Journal of Journalism, Media Science & Creative Arts
ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 3, Issue 1, Page 147-163, June 30, 2023

Framing of Culture: A Comparative Study of Modern Values and Traditional Values Presented in Pakistani Dramas

Shajra Asif
MS Media Sciences
Foundation University Islamabad
shajra.asif4@gmail.com

Muhammad Ashfaq
Senior Assistant Professor
Corresponding Author
muhammadashfaq@msn.com
Bahria University Karachi Campus

Muzmmil Hussain
PhD Media and Communication Studies
University of Gujrat
muzmmilhussain886@gmail.com

Abstract
This study investigates the framing of cultural values presented in Pakistani TV dramas. Cultural values are categorized in two major categories, 1) modern values and 2) traditional values. Quantitative content analysis method is used to analyze (N=154) episodes of three entertainment TV channels, a) Geo, b) ARY, and c) Hum TV. Codebook and coding sheet were developed for data coding. To achieve inter-coder reliability, two independent volunteer coders were asked to code 10% of the data. Result of Cronbach's Alpha test confirmed that data collection tool is reliable. Results show that female characters framed more than male characters in terms of cultural values. Independent sample T-test was applied to statistically analyze the data. Results show that major roles in all the three dramas were associated with modern values.

Keywords: *Culture, Cultural Values, Traditional Values, Modern Values, Television Dramas.*

Introduction
The broadcast industry has become a significant organization showing social values since audiences can relate to, or yearn for, the pictures, values, and new ways of life depicted either in the advertisements that support the program, or in the actual program (Zhang & Harwood, 2004). The problems arise here is that these Dramas promote western culture and modernism which is not part of Pakistani culture and religion these things and prohibited in our religion. Pakistani Culture is now mixed up with western culture and Pakistani people. People like to be modernized; they want to change their lifestyle, their eating manners, their dressing. Cultural Values ought to be modernized, yet, simultaneously, suitably adjusted, to rouse the advancement of procedures that will profit individuals just as their economy, culture, metropolitan scenes, and rustic scenes (Alikılıç, 2021). Modernization is not bad. Everyone wants to be modern; they like to know about new trends, fashion, and western culture.

This work is licensed under a Creative Commons Attribution 4.0 International License.

Maybe Television Dramas are helpful for people to be modernized. Audience Watch Dramas and take fashion updates, ideas of home arrangement and maybe they get new ideas of culture, norms and values from Television Dramas, Because Television and specially dramas are the learning tool about what is happening in the society. The study has been designed to see the cultural value effects of Pakistani dramas. TV dramas are powerful tools that could be utilized to reshape social values. Dramas are the source of education especially for women. Television shows are the greatest wellspring of upgrading the cultural values and norms. Allen Ginsberg once said, **"**Whoever controls the media, the images, controls the culture**"**. The fact is mass communication is driving us towards a worldwide culture, yet the culture of our own nation should not diminish at all. People allow the media to control their perceptions and their culture. Importance of this study is to check how the media control the audience's mind and their culture values. From our study we will investigate whether Pakistani dramas are close to our cultural values or not.

Television and Cultural Values

According to Newcomb and Hirsch "*television acts as a cultural forum, in which tele-visual communication is the process of ritualized negotiation of cultural reality*" (Kim et al., 2012; Krajewski, 2019). TV accounts are so unavoidable and effectively lend themselves to rising above social limits; TV goes about as a middle person between culture, society and the crowd. The significance of story in our way of life by taking note of stories whet society's craving to realize what occurs straightaway (Kim et al., 2019). Hence, the TV medium has the capacity to build up messages inside our public utilizing account structures. TV producers go about as arbiters for the dispersal of those messages yet dismiss producers as the virtuoso behind TV creation (Kilby, 2018; Kim et al., 2014). It is the target group getting the accounts that has the power to decide the significance of the narratives inside our general public (Khan et al., 2020; Lalwani et al., 2009). Media addresses a significant system for people groups of various social, social and ancestral gatherings to find out about one another. The significance of mass correspondence and its influences are pretty much as old as the historical backdrop of broad communications (Julie & Glynn, 2013). People in every case liable to know how media messages are impacting individuals by achieving a common change in their qualities, standards and culture.TV is making the crowd mindful about the most recent data. Shows are the greatest wellspring of entertainment for TV. It additionally instructs and persuades towards the recent fads. Television dramatizations are the greatest wellspring of improving the social qualities furthermore, standards (Hogg, 2013; Mednicoff, 2003). Media companies promote the helpful characteristics of the item as indicated by the values of society ignoring the unsafe attributes of the item which degenerate the reason for promoting and empowers society to process new values made by the advertise (Fiala et al., 2019; Mellor, 2009).

