

Ethical Violations in the Pakistani Dramas: A Review of Compliance with PEMRA Guidelines

Ali Asghar

alinain134@gmail.com

Student, Department of Media Sciences, Riphah International University, Pakistan

Nabila Tabassum

Senior Lecturer & Supervisor, Department of Media Sciences, Riphah International University, Pakistan

Corresponding Author: * Ali Asghar alinain134@gmail.com

Received: 09-03-2025	Revised: 10-04-2025	Accepted: 07-05-2025	Published: 29-06-2025
----------------------	---------------------	----------------------	-----------------------

ABSTRACT

By examining compliance with the guidelines set forth by the Pakistan Electronic Media Regulatory Authority (PEMRA), this study investigates ethical violations in Pakistani dramas. The study methodically examines the extent, frequency, and nature of ethical violations in two popular television dramas, Tere Bin (GEO TV) and HABS (ARY Digital), using quantitative content analysis. The first 20 episodes of each serial were analyzed using a purposive sample technique, classifying violations according to PEMRA's content regulations into unethical scenes (caresses, romantic proximity, suggestive dialogues) and unethical dressing (sleeveless, tights, low-neckline outfits). Pakistan Electronic Media Regulatory Authority (PEMRA) has commanded the drama industry to stop “vulgar/bold dressing, bold language, bed scenes, hugs/caress scenes, and closeness of married couple” because these patterns of production are against the norms, values, and culture of Pakistani society. However, Pakistani TV channels still failed to follow the content guidelines. This study contextualizes the social responsibility of drama industry through the lens of Media Ethics Theory, which emphasizes the responsibility of media to uphold moral standards. It demonstrates that ensuring ethical integrity in televised Pakistani dramas needs stronger regulatory enforcement to protect religious and cultural values. The study found the significant presence of unethical dressing and unethical scenes in both dramas. Through quantitative content analysis of selected dramas, focusing on unethical scenes and unethical dressing, the study found a clear ethical violation of the guidelines of PEMRA in both dramas. The study comes to the conclusion that in order to maintain ethical broadcasting standards and stop the normalization of content that goes against Islamic teachings and societal values, policy changes, industry cooperation, and harsher penalties are required.

Keywords: Pakistani Dramas, PEMRA, ARY Digital, GEO TV, Ethical Considerations

INTRODUCTION

PEMRA, which stands for the Pakistan Electronic Media Regulatory Authority, was established in 2002 to oversee media operations (Azmat Rasul, 2020). Currently, PEMRA regulates 87 private and public television networks within Pakistan. Pakistan Electronic Media Regulatory Authority (PEMRA) has issued some rules and regulations for the production of content. The authority is also responsible for checking the content to see whether it is according to the rules and regulations or not. PEMRA has the authority to ban such TV programs whose patterns of production do not comply with their rules and regulations. PEMRA has commanded the drama industry to stop “vulgar/bold dressing, bed scenes, Hugs/caress scenes, and closeness of married couple” because this type of content does not depict a true

picture of Pakistani society (PEMRA 2019). Actually Pakistan Electronic Media Regulatory Authority (PEMRA) has issued these guidelines for providing productive and healthy entertainment to the entire society. The authority has to ban such type of content that disturbs the culture of Pakistani society.

The production patterns of multiple TV channels show the methods and styles of Western culture. Their production of dramas does not match the traditions, beliefs, norms, values, and culture of Pakistani society. Moreover, non-ethical content is now becoming common in Pakistani dramas. Gentzkow and Shapiro (2004) discovered that TV viewership in the Muslim world influences attitudes toward the West. Mahvish (2006) highlights the influence of dominant global powers on Pakistani society. These influences affect our fashion sense, dietary habits, and home designs. The culture of drama series impacts our social relationships and cultural norms. Daily life is also changing negatively under the guise of style. Lane (2007) describes culture as a multifaceted system that encompasses information, practices, beliefs, laws, and other skills and habits that individuals develop as part of their community.

There was a time when the Pakistani drama industry was very popular for its cultural, social, and ethical production. At that time, Pakistani drama directors and actors were famous for their focus and hard work in acting and other positive things. Pakistani dramas were at their peak, becoming the most favorite and popular entertainment and liked in the sub continent. viewers can watch these dramas while sitting with their families and friends. Robinson and Martin (2008) discovered that television programs provide home entertainment for people. These programs cater to a diverse range of interests and age groups. Jamie (1993) demonstrated the negative impact of Western media on Asia, which ultimately contributes to cultural changes. A significant majority of viewers reported experiencing negative changes in their lifestyle. Nowadays, the Pakistani drama industry focuses more on hot and vulgar scenes, hugging, kissing, and nudity, leaving all their religious, cultural, and traditional values behind. Negative projections of women have led to a negative representation of them in the media (Sharma, 2012). This variety includes content that depicts violence against genders or groups, highlighting the negative aspects of society. Anderson (2007) found a strong correlation between aggression and exposure to violent media content. Moreover these patterns cause the audience to not watch the dramas in society especially while sitting with their family. Perry et al. (1997) noted that the uncontrolled entertainment provided by television programs aims to boost viewership for greater financial gain and fame. Shows where women are objectified to attract attention stem from this quest for popularity.

It is true that the drama industry in Pakistan has a huge cultural impact, influencing public opinion and societal narratives. According to (Sassatelli, 2011), anything we watch on television should and could be interpreted as carrying a partially hidden and latent meaning that reflects the deep concerns of the culture from which it originates, thereby generating emotions, pleasure, and pain. Nonetheless, there has been much discussion about ethical violations in television dramas, especially when it comes to material that defies media ethics and social norms (Naz & Ameer, 2022). A significant amount of anti-social and anti-cultural behavior is found in Pakistani private television dramas. Moreover, a substantial prevalence of violent behaviors and frequent use of foul language or verbal violence is also found within these dramas (Sumera, 2020).

To ensure that television productions follow moral standards, the Pakistan Electronic Media Regulatory Authority (PEMRA) has set rules to control electronic media content. Many violations continue to occur in spite of these rules, casting doubt on enforcement and compliance. PEMRA has taken action against a number of dramas that did not adhere to ethical standards, prohibiting reruns of productions that were judged to be in violation of socio-cultural and religious values (Abbas, 2020). These incidents demonstrate the continuous conflict in the entertainment sector between ethical duty and artistic freedom.

