attention (Program wise) given to the aspects of spousal relationship (N=12)

Sr. no	Attention paid	Aspects of Spousal Relationship						
		Love and romance	Deception	Negativity and conflict	Divorce or separation	Infidelity	Loyalty	Materialism
1	No attention paid	9.1	18.2	0	9.1	36.4	0	18.2
2	Minor or incidental	27.3	27.3	9.1	36.4	9.1	27.3	0
3	Significant to the story	45.5	36.4	63.6	45.5	27.3	27.3	45.5
4	Focus of the story	18.2	18.3	27.3	9.1	27.3	45.5	36.4

A total of 99 scenes were coded which either showed marital partners interacting directly (54.5%) or referred to the discussion about marital partners by one spouse (31.3%) or by others (15.1%). 89% of the total scenes took place in home settings, 2% at workplace and the remaining 7% was categorized as 'other' which includes hospital settings or police station. There was no reference to the age difference between the spouses and only 5% of the scenes clearly implied difference in socioeconomic background of the marital partners.

Table 2 shows the social reality of spousal relationship depicted directly by spouses and referred to by people other than spouses. 61% of the total scenes showed the interaction involvement (or interest) of spouses in their daily life discussions. Planning of recreational activities of marital partners were depicted in 3% of the total scenes. Dominance was shown in 52% of the scenes and referred to by others in 10% of the scenes (total 62%). Romantic involvement of married couples were depicted in 14% of the scenes, while care and concern was referred in 2% scenes and shown in 40 % of the scenes.

Relationship commitment was depicted in 43% scenes (36% by spouses and 7% by others). Others referred to the sacrifice of spouses in 12% of the scenes whereas it was shown directly by the spouses in 21% of the scenes. Support was shown in 43% of the scenes in which 35% was depicted by marital partners. Marital partners were shown to be lying to each other in 22% of the scenes in addition to 20% of lying referred to by others. 6% of the scenes depicted marital partners to be involved in financial fraud with each other. Intolerance between marital partners was depicted in 23% of the total scenes. Divorce was depicted in total of 11% of scenes with 8% referred by spouses themselves. Whereas divorce was praised by others in 4% of total scenes. Although separation was not discussed or referred to by any marital partner or others but 4% scenes showed separated partners interacting with one another. 18% of the total scenes showed

consensus between marital partners. Materialism was depicted in 21% scenes (16% by spouses and 5% referred to by others). None of the scenes depicted or referred to violence between marital partners in the selected sample. Issue of infidelity was shown in 20% scenes with 16% directly exposed by the spouses and 4% discussed by others. Aggressive behavior of spouses was identified in 30% of the total scenes. Joint activities of marital partners (companionship) was depicted in 8% of the scenes while positivity 11%, understanding of spouses 21% and self-disclosure in 19 % of the total scenes. Depiction of blaming, criticism and belittling by the marital partners in 52% of the scenes has been shown or referred to by others. Trust between spouses was depicted in 38% of the total scenes.

A total of 51% of the scenes showed selfishness of spouses whereas the overall negativity and conflict was prominent in 63% of the scenes with 33% shown by the spouses and 30% referred to by others (about spouses).

Table 2
Overall depiction of multiple aspects of spousal relationship in prime time dramas (N=99)

Sr. no.	Aspects of spousal relationship	Total depiction	Shown by spouses	Referred to by people other than spouses
		%	%	%
1.	Interaction involvement	61	61	0
2	Planning of recreational activities	3.0	1.0	2.0
3	Dominance between spouses	62	52	10
4	Romantic gestures by spouses	14	14	0
5	Care and concern for the spouse	42	40	2
6	Relationship commitment between spouses	43	36	7
7	Sacrifice for spouse	33	21	12
8	Support	43	35	8
9	Lie to or about spouse	42	22	20
10	Financial fraud with spouse	6	5	1
11	Intolerance towards spouse	23	13	10
12	Divorce	11	8	3
13	Praise of divorce	4.0	0	4
14	Separation	4.0	0	4
15	Consensus between spouses	20	18	2
16	Materialism	21	16	5
17	Violence towards spouse	0.0	0	0
18	Infidelity	20	16	4
19	Aggression towards spouse	30	26	4
20	Companionship	8	7	1
21	Positivity	18	18	0