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

Fiske and Hartley (1978) recognize seven basic elements of TV as a mass medium, 1) to state or show the set up social standards in regard to the real world, 2) to allure citizenry and culture into prevailing worth frameworks by trading a status-improving directive for the support of the message's fundamental belief system, 3) to reinforce socio-centrality, 4) to guarantee culture of its common sense by reaffirming predominant belief systems and legends, 5) to uncover social insufficiencies when contrasted with the "world out-there" or disprove strain to change to new philosophical perspectives, 6) to persuade the audience of their place inside culture, and 7) to “transmit by these means a sense of cultural membership” (O’Driscoll, 2021). Individuals favor brands which support their mental self-portrait. Mental self-portrait is characterized by one's qualities and culture. Thus, from this perspective brand preference is subject to similarity of qualities which symbolically address in brands with the qualities underscored by a person (Czarnecka et al., 2018; Ostrowski, 2006). Television has a strong impact on the audience; T.V can make people’s perception and can change people’s perception. “the popularity of a given cultural element (object, person, event) is directly proportional to the degree to which that element is reflective of audience beliefs and values” (Parham, 2018). Television performs its duty through showing dramas to their audience there are many studies that suggests Television is the medium of learning and gaining knowledge. Media has become as fundamental as food and attire, and it has assumed a significant part in supporting the general public. Media is considered as a reflection of the cutting-edge world, taint, it is the media which frames our lives. The motivation behind the media is to report individuals about present changes, new issues and to talk about the most recent discussions and design, fashion and culture. It is the media which holds the people refreshed and familiar about what is happening around them and the world. Media crucially affects new age, generally on the grounds that; young is effectively impacted by media (Parham, 2018).

We live in the period of access, in which the customer is continually looking for the option to see, own, or experience however much culture as fast as could reasonably be expected. Reality TV permits audience to experience or access of other's lives. Every generation of TV programming mirrors some component of the major values and beliefs of the time in which it was made (Rew & Khan, 2006). TV creates or impacts the advancement of qualities for instance, realism, imbalance and the state of affairs in the general public. We see now that favorable to social and materialistic qualities both exist in societies that are passed on through TV media (Robeers, 2019).

Culture is learned and transfers from one to another group of people (Ruane, 2021). “Culture is a custom as it is structurally undifferentiated; that what you see is what you get” (Shockley-Zalabak, 1988). we learn culture from mass media. Mass media and culture are interlinked with each other through mass media we learn culture, we share culture. We transmit culture (Solstad & Strandbu, 2019). According to Newman every individual in learnt different things in their social context with the help of observation and behavior of the people by the environment of society (Stamou, 2018).

Theoretical Framework

Framing Theory

The Framing theory was first presented in 1972 by Gregory Bateson. He explained framing as a “spatial and temporary bounding of a set of interactive messages” (Olasunkanmi, 2017). The theory was first prepared in the book “Frame Analysis” by Goffman in 1974.This claimed that people “locate, perceive, identify and label” (Solstad & Strandbu, 2019).

Framing Theory is related to Agenda Setting Theory but extends the examination by focusing on the pith of the issues rather than focusing on specific points. Framing theory is the second level of agenda setting theory. Framing refers to how the media presents information to the public. Media wants to grab attention and implant thoughts in people’s mind about some serious issues by focusing on certain frames. The purpose of the theory is how specific thing is presented to the audience and how it is structured. The media focuses on how people should think about the nature of the issues (Stamou, 2018). The framing theory refers to not just how people are affected and interpret what is introduced to them by the media, yet additionally refers to the ability of media to persuade its audience to acknowledge one significance of an idea over another.