Section 27 of the PEMRA Ordinance Act, 2002, as amended by the PEMRA (Amendment) Act, 2007, gives the Pakistan Electronic Media Regulatory Authority (PEMRA) the power to ban broadcast content that is in violation of public morality, national security, or Islamic values (PEMRA, 2007). This clause gives PEMRA the authority to stop any program or advertisement that promotes vulgarity, obscenity, or unethical content from airing (PEMRA, 2002). Because such depictions go against Pakistani cultural and religious values, PEMRA has expressly prohibited bed scenes, hugging, caressing, and excessive romantic proximity (PEMRA, 2012). Additionally, PEMRA has discouraged revealing and daring clothing, such as tights, sleeveless clothing, and low-neckline outfits, since these do not adhere to modesty standards and could harm public perception (PEMRA, 2012; Desiblit, 2022). PEMRA further emphasizes that television networks must follow ethical standards when portraying relationships on screen by prohibiting the glorification of extramarital relationships, false representations of religious practices, and inappropriate dialogue (PEMRA, 2012). The dramas content will be analyzed in the light of these clauses with the help of set variables of the study. All satellite TV channels have been instructed by the authority to review their content through In-House Monitoring Committees and to avoid showing scenes of caresses and hugs. This action is intended to address public concerns, uphold Islamic teachings, and maintain cultural integrity (PEMRA, 2019).

In Pakistani dramas, ethical violations can take different forms, such as offensive speech, contentious character depictions, deceptive societal themes, and dubious visuals. A significant use of Nudity, violence, divorce, vulgar language, drug abuse, extramarital relations, disrespectful attitude, abortion, and racism was found in the prime time dramas of Hum TV (Bilal & Asghar, 2013). Exaggerated portrayals of relationships, the normalization of unethical behavior, and the use of profanity have all been critiqued for their possible effects on viewers (Naz & Ameer, 2022). Furthermore, character representations and clothing selections may violate cultural sensitivities, sparking criticism from the public and government action.

With the help of quantitative content analysis, the dramas will be analyzed for such violated and unethical content. The frequency and occurrence level of such violated content will also be measured. The investigation of compliance of Pakistani drama's content with PEMRA guidelines is the primary objective of this study. This content analysis will be helpful in controlling, understanding, and eliminating such unethical and violated content from the coming dramas of Pakistani industry to provide productive, social, and healthy content to society.

Statement of Problem

PEMRA has commanded the drama industry to stop “vulgar/bold dressing, bed scenes, Hugs/caress scenes, and closeness of married couple” because this type of content does not depict a true picture of Pakistani society (PEMRA 2019). Actually Pakistan Electronic Media Regulatory Authority (PEMRA) has issued these guidelines for providing productive and healthy entertainment to the entire society. The authority has to ban such type of content which disturbs the culture of Pakistani society. Many TV channels fail to follow the ethical guidelines. The production patterns of multiple TV channels show the methods and styles of Western culture. Their production of dramas does not match the traditions, beliefs, norms, values, and culture of Pakistani society. Moreover, non-ethical content is now becoming common in Pakistani dramas.

Gentzkow and Shapiro (2004) discovered that TV viewership in the Muslim world influences attitudes towards the West. Farooq (2020) investigated that many people in Pakistan are getting influenced by Western culture. Jamie (1993) demonstrated the negative impact of Western media on Asia, which ultimately contributes to cultural changes. The language used in Pakistani dramas is also not suitable in terms of cultural norms and ethics (Khan, 2020). Nowadays, the Pakistani drama industry focuses more on hot and vulgar scenes, hugging, kissing, and nudity, leaving all their religious, cultural, and traditional values behind. A significant use of Nudity, violence, divorce, vulgar language, drug abuse, extramarital relations, disrespectful attitude, abortion, and racism was found in the prime time dramas of Hum TV (Bilal & Asghar, 2013). These are the clear ethical violations of the regulatory organizations like PEMRA. Although there has been much discussion about media ethics, censorship, and how television shapes social norms, limited scholarly work has explicitly looked at how well Pakistani drama content complies with set regulatory guidelines. Because they have the potential to encourage vulgar fashion trends and other unethical or antisocial behaviors. According to studies, subliminal messaging and offensive material can have a detrimental effect on audience perceptions, especially for younger viewers (Ameer, 2022).

Research Objectives

1. To examine the nature of ethical violations in selected Pakistani drama serials in relation to PEMRA guidelines.
2. To determine the frequency of ethical violations in selected Pakistani drama serials in relation to PEMRA guidelines.
3. To analyze the extent to which selected Pakistani dramas comply with PEMRA’s Content guidelines.

Research Questions

1. What types of ethical violations are evident in the selected Pakistani dramas concerning PEMRA standards?
2. How frequently do ethical violations occur in selected Pakistani drama serials?
3. To what extent do selected Pakistani drama serials adhere to PEMRA’s ethical and content regulations?

Significance of Study

This study is important because it offers a thorough examination of ethical violations in Pakistani drama serials, particularly as they relate to the regulations set forth by the Pakistan Electronic Media Regulatory Authority (PEMRA). This study adds to the body of knowledge on media ethics, regulatory compliance, and the influence of television content on cultural and religious values by using quantitative content analysis. The study's conclusions provide information about the nature, extent and frequency of ethical violations of PEMRA guidelines, which is important to audiences, content producers, legislators, and media regulators.

The study improves knowledge of ethical issues in the creation of media content, especially in the drama sector in Pakistan. Prior studies have highlighted how the media shapes public perception and societal norms (McQuail, 2010). This study is a useful contribution to the debate on media ethics and regulatory compliance, as there aren't many studies that have measured ethical violations in terms of set ethical guidelines. This study offers empirical proof of non-compliance with PEMRA's ethical standards by methodically examining ethical violations.

This study provides an impartial assessment of content production methods for television networks and drama producers. The findings raise questions about whether economic benefits outweigh regulatory obligations by highlighting the commercial motivations behind ethical standards non-compliance (Riffe et al., 2019). By tackling these issues, this study promotes a more culturally aware storytelling style by encouraging content producers to maintain a balance between ethical obligation and creative freedom.

By giving consumers data-driven insights into the nature and frequency of ethical infractions in Pakistani dramas, the study also advances public discussion on media ethics. According to earlier research, television content has a big impact on viewers' opinions and social behavior (Lombard et al., 2002). The significance of responsible media consumption is emphasized by this research, which gives audiences the ability to advocate for ethical content by drawing attention to public complaints and regulatory obstacles.

LITERATURE REVIEW

Muhammad Owais Arif, Huma Nisar, and Muhammad Bilal Arif (2025) investigate how PEMRA has shaped Pakistan's electronic media environment, emphasizing its regulatory efficiency, independence from political influence, and areas in need of structural reform. The study raises issues about political pressure, favoritism, and irrational limitations that affect media freedom through qualitative approaches, such as interviews with media professionals. The results highlight the necessity of improving policies and granting operational autonomy in order to increase PEMRA's credibility and functionality. The study highlights PEMRA's crucial role in forming Pakistan's electronic media sector and adds to the current conversations on media governance.