22	Understanding	21	21	0
23	Self-disclosure	19.2	19	0
24	Attacking	52	25	27
25	Trust in spouse	38	35	3
26	Selfishness	51	30	21
27	Negativity and conflict	63	33	30

Table 3 shows the depiction of each aspect by each spouse separately. Out of 61% scenes, husbands showed interaction involvement in 26% scenes whereas wives showed involvement in 35% of the scenes. 1% scenes showed husband planning recreational activities. Husbands were found to be more dominant with 36% scenes while 16% scenes showed dominance of wives. In 11% scenes romantic gestures were initiated by husbands whereas wives initiated them in only 2% of the scenes.

Wives were found to be showing care and concern for their husbands in 21% scenes and husbands showed care in 19% of the scenes. Similarly, wives were sacrificing in more scenes (16%) than husbands (5%). On the other hand, husbands showed relationship commitment and support in more scenes (20% and 21% respectively) than wives (16% and 14% respectively) and was mostly mutual among marital partners. The number of scenes showing consensus (husband=8%, wife=10%), companionship (husband=4%, wife=3%), positivity (husband=9%, wife=9%), understanding (husband= 11%, wife=10%), self-disclosure (husband= 8, wife= 11), and trust (husband=18%, wife=17%) were roughly similar for husbands and wives.

13% of the scene showed wives lying to or about their husbands while husbands were shown to be lying in 9% scenes. In similar fashion, fraud (husband= 1%, wife= 4%) and materialism (husband= 4%, wife= 12%) was shown to be more associated with wives. Depiction of intolerance (husbands= 6% wife=7%) and discussion of divorce (husband =4%, wife=4%) were found to be nearly equal between spouses. Incidents of infidelity were more common with husbands (13%) as compared to wives (2%). Wives were shown to be selfish in 18% scenes and criticizing and belittling their husbands in 17% scenes as compared to their husbands who were found to be selfish and attacking in 12% and 8% of the total scenes. Aggression was more common on part of husbands (17%) than wives (9%). Negativity and conflict was associated with husbands in 15% scenes and with wives for 18% of the total scenes.

Table 3

Depiction of multiple aspects of spousal relationship with respect to husband and wife separately in prime time dramas (N=99)

Sr. no.	Aspects of spousal relationship	Husband	Wife
		%	%
1	Interaction involvement	26	35
2	Recreational activities and planning	1	0
3	Dominance of one spouse	36	16
4	Romantic gestures	11	3
5	Care and concern for spouse	19	21
6	Relationship Commitment	20	16
7	Sacrifice for spouse	5	16

8	Support	21	14
9	Lie to or about spouse	9	13
10	Fraud with spouse	1	4
11	Intolerance towards spouse	6	7
12	Divorce	4	4
13	Praise of divorce	0	0
14	Separation	0	0
15	Consensus among spouses	8	10
16	Materialism	4	12
17	Violence towards spouse	0	0
18	Infidelity	14	2
19	Companionship	4	3
20	Aggression towards spouse	17	9
21	Positivity	9	9
22	Understanding	11	10
23	Self-disclosure	8	11
24	attacking	8	17
25	Trust in spouse	18	17
26	Selfishness	12	18
27	Negativity and conflict	15	18

Discussion

This research study followed the methodology used by cultural indicators researchers, an ongoing research that has been examining trends in television content and conceptions of social reality since 1969. The Cultural Indicators design consists of two interrelated procedures: (1) message system analysis (2) cultivation analysis. This study used data from annual message system analyses and focuses upon the portrayal of spousal relationship in prime time dramas of Pakistan. The findings of the present study set the stage for future research on cultivation and message systems analysis.