Framing is the process by which individuals create a specific conceptualization of any issue or recreate their pondering an issue. Media producers frame the information which they want to share with the public. They include, exclude, minimize and also check the length of the program; they only share that information that will make their event successful. The framing they give an occasion, will impact how the purchaser deciphers that occasion and in this manner the buyer's view on the significant issues for that occasion (Wang, 2016). Framing theory argues that content is coordinated to reflect incorporated subjects, or frames, that are significant to their target audience. Journalists and TV programming writers use scheme to sharing information with their audience, they frame the content.

Abilities of the framing included three principal steps: examining content, contrasting the content with reality, and clarifying the impact the content has on the audience. Goffman defined the process of framing “as an organization of ideas and messages that are presented through various verbal and non-verbal devices” (Parham, 2018). There are so many ads, television shows, and political

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

campaigns, reality shows that directly trigger mental and emotional behavior. According to Robert M. Entman's there are models of four steps that illustrate framing theory. The communicator, the content, the receiver and interpret the message. First one the communicator, the communicator details the frame on their own capacity of pattern and individual frame. The communicator establishes the vibe for the content while administrating messages dependent on their point of view. They establish the frames with symbols they have the ability to create frame positive and negative for their audience to evoke their behavior. Second one the content, Content includes images, text, and visual and audio it also based on symbols that create frames. Third one the receiver is the audience that gains the content. The fourth one, procedure of the receiver illuminates and interprets the information through their own mind, schema and individual frame (Rew & Khan, 2006). For Television programming it is necessary to use framing theory to create public perception. There are many content writers that use framing theory for their content; the purpose is that the audience will think according to them. Framing messages to be equivalent to perspectives on a group of people help in formulation of brand loyalty. It tends to be contended that the audience feels comfort in watching TV programming that seems to share their perspectives (Goffman, 1986). "Frame is an invitation and an incentive to read a story in a certain way. This invitation is often overlooked, because framing is part of culture, so the construction process is hidden. This does not mean that there is only one way to explain things. On the contrary, there are in any given culture more frames than those selected to represent reality in the narrated story" (Ruane, 2021).

Framing creates reality in people's mind and reality is meant to be different for every person in the world. Framing meant to be interpretation of messages and mental representation. Framing can be found in the same direction as base however various points to similar stories with same realities. Television shows frame the stories to change the thoughts of people (Solstad & Strandbu, 2019). It is difficult to detect frames because they look natural, identifying framing is difficult. Framing is based on how media attracts the public's eye to explicit subjects (Todd, 2006).

Framing is a significant viewpoint where an issue can be featured to sort out the events. It can control the viewers perception and furthermore the acknowledgment of a specific importance. As the media assumes a significant part in the public's perception, the negative framing can make an immense effect upon individuals. Framing can be utilized for strong communication in all fields of media and different associations. It is mostly applied in

comprehension media impacts. Effective correspondence among a mass should be possible with efficient framing of implications and issues.

Media has the power to frame the content. By using framing theory, this study will examine how media frame certain cultural values in dramas. How the media presents cultural values through television dramas. The research will examine which types of cultural values are shown in Pakistani television dramas. Study will examine with the help of cultural values what type of message dramas want to deliver to their audience.

In Framing Theory, the media's attention on specific events and points places them inside a field of importance. The media gives the setting to the audience to translate significance of media messages provided by writers. The media programs choose the language and focal point of a story to give a specific response or understanding. The media frames have a huge effect upon the audience for the sake of media impacts. Media frames are most occasions reliant upon issues of talk in the media however in respect of the cultural set up of the public.

According to Idemili "Straight news reporting while still important is no longer enough. Although mass media audiences will still want to know what happened, when and where it happened and who was involved, it will be very important to them to know why it happened and what it means" (Tsai, 2015) whether information is good or bad audience want to know what will happens next. Television targeted audiences rarely made any investigation of the issue made by the media. The Media seek their own advantages when they build the news. Few parts of an apparent reality and making them more notable in communicating text, so as to promote a specific issue definition, causal understanding, moral assessment, or potentially treatment proposal for the prescribed items.