Rasul and McDowell (2012) investigate how PEMRA shaped Pakistan's media landscape, emphasizing how its regulations acted as a stimulant for media organizations' political clout and ownership concentration. A few powerful media groups have profited from PEMRA's ineffective regulation of

expansion, which is highlighted in this study that examines cross-media ownership and licensing policies. The study emphasizes how policy changes are necessary to guarantee Pakistan's media landscape is independent and balanced.

Morooyo, Madni, and Shabbir (2024) critically analyze Pakistan's continuous conflict between freedom of speech and censorship, especially as it relates to PEMRA's media industry regulation. The study examines PEMRA's influence on press freedom and media independence by analyzing its legal framework and highlighting significant issues and disputes. The study promotes open and accountable regulatory changes to bolster media autonomy and uphold Pakistan's democratic principles.

Salman (2024) investigates PEMRA's Monitoring Wing and its function in upholding moral principles in electronic media. The Monitoring Wing was created in 2007 and is responsible for monitoring political talk shows, complaints, and infractions to make sure PEMRA rules are followed. The study emphasizes the necessity of more robust regulatory frameworks to improve the efficacy and independence of media monitoring in Pakistan.

Bilal Bhatti and Asghar Shah (2013) investigated the social taboos in Hum TV's prime time dramas. The population of the study was the prime time dramas of HUM TV. The quantitative content analysis technique was adapted. The study found the significant use of social taboos content in the prime time dramas of Hum TV. Nudity, violence, divorce, vulgar language, drug abuse, extramarital relations, disrespectful attitude, abortion, and racism were found. Moreover, the overall highest occurrence of 'nudity' has been found.

Tahir Mahmood, Rukhsana Faiz, and Sumera Khalid (2020) investigated the promotion of anti-cultural and anti-social behavior in Pakistan by private television dramas. The study was based on the quantitative content analysis technique, where four dramas from private television channels were selected as the population of the study. The content analysis found a significant use of verbal violence, violent behaviors, and foul language in the dramas of both channels.

Cristel Antonia and Russell (2009) investigated alcohol depictions in Prime-Time Television Series. The quantitative content analysis method was adapted and eight-week episodes of eighteen prime-time programs were taken as the sample of the study. Dramas visually displayed the most prominent type of alcohol "Wine" 39.9% of the time. Overall the study represents a notable reference to alcohol of 77% prime-time TV programs from 1998 to 1999.

Quratulain, Aasima Safdar, and Rabia Tahir (2023) studied the objectification of women in Urdu dramas through factors like attire, roles, and camera angles. Using thematic analysis of six popular dramas, they found recurring issues such as domestic conflicts, marriage struggles, and social media scandals.

Farhan Mushtaq and Arshad Ali (2022) examined the depiction of women in Pakistani private TV dramas aired between 2006 and 2016. Using textual analysis and media representation theory, the study revealed

a clear gender divide, with male characters depicted as active and females as passive. Women were often portrayed in ways that upheld patriarchal and sexist stereotypes related to their roles, behavior, and appearance.

Arifa Noreen, Iqra Zubair, Manan Khan, and Hanan Khan (2021) examined how modernism is depicted in Pakistani Urdu dramas. Their study highlights the influence of Western culture on Eastern traditions, particularly in Pakistani media. Using a qualitative approach and purposive sampling, they analyzed four selected dramas to understand the portrayal of modern values. The research sheds light on how these dramas promote Western ideals and their potential impact on society, especially the younger generation.

Bushra Luqman (2025) conducted a qualitative content analysis on the Pakistani TV drama *Sirf Tum*, pointed out how the portrayal of immodesty, extramarital affairs, and disrespect for elders goes against Islamic and cultural norms. According to the study, these depictions normalize unethical behavior, which has an especially negative effect on public morality and younger audiences.

Najma Khaliq Khan (2020) investigated the presentation of domestic violence in Urdu dramas of Pakistan. The aim and objectives of the study were to investigate the portrayal of women and presentation of domestic violence in Urdu dramas of Pakistan over the last thirty to forty years. The study was conducted from cultural theories, media, and feminism to show discourse, domestic violence, and dominant ideologies. The study explained that the Urdu dramas of Pakistan were involved in the representation of those contents that promote violence and are totally against the norms, traditions, and values of Pakistani society.

Theoretical Framework

The theoretical foundation of this study draws upon Media Ethics Theory to examine how the Pakistani dramas often crosses ethical boundaries for commercial gains and assessing ethical dilemmas in media content. Media ethics theory emphasizes values like social responsibility, justice, and honesty in order to highlight the moral obligations of media creators (Christians et al., 2017). This study assesses whether Pakistani dramas emphasize moral storytelling or encourage the normalization of unethical behavior by incorporating this theory.

It offers guidelines for ethical media practices, guaranteeing accountability, truthfulness, and equity in the distribution of content. This theory help in evaluating violations of ethics and adherence to PEMRA regulations, which govern media content in Pakistan, in the context of Pakistani dramas. Wilkins and Christians (2009, 2020) contend that political economy and social norms have an impact on media ethics, which have their roots in journalism ethics. The theory highlights a number of important ideas, such as social responsibility, justice, and honesty.

Social justice, family relationships, and cultural customs are common topics in Pakistani dramas. However, content that encourages sensationalism, deception, or contentious narratives raises ethical

questions. The following are some ways that Media Ethics Theory can be used: analyzing ethical infractions, assessing audience perception, and assessing adherence to PEMRA guidelines. Understanding ethical transgressions requires being able to spot situations in which dramas promote unethical themes or distort cultural values. Dramas' adherence to ethical standards can be ascertained by looking at how well their content complies with ethical principles. Researchers can evaluate compliance with PEMRA guidelines by contrasting ethical standards with regulatory frameworks. Understanding the regulatory environment requires examining whether PEMRA enforces ethical compliance effectively or whether reforms are required. Investigating the ways in which unethical content shapes public perceptions. A thorough assessment of ethical violations in Pakistani dramas can be carried out by incorporating Media Ethics Theory into this study. The results of this study can be used to inform debates about media ethics, laws, and how the media shapes public opinion.