The sample consisted of 11 hum TV dramas aired between 8 pm to 10 pm. The main aspects of the sample revealed that most of these programs lacked any humorous content and were all serious except one drama.

In present study, various aspects of spousal relationship were quantified by calculating the percentage of their occurrences in total of 99 scenes coded. In terms of total depiction, spousal conflict was most frequently depicted aspect of spousal relationship which coded the expression of tension, frustration irritation and resentment. Thus, the findings of the study are in line with the existing literature where negativity and conflict has been shown to be significant to the story in most of the drama episodes. According to Khan, et al., (2020) the depiction of conflictive behaviors between married couples is more frequent in Pakistani dramas. A narrative analysis by Rehman, et al., in 2019 revealed that Pakistani dramas show more negative interactions among married couples and extra marital relationships have been promoted. In a research study on Pakistani drama content, the authors came to the conclusion that the plot of Pakistani

drama revolves around the devastation of marital relationships and instances of infidelity (Adnan et al., 2020).

Conclusion

The present study generated quantitative data on marital relationships portrayed on Pakistani television dramas. Probability sampling technique was employed to achieve more generalizable results. 6-day week was constructed from July 2020 to June 2021. Most of the results of present study were found to be in line with previous studies conducted on Pakistani dramas. Previous researches on Pakistani dramas have mostly focused on the depictions of negativity in marital relationships, the present study reveals that Pakistani dramas not only depict unhealthy and conflictive relationships, but positive and healthy aspects are also shown but the aspect of negativity and conflict was found more prevalent (63.6%) in the selected sample as compared to positivity (18%). Also, the dominance between spouses, attacking and selfishness was found in more than 50% of the scenes. Another noticeable fact is that infidelity was found to be either focus or an important aspect in 54% of the programs. Lying (42%) between spousal relationships is seen to be a very protruding part in prime time dramas. The present study also concluded that there is nearly an equal depictions of care, positivity, understanding, self-disclosure, intolerance and trust by both marital partners whereas sacrifice, lies, fraud, materialism, criticism and selfishness was more commonly depicted with respect to wives while dominance, aggression, infidelity, support, commitment and romantic gestures were associated with husbands.

Depiction of recreational activities were found to be rare among marital partners (3%). None of the scenes in the selected sample depicted violence. Divorce was however, depicted in some scenes with equal contributions on the part of husband and wife.

Suggestions and recommendations for future studies

1. As this study only focused on spousal relationship depicted in Pakistani prime time dramas, other familial roles may also be studies in future studies.
2. This study selected sample from HUM channel, it could have extended to other channels as well.
3. Dramas from different genre may be analyzed in future studies.
4. This study generated hypotheses for potential future inquiries and provided a baseline for cultivation studies in the specific genre to come up with valued researches particularly in local cultural settings.

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Annex-I

Code Definition Sheet
1.   **Name of characters in the scene**
Names of the people included in the scene, among whom the communication is occurring. Also write the relationship
2.   **Discussion occurred between Spouses**
3.   **One spouse is present in the scene and discusses his or her spouse or marital relationship with others**
4.   **Other people discuss spousal relationship in the scene**
5.   **Location of the scene:** the place where scene occur (home, workplace, hospital, etc.)

6. **Age difference:** any specific reference that there is an age gap between husband and wife e.g. wife is too young and husband is very old

7. **Socioeconomic background:** if difference in socio-economic status of both spouses is depicted e.g. specific indication that one of the spouse belongs to an upper socioeconomic status and the other belonged to middle or lower socioeconomic class.

8. **Interaction involvement:** the level of awareness and responsiveness of a person towards communicative act. Spouses who are involved appear interested and keen to listen to what other spouse is talking about (Cegala, 1978).

9. **Recreational activities** of spouses such as shopping, playing games, long walks, attending functions(Johnson & Holmes, 2009).

10. **Dominance** is a dyadic variable in which control attempts by one individual are accepted by the interactional partner (Dunbar & Burgoon, 2005).