Today most of the television dramas are based on current issues happening in society. It is just because people perceive the message from TV dramas and apply it to real life. Media frames the image in the audience's mind about specific issues. And the target audience perceived the message in the way media or dramas wanted to show them.

Media has a big contribution in making public perception. They only show the audience those specific things that they want to show them. It is not wrong if we say that Television dramas now make the perception of many people. Audience perceived the message and thought accordingly. Dramas have a strong impact on people's perception. The message audiences gain from television programs are not always negative and nor be positive. Producers make the story more sensational which can easily grab the public attention.

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

So many people learn from television dramas, especially females. Writers want to grab the attention of the audience from their content. Producers make the story more sensational and emotional. Now most of the dramas are in the rating so they only want the audience to watch their shows. With the help of framing theory, we will examine what message our Television dramas want to give their audience and how the audience perceived those specific messages. In this study we use framing theory to see how cultural values are shaped by media and how people follow these cultural values.

Research Questions

RQ1: Are specific values associated with particular character in Pakistani TV dramas?

RQ2: Do Pakistani TV dramas present more traditional values then modern values?

Hypothesis

H1: Traditional values are more associated with female characters than with male characters in Pakistani TV dramas.

H2: Modern Values are more associated with major roles than with minor roles in Pakistani TV dramas.

Methodology

Quantitative Content Analysis

This study adopts Quantitative Content Analysis. Quantitative content analysis use variance of techniques to learn media content. Thus, focal point for this study is quantitative content analysis as they address most of the work that has been done in this area and are even more effectively practically parallel. Content analysis can be both quantitative and qualitative, but focal point for this study is quantitative content analysis as they address most of the work that has been done in this area and are even more effectively practically parallel.

Quantitative content analysis is a strategy of research wherein elements of written, visual, or aural material are systematically arranged and recorded so they can be examined (Olasunkanmi, 2017). Quantitative Content Analysis consecrated on counting and estimating. Content analysis is a research technique used to distinguish designs in recorded correspondence. For content analysis, you efficiently gather data in the form of texts, which can be composed, oral, or visual. Content analysis can be utilized to get some answers about the purpose, messages, and impacts of communication content. They can make derivations about the makers and viewers of the texts they analyze (Wang, 2016).

Quantitative content analysis can end up being a more impressive strategy than interviews and surveys in light of its unassuming nature and its absence of dependence on emotional discernments. Researchers can apply the technique to explore a communicative circumstance that does not exist anymore or can't be obtained. Lastly, quantitative methodologies empower a more extensive examination of texts throughout a drawn out timeframe; these objectives are frequently strategically out of possible for researcher exploring similar situation (Worthington, 2008). Overall, quantitative content analysis in this manner change perceptions of discovered categories into quantitative measurable data. This study analyzed the content of dramas. Comparative study is done to compare the content of 3 dramas from 3 different channels and find out cultural values in selected Pakistani dramas.

The reliability of coding sheet was checked. For checking the reliability, 2 episodes are selected, one is from drama Jalan episode no 2 and second one is from drama chupke chupke episode no 29. Both episodes have been coded separately by 2 different people.

After that coding was done, each scene and each character has been coded carefully. Total episodes coded are 15. Each episode is mentioned on coding sheet. Coding sheet was made on Microsoft Word. Microsoft word and Excel are used for making coding sheet.

Sample

There are multiple sampling methods that are used for different research. In this research, random sampling was considered to be most appropriate. Random sampling is a sampling technique in which the subject is selected randomly, without any strategy. The dramas selected for this study i.e. fitrat, Jalan and chupke chupke, are based on random selection. Similarly, the episodes selected from these dramas are also randomly chosen. Random selection could increase the generalizability of the results of this study.

Data Collection

For this research,3 dramas were selected as a sample. Jalan from ARY, Fitrat from GEO and ChupkeChupke from HUM T.V. Source of these dramas is YouTube. All these three dramas have ended recently. There were 31 episodes of Jalan, 30 episodes of chupke chupke and 93 episodes of Drama fitrat. All three dramas are most viewed dramas with each episode of about 35 to 40 minutes.