METHODOLOGY

Research Design

Quantitative content analysis, a methodical and impartial approach to media content analysis, is used in this study (Neuendorf, 2002). In communication research, content analysis is frequently used to look at trends, patterns, and regulatory compliance (Krippendorff, 2018). Because this study aims to evaluate ethical violations in Pakistani drama serials in light of PEMRA guidelines, a quantitative approach guarantees reliability and replicability in detecting violations across a subset of episodes.

Population of the study

All the dramas of Pakistan's private TV channels were the population of study.

Sampling and Data Collection

Two drama serials that are popular and have been influential in the industry are the subject of the study: Tere Bin (GEO TV, rating 7.4) and HABS (ARY Digital, rating 8.1). These dramas were chosen because of their broad popularity and influence on viewer perception. To ensure a sizable dataset for analysis, the first 20 episodes of each drama are chosen using a purposive sampling technique (Riffe et al., 2019). This method enables a methodical analysis of ethical violations within a predetermined framework.

Unit of Analysis

Every single scene of an episode was taken as a unit of analysis.

Coding Scheme and Variables

PEMRA's content guidelines, which specify moral standards for television broadcasts, serve as the foundation for the development of a coding scheme. The coding categories include:

- Unethical Scenes: Caresses, Romantic Proximity, Suggestive Dialogues.
- Unethical Dressing: Sleeveless, Tights, Low Neckline.

These categories are in line with PEMRA's order to prohibit depictions of “vulgar/bold dressing, bed scenes, hugs/caress scenes, and closeness of married couple” because these patterns of production are against the norms, values, and culture of Pakistani society. (PEMRA, 2019) A structured coding sheet is used to analyze each episode, guaranteeing uniformity in the gathering of data. In order to ensure that multiple coders agree in identifying violations, the coding process adheres to established guidelines for intercoder reliability (Lombard et al., 2002).

DATA ANALYSIS

Descriptive statistical analysis is applied to the gathered data in order to quantify the type and frequency of ethical violations throughout the chosen episodes. In accordance with PEMRA guidelines, the results are displayed in tabular and graphical formats, emphasizing trends and patterns. The results shed light on the efficacy of regulations and advance a more comprehensive understanding of ethical issues in Pakistan's drama production sector.

Why GEO TV DRAMAS

Started in 2020, Geo TV has become one of the leading channel in Pakistan. It's really well known for its mix of shows, especially family dramas that touch on cultural themes. Even though it has had its fair share of success, some viewers have criticized the way it addresses certain issues in its dramas. For example, shows like *Mera Khuda Jane* and *Uraan* have sparked conversations around how they represent more sensitive topics. Some critics argue that these dramas exaggerate social problems, which brings up questions about how well they follow PEMRA rules. Still, a lot of people continue to enjoy watching Geo TV's dramas. The network dives into social issues and tells stories that resonate with everyday life in Pakistan, making it an important player in how PEMRA guidelines are followed in the industry.

WHY ARY TV DRAMAS

ARY Digital is a popular TV channel in Pakistan that started back in 2000. It's known for its various kind of content within its dramas, often tackling bold themes. But this has also led to some backlash. For instance, the show *Jalan* got a lot of criticism for its storyline about an inappropriate relationship, which prompted PEMRA to put a ban on it. Other dramas like *Ishqiya* and *Pyar Ke Sadqay* also faced complaints for crossing cultural lines and promoting values that some found troubling. Still, ARY keeps drawing in viewers with its mix of interesting themes and modern stories. This mix of creativity and drama raises some interesting questions about ethics and regulations in media.

CONTENT ANALYSIS

In this study, we'll use content analysis to look at two popular drama series on ARY Digital and GEO TV. These dramas were picked because they attract a lot of viewers and really shape how people think. The goal is to see how these shows deal with ethical and social issues, especially in terms of any antisocial or unethical messages. This analysis will check how well these dramas stick to ethical guidelines of PEMRA.

Section 27 of the PEMRA Ordinance Act, 2002, as amended by the PEMRA (Amendment) Act, 2007, gives the Pakistan Electronic Media Regulatory Authority (PEMRA) the power to ban broadcast content that is in violation of public morality, national security, or Islamic values (PEMRA, 2007). This clause

gives PEMRA the authority to stop any program or advertisement that promotes vulgarity, obscenity, or unethical content from airing (PEMRA, 2002). Because such depictions go against Pakistani cultural and religious values, PEMRA has expressly prohibited bed scenes, hugging, caressing, and excessive romantic proximity (PEMRA, 2012). Additionally, PEMRA has discouraged revealing and daring clothing, such as tights, sleeveless clothing, and low-neckline outfits, since these do not adhere to modesty standards and could harm public perception (PEMRA, 2012; Desiblit, 2022). PEMRA further emphasizes that television networks must follow ethical standards when portraying relationships on screen by prohibiting the glorification of extramarital relationships, false representations of religious practices, and inappropriate dialogue (PEMRA, 2012). The dramas content will be analyzed in the light of these clauses with the help of set variables of the study.

Here are indicators of research variables, clarifying when a scene or attire should be classified under each category.

A soft and affectionate touch or kiss, expressing tenderness and love, will be considered a caress. It includes overt displays of affection, such as kissing someone on the forehead, holding hands, and gently stroking them, or running fingers through their hair. In contrast to accidental contact, the act must be purposeful and emotionally motivated.

Romantic proximity is the physical proximity of two characters that suggests emotional intimacy (e.g., standing inches apart, prolonged eye contact with unspoken communication). Scenes that show loving but nonverbal cues (such as holding hands tenderly, resting heads on shoulders, or dancing together). Intimacy-promoting environment (low lighting, private interior areas, intensely felt interactions). Verbal exchanges that imply romantic or physical attraction, frequently in a gentle, private tone, will be considered

Suggestive dialogues. Double meanings or implicit signals that refer to closeness (such as flirtatious intent in playful teasing or expressions of desire). Language that is emotionally charged, such as "I can't stop thinking about you" or "Every touch feels magical," is used.

Sleeveless: The garments either completely or partially expose their arms. Blouses with exposed arms and shoulders, tank tops, or dresses without sleeves.

Tights: Clothing that emphasizes physical features by fitting closely and hugging the body. Stretchy, thin materials that accentuate the body's natural curves. Form-fitting pants or leggings worn without extra clothing (such as coats or long shirts).

A dress or top with a low neckline is one that is trimmed below the typical collarbone level. OR a type of dress having a neckline that is cut low, showing a portion of the chest.

Scene: a single scene in production can be defined as a continuous sequence of visuals and dialogues that take place within a single setting or moment of interaction, without significant changes in location or time.