11. **Romantic Involvement**: Romantic gestures such as gazing, hand holding , giving compliments, etc. (Johnson & Holmes, 2009).

12. **Demonstrating care:** It represents the demonstration of care and concern for marital partner. Gestures include nursing, comfort etc**.** (Johnson & Holmes, 2009).

13. **Relationship Commitment:** defined as the Intention and desire to maintain the relationship in the long term for example, talking about future of relationship, children, giving assurances (Stets & Hammons, 2002).

14. **Sacrifice:** It involves the incidences where both or one marital partner gives up his or her self-interest for the other partner. Examples may include giving up on possessions, wishes.(Ruppel & Curran, 2012).

15. **Support**: It codes for the depiction of assistance and encouragement by one marital partner towards the other. Examples may include asking or giving suggestions, financial help or lending a hand.

16. **Lies:** It includes the incidents wherein a person purpose fully relays information that they know is not true it can be done by avoiding the truth, omitting information or facilitating drawing false conclusion(Barber, 2020). This category does not include lying about financial matters.

17. **Fraud/ financial deceit:** Fraud is the type of deception that includes financial ramification. Examples may include lyingabout money spent, misusing partner's money (Jeanfreau, et. al., 2018).

18. **Intolerance:** The category codes for the incidents where one or both marital partners   are unwilling to endure or accept the beliefs or perspectives of other marital partner. (Gross, 2017).

19. **Divorce:** The legal dissolution of a marriage; considered a final end to a marital relationship (August, et. al., 2016; Heltai & Szakolczai, 1988).

20. **Praise for the divorce:** Liking or encouraging the idea of divorce between marital partners

21. **Separation:** The event in which spouses choose to live apart, either temporarily ('trial separation') or as a step in the process to divorce. (August et al., 2016)

22. **Consensus:** It is the extent of agreement among marital partners on everyday issues (Fitzpatrick, 1984).

23. **Materialism:** Tendencies of individual to place more importance for the material possessions than moral values (Lewallen, Miller & Behm-Morawitz, 2016).
24. **Violence:** Depiction of verbal or physical abuse that may cause insult injury or death (Faiz, et. al. 2020).
25. **Infidelity**: it refers to the breach of trust whether emotional or physical. Examples may include pursuing extra marital relationship, showing romantic affection to a person other than marital partner(Thornton & Nagurney, 2011).
26. **Companionship:** joint activities of marital partners are termed as companionship. These activities are independent of other's involvement and includes incidents of being playful together and spending time (Johnson & Holmes, 2009)**.**
27. **Aggression:** Includes expression of aggression e.g. throwing things, use of loud tone (Chamaraman, 2007).
28. **Positivity:** positive affect: This code reflects the overall positive emotional tone in the family. Positivity is assessed by tone of voice, facial expression, and body language. Tone of voice can be happy, excited, upbeat, or satisfied. Facial expressions include smiling, laughing, or looking relaxed (Anderegg, et. al, 2014).
29. **Understanding:** is the ability to sympathize with the other's feelings, having good judgment and being forgiving. it refers to instances of apologizing, not being judgmental, or showing forgiveness to another. (Johnson & Holmes, 2009)
30. **Self-disclosure:** It involves sharing of one's fears, disappointments, feelings and hopes with the other partner (Hawkins, 2012).
31. **Trust:** an expectancy held by an individual or a group that the word, promise, verbal or written statement of another individual or group can be relied upon(Wang, et. al., 2015).
32. **Selfishness:** lacking consideration for others; concerned chiefly with one's own personal profit or pleasure
33. **Negativity and conflict:** Negativity and conflict includes clear expressions of tension, frustration, irritation, and hostility, as well as more subtle forms of negative affect including tension in voice, face, or body, a slightly raised voice, impatience, annoyance, or abruptness (Lindahl & Malik, 2000).
34. **Attacking:** a verbal or nonverbal message directed from one family member to another which is meant to criticize or belittle the other or some other person(Larson, 1993).