Results and Finding

SPSS method was used for data analysis. Cross tabulation and t-test method was applied for analysis. Role, gender, cultural values, and dramas was tested by cross tabulation method. And t-test is applied to check the comparison of means between males and females.

Table 1 Role * Gender Crosstabulation

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

Role	Male	Female	Total
Minor	6.70%	9.80%	157
Medium	13.40%	18.60%	305
Major	15.10%	23.60%	369
Non-speaking	5.20%	7.50%	121
N	386	566	952

Table 1 shows that female characters portray higher scores such as in minor roles (9.80%), medium roles (18.60%), major roles (23.60%) and non-speaking role (7.50%). And male characters portray lower scores such as in minor roles (6.70%) medium roles (13.40%), major roles (15.10%) and non-speaking (5.20%). Female characters have a greater number of roles (566) as compared to male character (386).

Results of Hypothesis 1

H1: Traditional values are more associated with female characters than with male characters in Pakistani TV dramas.

Table 2 Gender * Cultural Values Crosstabulation

Cultural Values	Male	Female	Total
Traditional Value	18.90%	31.70%	482
Modern Value	21.60%	27.70%	470
N	386	566	952

Table 2 shows that females are more associated with traditional values (31.70%) than modern values (27.70%). And males are more associated with modern values (21.60%) as compared to traditional values (18.90). In terms of cultural values female characters (566) present traditional values and as well as modern values in higher numbers.

Table 3 Independent Samples T-Test

	Male	Female	T	Sig(2-tailed)
Mean	1.53	1.47	2.04	0.042
N	386	566	2.04	0.042

Table 3 shows comparison between the means of male (N=386, Mean= 1.53) and female (N=566, Mean=1.47) framing categories. Value of independent t-test is 0.042 which is same for both male and female as $p< 0.05$ that means the values are significant.

Results of Hypothesis 2

H2: Modern Values are more associated with major roles than with minor roles in Pakistani TV dramas.

Table 4 Role * Cultural Values Crosstabulation

Role	Traditional Value	Modern Value	Total
Minor	9.90%	6.50%	157
Medium	16.30%	15.70%	305
Major	17.80%	21%	369
Non-speaking	6.50%	6.20%	121
N	482	470	952

Table 4 shows that, modern values are higher in major role as compared to traditional values (17.80%). As shown in table 4, minor roles are high in traditional values (9.90%) and less in modern values (6.50%). Medium roles also present more traditional values (16.30%) as compared to modern values (15.70%). If we look at non-speaking role, traditional values (6.50%) are higher in number rather than modern value (6.20%).

Table 5 Independent Samples T-Test

	Major	Minor	T	Sig(2-tailed)
Mean	1.54	1.39	-3.11	0.02
N	369	157	-3.11	0.02

Table 5 shows comparison between the means of major roles (N=369, Mean= 1.54) and minor roles (N= 157, Mean= 1.39) framing categories. Value of independent t-test is 0.02 which is same for both major and minor role as $p< 0.05$ that means the values are significant.

Table 6 Drama * Cultural Values Cross tabulation

	Traditional Value	Modern Value	Total
Fitrat	13.30%	8.70%	210
Jalan	11.30%	11.60%	218
ChupkeChupke	25.90%	29.10%	524
N	482	470	952

Table 6 show that, there are traditional values in drama fitrat (13.30%), jalan(11.30%) and chupkechupke (25.90%) and modern values in drama fitrat (8.70%), jalan (11.60%) and chupke chupke (29.10%). Drama serial fitrat promotes more traditional values than modern values. And other 2 dramas Jalan and Chupke Chupke promote more modern values than traditional values. As in total, there is a greater number of traditional values in these dramas as compared to the number of modern values.

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

Discussion

Pakistani television dramas show more roles of women as compared to male. Female characters show more scores for minor roles (9.80%), medium role, major role (23.60%) and non-speaking (7.50%). It is believed that dramas now a day's present more scenes of female characters. It is clearly shown that media industry now promotes women as modernism, success, and progress. With the advancement of storyline, upgrade in the social position of female characters is another evidence of their mentality towards progress. Females get more chance to participate in Television. All three selected dramas are led by female characters, Faria from drama fitrat, Nisha from drama Jalan and Meenu from drama chupke chupke. And all the women from selected dramas are strong, independent and confident. On the other side, male characters show low score in minor role (6.70%), medium role (13.40%), major role (15.10%) and non-speaking (5.20%). Male characters show lesser roles as compared to female. It is observed that Pakistani television dramas now focusing more on women roles, as giving more space to women to work in television industry. From this analysis, it is observed that dramas maybe female oriented that's why they give more roles to female characters rather than male characters. All the selected dramas have shown more roles of women.