FINDINGS / RESULTS

ARY Drama(HABS) Unethical Dressing

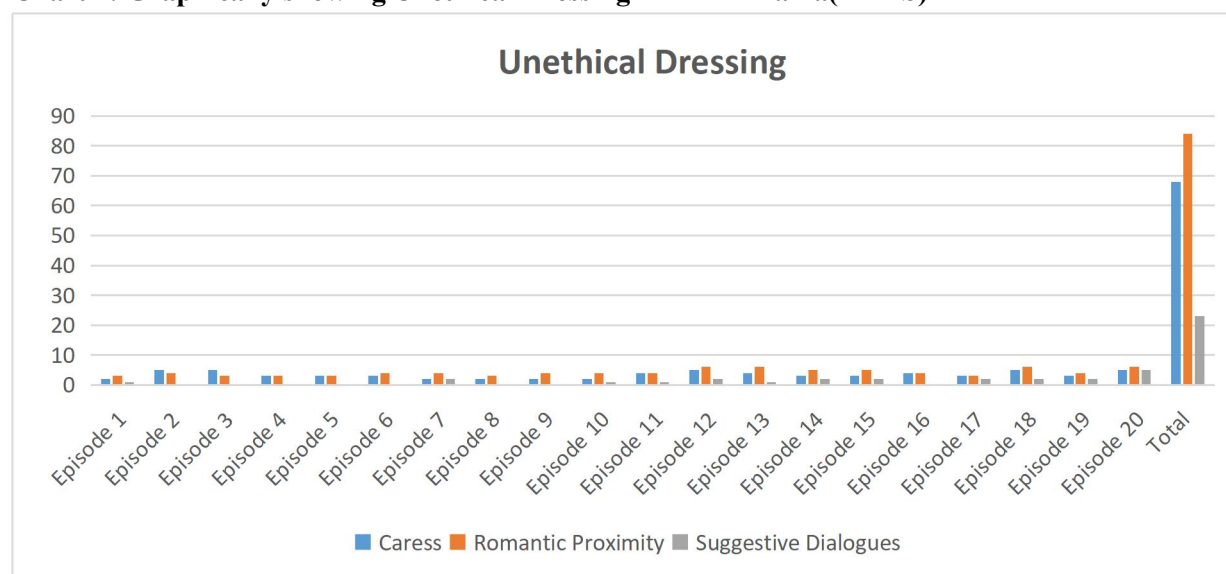
An analysis of unethical dressing in 20 episodes of the ARY drama HABS is shown in this table. The purpose of this study is to investigate occurrences of ethical violations in Pakistani drama serials in light of PEMRA's guidelines. It quantifies the degree to which Pakistani drama content violates PEMRA regulations. Key variables that are identified as possible violations of PEMRA guidelines regarding appropriate dressing standards in Pakistani television content are the focus of the study: tights, sleeveless clothing, and low necklines. By checking at how often these elements show up, the analysis seeks to determine how closely the drama follows or departs from recognized regulatory standards.

Table1.1 : Showing Unethical Dressing in ARY Digital Drama HABS

Sr. No	Tights	Sleeveless	Low Neckline
Episode 1	6	2	11
Episode 2	4	3	9
Episode 3	4	5	11
Episode 4	10	4	8
Episode 5	2	1	5
Episode 6	3	2	4
Episode 7	5	2	10
Episode 8	5	1	7
Episode 9	6	1	5
Episode 10	7	3	6
Episode 11	2	3	4
Episode 12	7	1	5
Episode 13	2	1	4
Episode 14	6	2	5
Episode 15	4	1	10
Episode 16	2	1	4
Episode 17	2	1	4
Episode 18	6	1	10

Episode 19	6	No	9
Episode 20	2	No	6
Total	91	35	137

Chart 1: Graphically showing Unethical Dressing in ARY Drama(HABS)



INTERPRETATION

Study of table 1 shows that the dressing which is used in dramas is not appropriate. In this drama very unethical dressing is used. The findings shows that the dressing style in these dramas do not align with cultural and PEMRA acceptable standards, with frequent instances of what can be categorized as unethical dressing. It has shown that in 20 episodes 91 times tights, 35 times sleeveless and 137 times low neckline dressings are used in this drama.

Unethical Scenes

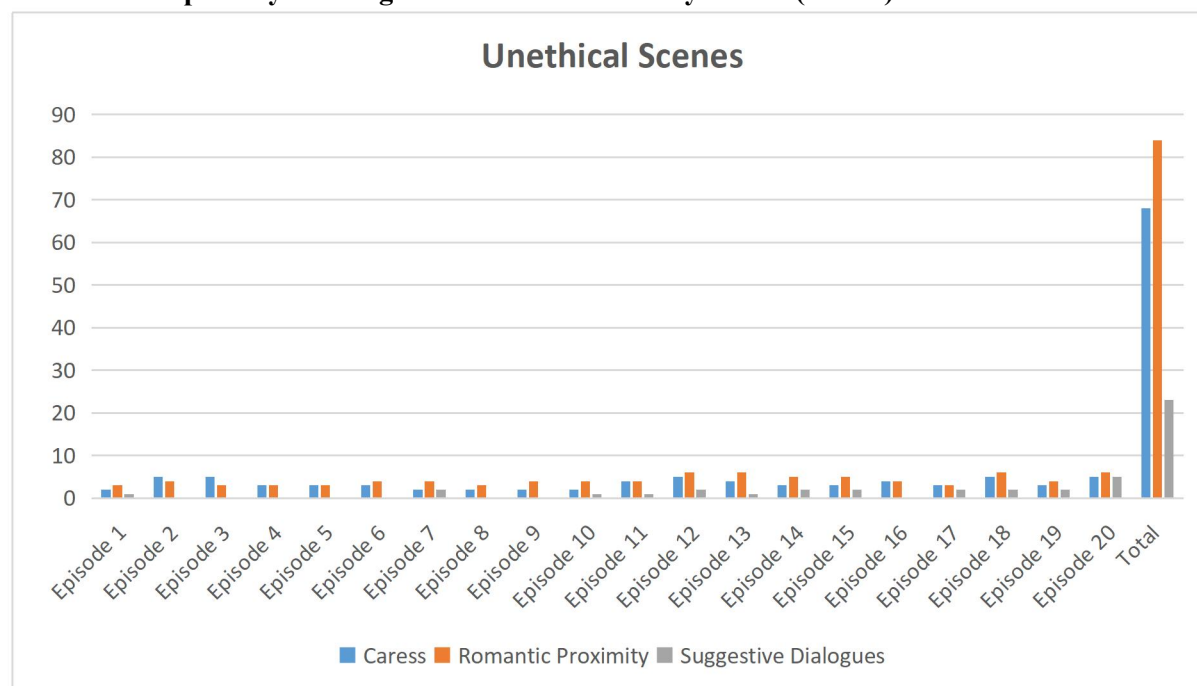
An analysis of the unethical scenes found in 20 chosen episodes of the ARY drama HABS is shown in this table. The purpose of this study is to investigate occurrences of ethical violations in Pakistani drama serials in light of PEMRA's guidelines. It quantifies the degree to which Pakistani drama content violates PEMRA regulations. Key variables that may violate PEMRA guidelines regarding content appropriateness in Pakistani television are examined in the study, including romantic proximity, suggestive dialogues, and caresses. The analysis attempts to assess the drama's degree of compliance to recognized ethical norms by recording the occurrence and frequency of these components.

Table 1.2 : Showing Unethical Scenes in ARY Digital Drama(HABS)

Sr. No	Caresses	Romantic Proximity	Suggestive Dialogues
Episode 1	3	3	2

Episode 2	1	4	1
Episode 3	1	4	3
Episode 4	3	2	2
Episode 5	1	2	No
Episode 6	1	1	1
Episode 7	1	1	No
Episode 8	1	1	2
Episode 9	1	2	2
Episode 10	1	2	2
Episode 11	1	3	No
Episode 12	1	2	No
Episode 13	1	2	No
Episode 14	2	1	No
Episode 15	1	1	No
Episode 16	3	2	1
Episode 17	2	3	No
Episode 18	1	3	No
Episode 19	1	1	No
Episode 20	1	1	No
Total	27	41	14

Chart 2 : Graphically showing Unethical Scenes in Ary Drama(HABS)



INTERPRETATION

Study of table 2 shows that some scenes of the dramas are not appropriate. In this drama some scenes are very unethical. The findings show that some scenes in these dramas do not align with cultural and PEMRA acceptable standards, with frequent instances of what can be categorized as unethical Scenes. It has shown that in 20 episodes, 27 times Caresses, 41 times Romantic Proximity, and 14 times suggestive dialogues are used in this drama.

GEO TV Drama(Tere Bin)

Unethical Dressing

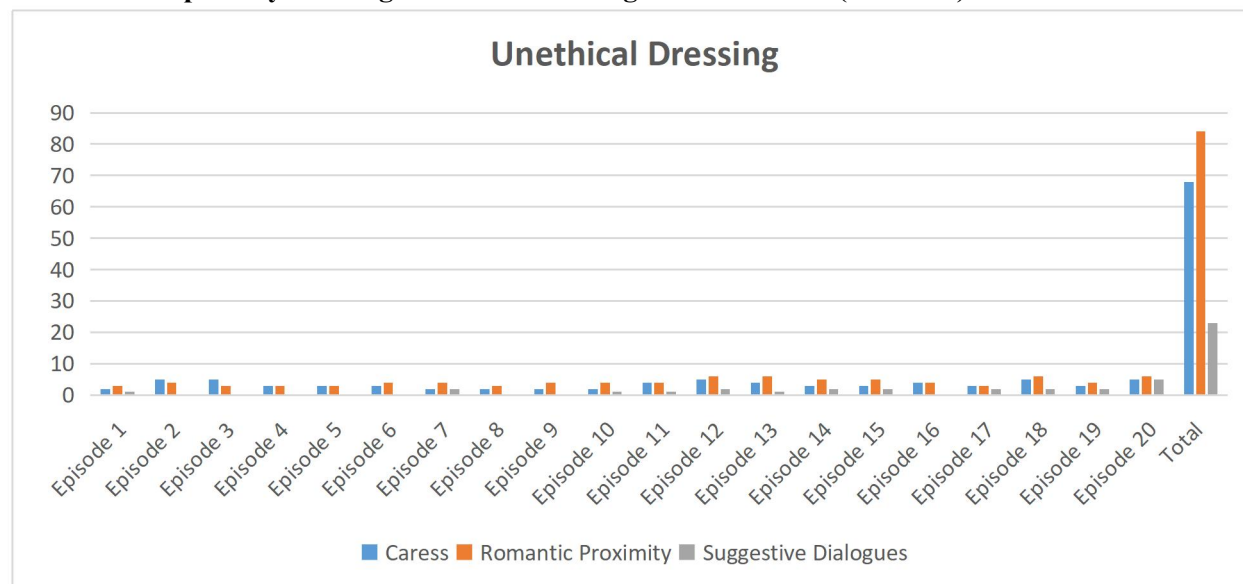
An analysis of unethical dressing in 20 episodes of the GEO Drama(Tere Bin) is shown in this table. The purpose of this study is to investigate occurrences of ethical violations in Pakistani drama serials in light of PEMRA's guidelines. It quantifies the degree to which Pakistani drama content violates PEMRA regulations. Key variables that are identified as possible violations of PEMRA guidelines regarding appropriate dressing standards in Pakistani television content are the focus of the study: tights, sleeveless clothing, and low necklines. By checking at how often these elements show up, the analysis seeks to determine how closely the drama follows or departs from recognized regulatory standards.

Table 1.3: Showing Unethical Dressing in GEO TV Drama(Tere Bin)

Sr. No	Tights	Sleeveless	Low Neckline
Episode 1	2	3	4
Episode 2	2	1	8
Episode 3	3	5	7
Episode 4	2	2	6
Episode 5	1	2	7
Episode 6	No	2	6
Episode 7	No	2	6
Episode 8	3	3	9
Episode 9	2	2	8
Episode 10	No	1	8
Episode 11	3	3	8
Episode 12	No	1	4
Episode 13	1	No	9
Episode 14	5	No	3
Episode 15	3	No	8
Episode 16	1	No	7
Episode 17	3	1	9
Episode 18	1	1	8
Episode 19	2	1	11

Episode 20	4	1	6
Total	38	31	142

Chart 3 : Graphically showing Unethical Dressing in GEO Drama(Tere Bin)



INTERPRETATION

Study of table 3 shows that the dressing which is used in dramas is not appropriate. In this drama very unethical dressing is used. The findings shows that the dressing style in these dramas do not align with cultural and PEMRA acceptable standards, with frequent instances of what can be categorized as unethical dressing. It has shown that in 20 episodes 38 times tights, 31 times sleeveless and 142 times low neckline dressings are used in this drama.