Among these cultural values, male characters are more associated with modern value (21.60%) as compared to traditional values (18.90). In TV dramas, male characters are promoting more traditional values. Selected dramas also present male characters as more traditional, promoting family values, hard work and success. Female characters promote traditional values (31.70%) higher than modern values (27.70%). Selected dramas present women as traditional and modern as well. Mostly cultural values are presented by female characters (566). And cultural values are less associated with male character (386). Female characters from the selected dramas present more cultural values as drama chupke chupke, female characters had shown more cultural values. Covering heads with duppata, respect for elders, education, women rights and many more. Drama fitrat also represents cultural values like family values, religious values and touch of modernism. Although the male and female both characters of this drama promote traditional values but also show westernization and is represented by a lead female character Fariya. Fariya being greedy and selfish girl who can do anything for money but in the same family her sister Rafiya portrays religious, consideration and independent. Whereas lead actors, Arbaz and Shahbaz impersonate as the family-oriented brothers, female character Maliha limn as a nice and obedient daughter in law. Drama jalan depicts modernism than traditions. All the characters of this drama promote modernism, westernization, and status. Lead female character Nisha isa bold, liberal, and selfish girl who sabotages her own sister's marriage for money,

breaks her engagement with her cousin and then married her sister's husband. All these selected dramas show both modernism and traditionalism. If one leading character shows selfishness than the other characters are there to promote family values and respect for each other. It is assumed that dramas promote both traditional values (482) and modern values (470), but still traditional values scored more.

Analysis shows that mean of female (1.47) is high as compared to mean of male (1.53). It is observed that N of male character (386) is lower than N of female characters (566). Pakistani television dramas show more female characters than male characters. From N, it is clearly shown that appearance of female character in Pakistani TV dramas is higher than male characters. Other than that, significant value (2-tailed) is .042, which is somehow significant. means that both these genders hold equal probability of having these cultural values i.e., traditional, and modern values. As table 1depicts that there is no significant difference between significant values of males and females and t-values are also same i.e., 2.040, this means the variances are equal and as the values is significant, so hypothesis 1 is supported.

The findings of hypothesis show that selected dramas of this study have more roles for traditional values (482) and then modern values (470). The analysis shows that major role (369) scored more as compared other roles. In major role, modern values (21%) are higher than traditional values (17.80%). It is clearly shown that dramas focused more on modern values when there were some major roles recorded. In drama fitrat mostly major roles portray modern values. Same like in drama Jalan. When there were any modern values in drama it was highlighted more and mostly lead character are in these roles. Minor roles (157) scored more traditional values (9.90%) than modern value (6.50%). Medium roles (305) have more traditional values (16.30%) than modern values (15.70%). And non-speaking roles (121) also have more traditional values (6.50%) as compared to modern values (6.20%). It is clearly shown that dramas promote more modern values when it comes to major roles and in portraying traditional values mostly minor roles are preferred. All the selected dramas are more likely to promote traditional values, but it only seems in minor role, medium role, and non-speaking role. Selected dramas scored highest traditional values (482) in roles as compared to modern values (470). It is assumed that dramas show a greater number of traditional values but in minor, medium and non-speaking roles. On the other hand, modern values are highlighted in major roles. Drama chupke chupke is a family drama which highlights both modern and traditional values in all types of roles, Drama Jalan and Fitrat, however, shows modern values in major roles but promote more traditional values.