Unethical Scenes

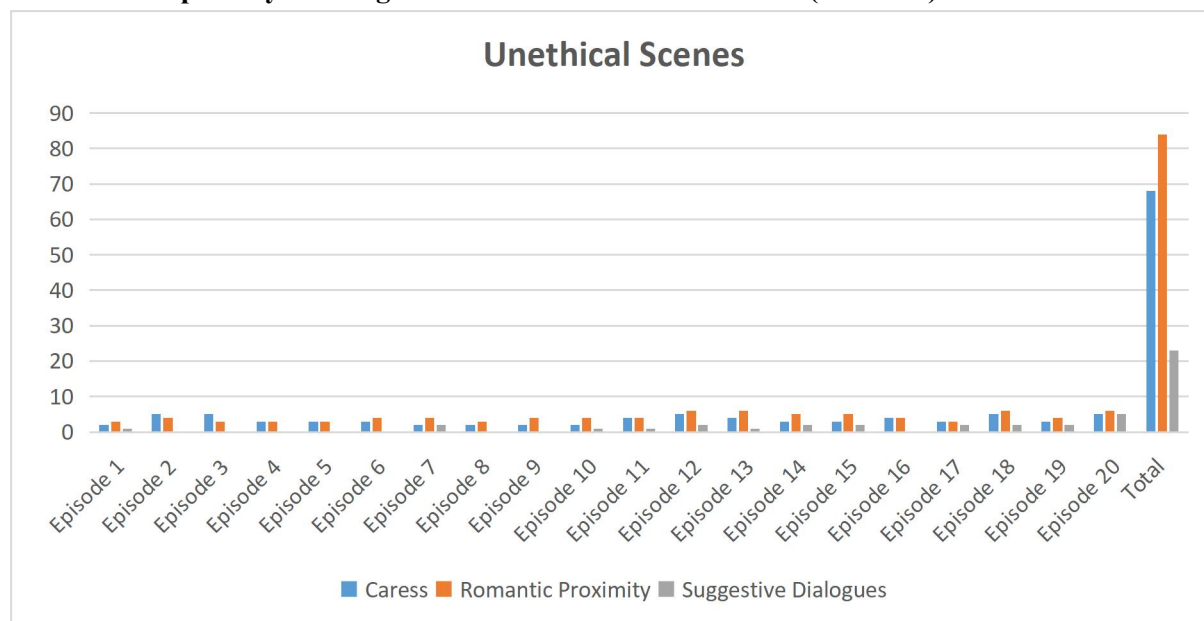
An analysis of the unethical scenes found in 20 chosen episodes of the GEO Drama(Tere Bin) is shown in this table. The purpose of this study is to investigate occurrences of ethical violations in Pakistani drama serials in light of PEMRA's guidelines. It quantifies the degree to which Pakistani drama content violates PEMRA regulations. Key variables that may violate PEMRA guidelines regarding content appropriateness in Pakistani television are examined in the study, including romantic proximity, suggestive dialogues, and caresses. The analysis attempts to assess the drama's degree of compliance to recognized ethical norms by recording the occurrence and frequency of these components.

Table 4: Showing Unethical Scenes in GEO TV Drama(Tere Bin)

Sr. No	Caress	Romantic Proximity	Suggestive Dialogues
Episode 1	2	3	1
Episode 2	5	4	No
Episode 3	5	3	No

Episode 4	3	3	No
Episode 5	3	3	No
Episode 6	3	4	No
Episode 7	2	4	2
Episode 8	2	3	No
Episode 9	2	4	No
Episode 10	2	4	1
Episode 11	4	4	1
Episode 12	5	6	2
Episode 13	4	6	1
Episode 14	3	5	2
Episode 15	3	5	2
Episode 16	4	4	No
Episode 17	3	3	2
Episode 18	5	6	2
Episode 19	3	4	2
Episode 20	5	6	5
Total	68	84	23

Chart 4 : Graphically showing Unethical Scenes in GEO Drama(Tere Bin)



INTERPRETATION

Study of table 4 shows that some scenes of the dramas are not appropriate. In this drama some scenes are very unethical. The findings show that some scenes in these dramas do not align with cultural and PEMRA acceptable standards, with frequent instances of what can be categorized as unethical Scenes. It

has been shown that in 20 episodes, 68 times Caresses, 84 times Romantic Proximity, and 23 times suggestive dialogues are used in this drama.

DISCUSSION

A Review of Compliance with PEMRA Guidelines

The main regulatory agency in charge of policing television programming in Pakistan is the Pakistan Electronic Media Regulatory Authority (PEMRA). Its rules are intended to guarantee that media creations conform to social norms, cultural values, and Islamic teachings. The results of this study, however, show that Pakistani drama serials consistently violate PEMRA's ethical content guidelines, especially when it comes to suggestive dialogue, intimate scenes, vulgar attire, and romantic proximity. By matching the research findings with the study's goals and research questions, this section examines how closely Pakistani dramas adhere to PEMRA's guidelines.

To examine the nature of ethical violations in Pakistani drama serials in relation to PEMRA guidelines was the first objective of this study. The study identifies two primary categories of ethical violations: unethical dressing and unethical scenes, both of which contradict PEMRA's established content regulations.

Unethical Dressing

Since sleeveless, tight, and low-neckline clothing are incompatible with Pakistani modesty standards, PEMRA has specifically instructed television networks to refrain from wearing them. The study's findings support the idea that commercial appeal takes precedence over cultural and religious values by confirming that such clothing choices are frequently featured on both ARY Digital's HABS and GEO TV's Tere Bin. Data from the ARY TV drama(HABS) under analysis reveals a notable prevalence of attire deemed unsuitable: Tights were used 91 times, sleeveless clothing 35 times, and low-neckline clothing 137 times in a single drama spanning 20 selected episodes. Over the same number of episodes, another GEO TV drama(Tere Bin) featured 142 low-neckline appearances, 31 sleeveless ensembles, and 38 tights.

This pattern illustrates a recurring decision to use unethical dressing, especially for female characters. PEMRA has voiced concerns about these kinds of clothing choices, emphasizing that they don't accurately reflect Pakistani culture and could have a detrimental effect on public opinion.

Unethical Scenes

Intimate scenes, such as hugs, caresses, bed scenes, and excessive romantic proximity, are strictly prohibited by PEMRA because they go against Pakistani cultural and religious values. Nonetheless, the study's findings show that these rules are frequently broken. The data from the examined dramas showed that: - ARY TV drama(Tere Bin) have 14 suggestive dialogues, 41 romantic proximity moments, and 27 instances of caresses in 20 selected episodes. GEO TV drama(Tere Bin) have 68 caresses scenes, 84 romantic proximity moments, and 23 suggestive dialogues spread across the same number of selected

episodes. Viewers found such scenes problematic, unnecessary, and culturally inappropriate, according to PEMRA's 2021 advisory, which directly addressed public complaints. Nevertheless, the continued use of these representations points to a conscious decision on the part of content producers, showing that they value wealth and popularity over cultural and Islamic standards.