Analysis shows that mean of major roles (1.54) high as compared to mean of minor roles (1.39). It is observed that N of minor role (157) is lower than N of major role (369). Pakistani television dramas show more major role than minor role. From N, it is clearly shown that major roles in Pakistani TV dramas are higher than minor role. Other than that, significant value (2-tailed) is .02 which

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

is same for both major and minor roles. This means that both these roles hold equal probability of having these cultural values i.e., traditional and modern values. As table 5 depicts that there is no significant difference between significant values of minor and major role and t-values are also same i.e., .02, this means the variances are equal and values are also significant. The results show that the null hypothesis is being proved as variances are equal.
To prove that there are more traditional values showed in Pakistani T.V dramas than the modern values, cross tabulation was done between Pakistani T.V dramas and traditional and modern values. According to table 2, there are more traditional values (482) than the modern values (470). As both traditional and modern values are compared, there is a greater number of modern values portrayed in Pakistani T.V dramas than the traditional values. If we look at the dramas one by one, drama fitrat has higher number of traditional values (13.30%) and low modern values (8.70%). This drama has been selected from GEO Entertainment channel. Drama shows more traditional values.

Jalan drama has been selected from ARY Digital which shows more modern values (11.60%) as compared to traditional values (11.30%). It is observed that drama Jalan promotes more modern values. It is observed that drama chupke chupke scored more modern values (29.10%) than traditional values (25.90%). This drama has been selected from HUM Network, and it is clearly shown that drama promotes more modern values than traditional values. From this analysis, it is believed that Pakistani television dramas portray more traditional values than modern values. Pakistani television dramas are more modernized and promoting modern cultural values but from analysis it is observed that dramas are still promoting traditional values. By analysis of hypothesis 2 it is assumed that modern values are more associated with major role and minor role are associated with traditional role.

References

Alikılıç, Ö. (2021). The feminization and misrepresentation of public relations practitioners in Turkish tv dramas. *Feminist Media Studies*. https://doi.org/10.1080/14680777.2021.1938168

Czarnecka, B., Brennan, R., & Keles, S. (2018). Cultural Meaning, Advertising, and National Culture: A Four-Country Study. *Journal of Global Marketing*, *31*(1), 4-17. https://doi.org/10.1080/08911762.2017.1376364

Fiala, V., Freyer, B., & Bingen, J. (2019). Construction of a scattered field - the differentiation of organic farming in Austrian TV advertisement campaigns. *Food, Culture & Society*, *22*(4), 464-484. https://doi.org/10.1080/15528014.2019.1620583

Hogg, C. (2013). Cracking the USA? Interpreting UK-to-US TV drama translations. *New Review of Film and Television Studies*, *11*(2), 111-132. https://doi.org/10.1080/17400309.2012.708266

Julie, C., & Glynn, K. (2013). Postdevelopment Television? Cultural Citizenship and the Mediation of Africa in Contemporary TV Drama. *Annals of the Association of American Geographers*, *103*(4), 1003-1021. https://doi.org/10.1080/00045608.2011.653741

Khan, R. E., Limpot, K. B., & Villanueva, G. (2020). Social Responsibility Theory of the Press and Its Effect on Framing TV News about Children. *Journal of Media Ethics*, *35*(3), 152-163. https://doi.org/10.1080/23736992.2020.1779594

Kilby, A. (2018). Provoking the Citizen. *Journalism Studies*, *19*(13), 1934-1944. https://doi.org/10.1080/1461670X.2018.1495573

Kim, S., Kim, M., Agrusa, J., & Lee, A. (2012). Does a Food-themed TV Drama Affect Perceptions of National Image and Intention to Visit a Country? An Empirical Study of Korea TV Drama. *Journal of Travel & Tourism Marketing*, *29*(4), 313-326. https://doi.org/10.1080/10548408.2012.674869

Kim, S., Kim, S., & Han, H. (2019). Effects of TV drama celebrities on national image and behavioral intention. *Asia Pacific Journal of Tourism Research*, *24*(3), 233-249. https://doi.org/10.1080/10941665.2018.1557718

Kim, S. S., Agrusa, J., & Chon, K. (2014). The Influence of a TV Drama on Visitors' Perception: A Cross-Cultural Study. *Journal of Travel & Tourism Marketing*,

31(4), 536-562. https://doi.org/10.1080/10548408.2014.883950

Krajewski, S. (2019). Advertising menopause: you have been framed. *Continuum, 33*(1), 137-148. https://doi.org/10.1080/10304312.2018.1547364

Lalwani, A. K., Lwin, M. O., & Ling, P. B. (2009). Does Audiovisual Congruency in Advertisements Increase Persuasion? The Role of Cultural Music and Products. *Journal of Global Marketing, 22*(2), 139-153. https://doi.org/10.1080/08911760902765973

Mednicoff, D. (2003). Think locally — act globally? cultural framing and human rights movements in Tunisia and Morocco. *The International Journal of Human Rights, 7*(3), 72-102. https://doi.org/10.1080/13642980310001726136

Mellor, D. A. (2009). Framing Bacon: Reception and Representation from Little Magazine to TV Screen, 1945–1966. *Visual Culture in Britain, 10*(3), 227-234. https://doi.org/10.1080/14714780903290521

O'Driscoll, A. (2021). Documenting the changing cultural values in TV advertising in Ireland from 1960s to 1980s. *Creative Industries Journal*. https://doi.org/10.1080/17510694.2021.1878668

Olasunkanmi, A. (2017). Understanding Framing Theory. *School of Communication, Lagos State University, Ojo, Lagos*. https://doi.org/10.13140/RG.2.2.25800.52482

Ostrowski, A. (2006). THE FRAMING OF RELIGION. *South Asian Popular Culture, 4*(1), 3-18. https://doi.org/10.1080/14746680600555410

Parham, J. (2018). Stretching and bending the frame – green possibilities in popular romantic narratives. *Green Letters, 22*(3), 301-312.

https://doi.org/10.1080/14688417.2018.1556111

Rew, A., & Khan, S. (2006). The Moral Setting for Governance in Keonjhar: The Cultural Framing of Public Episodes and Development Processes in Northern Orissa, India. *Oxford Development Studies*, *34*(1), 99-115. https://doi.org/10.1080/13600810500496152

Robeers, T. (2019). 'We go green in Beijing': situating live television, urban motor sport and environmental sustainability by means of a framing analysis of TV broadcasts of Formula E. *Sport in Society*, *22*(12), 2089-2103. https://doi.org/10.1080/17430437.2018.1558212

Ruane, C. (2021). The utility and cultural framing of global English: Perspectives from a group of Korean English users. *Cogent Arts & Humanities*, *8*(1). https://doi.org/10.1080/23311983.2021.1954319

Shockley-Zalabak, P. (1988). *Fundamentals of organizational communication : knowledge, sensitivity, skills, values*. Longman.

Solstad, G. M., & Strandbu, Å. (2019). Culturally framing 'safe sport': on political mobilisation against abuse in Zambian sport. *International Journal of Sport Policy and Politics*, *11*(4), 625-637. https://doi.org/10.1080/19406940.2019.1615975

Stamou, A. (2018). Fictionalization of Germanness in the times of Greek crisis: deconstructing the 'two strangers' frame in TV sketch comedies. *Journal of Multicultural Discourses*, *13*(4), 377-397. https://doi.org/10.1080/17447143.2019.1579823

Todd, M. (2006). Reality Television Frames, Pro-U.S. Frames, and Episodes in the First 31 days of Iraq War News Coverage. *Global Media Journal*, *5*(8), 1-26.

Tsai, C. (2015). Reframing humor in TV news translation. *Perspectives*, *23*(4), 615-

ISSN (Print): 2790-9700 ISSN (Online): 2790-9719
Volume 2, Issue 2, Page 1-14, December 31, 2022

633. https://doi.org/10.1080/0907676X.2015.1043923

Wang, J. (2016). Multimodal narratives in SIA's “Singapore Girl” TV advertisements – from branding with femininity to branding with provenance and authenticity? *Social Semiotics*, *26*(2), 208-225. https://doi.org/10.1080/10350330.2015.1092277

Worthington, N. (2008). Progress And Persistent Problems. *Feminist Media Studies*, *8*(1), 1-16. https://doi.org/10.1080/14680770701824878

Zhang, Y. B., & Harwood, J. (2004). Modernization and tradition in an age of globalization: Cultural values in Chinese television commercials. *Journal of Communication*, *54*(1), 156-172. https://doi.org/10.1111/j.1460-2466.2004.tb02619.x