To determine the frequency of ethical violations in selected Pakistani drama serials in relation to PEMRA guidelines was the second objective of this study. The study shows the prevalence of unethical attire and intimate scenes in the chosen dramas, offering quantitative proof of ethical transgressions. The high number of infractions indicates that, in spite of PEMRA's clear prohibitions, drama producers purposefully incorporate such elements. Furthermore, reports made via the Pakistan Citizen Portal (PCP) and PEMRA's Complaints Call Center show a rise in public complaints about unethical content. Discussions on social media also reveal a general dissatisfaction with how Pakistani dramas depict improper relationships and attire.

To analyze the extent to which Pakistani dramas comply with PEMRA's Content guidelines was the third objective of this study. The findings show a serious disregard for PEMRA's ethical content standards. The study's conclusions imply that drama producers put financial success ahead of ethical broadcasting standards, even in spite of PEMRA's ongoing attempts to control television content. Furthermore, PEMRA's enforcement procedures might not be strict enough to discourage infractions. Current regulatory measures are insufficient to prevent ethical breaches, as evidenced by the high frequency of intimate scenes and unethical dressing. This begs the question: Are networks intentionally taking chances to increase their popularity and revenue, or is the enforcement of regulations too lax?

CONCLUSION

The study's conclusions offer compelling proof that, in spite of clear guidelines meant to preserve social decency, religious principles, and cultural integrity, selected Pakistani drama serials frequently violate the ethical content standards set forth by PEMRA. Commercial priorities frequently take precedence over ethical standards, according to a quantitative content analysis of two of Pakistan's most watched drama serials, *Tere Bin* (GEO TV) and *HABS* (ARY Digital). Inappropriate clothing, romantic proximity, suggestive dialogue, and caresses are among the infractions noted; these all directly conflict with PEMRA's broadcast content regulations. This study has effectively investigated the type, frequency, and degree of adherence to PEMRA's ethical standards using a strict methodological approach, providing important insights into the restrictions of regulatory enforcement in the Pakistani media sector.

One of the study's most important findings is that, in spite of PEMRA's repeated warnings and instructions, selected Pakistani dramas are actively including unethical elements in their productions. Bold and revealing clothing, such as tight-fitting dresses, sleeveless clothing, and low-neckline outfits, are highly prevalent, according to the analysis. *Tere Bin* displayed 142 low-neckline appearances, 31 sleeveless outfits, and 38 tights in just 20 episodes, whereas 91 tights, 35 sleeveless appearances, and 137 low-neckline outfits were recorded in *HABS*. The clauses of PEMRA that forbid bold clothing and emphasize the significance of upholding modesty standards in televised content are obviously at conflict with this (PEMRA, 2012). Violations related to intimate scenes were also frequently noted. Despite

PEMRA's explicit ban on depicting bed scenes, hugs, caresses, and excessive romantic proximity, the study found that HABS had 14 suggestive dialogues, 41 romantic proximity moments, and 27 instances of caresses, while Tere Bin had 68 caresses, 84 romantic proximity moments, and 23 suggestive dialogues. This illustrates a consistent disregard for PEMRA's ethical broadcasting standards, which raises concerns about putting financial success ahead of the creation of moral content (PEMRA, 2007).

The results of this study indicate that current regulatory mechanisms are not enough to stop violations, even though PEMRA often issues directives against unethical content. Serious questions concerning the efficacy of enforcement tactics are raised by the continued high frequency of ethical transgressions in popular television series. Even though PEMRA has the legislative authority to prohibit content that goes against Islamic principles, national morality, or social norms under Section 27 of the PEMRA Ordinance Act, 2002 (Amended 2007), drama producers seem to take advantage of enforcement regulations' imperfections to permit ongoing violations (PEMRA, 2007).

This raises an important query: Is PEMRA having trouble with insufficient regulatory oversight, or are Pakistani television networks purposefully taking risks in order to make money? According to the study, network ratings, advertising revenue, and commercial interests are the primary factors behind content choices, especially for highly rated drama serials. Content producers are selectively ignoring PEMRA's ethical guidelines by focusing on audience engagement and financial success rather than adhering to legal requirements, as evidenced by the overrepresentation of unethical themes.

The Pakistani dramas urgently need stricter regulatory enforcement due to the ongoing violations of ethics. The following actions could improve adherence to PEMRA guidelines in light of the findings:

Stricter Sanctions and Penalties

To prevent drama productions from including unethical content, PEMRA should impose stricter penalties and increase fines for repeated violations.

Improved Content Review and Monitoring

To decrease instances of non-compliance, TV networks should implement a more stringent internal review process to filter out unethical content before it is broadcast.

Policy Reform and Public Advocacy

Increasing public advocacy efforts can promote audience-driven regulatory enforcement through complaint procedures and increase public awareness of media ethics. PEMRA and TV networks should work together to create self-regulatory committees that guarantee moral storytelling while preserving artistic freedom.

Standard Audits of Compliance

Frequent compliance audits should be carried out to evaluate TV shows for adhering to ethical content standards and to guarantee ongoing media trend monitoring.

LIMITATIONS OF STUDY

This is the content analysis of only two dramas from two TV channels. By investigating a broader selection of drama serials across multiple networks. This would provide a more comprehensive understanding of ethical violations and compliance trends in Pakistani dramas.

CONFLICT OF INTEREST AND ETHICAL STANDARDS

There exists no conflict of interest with the current organization and no unethical practices followed during the study, e.g, plagiarism.

ACKNOWLEDGEMENT

I would like to express my sincere gratitude to my teacher, Ms. Nabila Tabassum, whose thoughtful mentorship and academic guidance shaped every stage of this journey. Special thanks to Dr. Musa Khan, whose early encouragement and instruction laid the foundation for my understanding of academic research and article writing.

AUTHOR'S CONTRIBUTION

Provide the contribution of each author in the manuscript.

REFERENCES

- Abbas, N. (2020). *Pakistani dramas that have been banned by PEMRA*. Brandsynario. <https://www.brandsynario.com/two-pakistani-dramas-that-have-been-banned-by-pemra/>
- Al-Obaidi, J. A. (2024). *Changing global media landscapes: Convergence, fragmentation, and polarization*. Bridgewater State University. <https://doi.org/10.4018/979-8-3693-3767-7>
- Arif, M., Nisar, H., & Arif, M. B. (2025). A critical analysis of PEMRA ordinance and its effects on electronic media. *Journal of Arts and Linguistics Studies*, 3, 1099–1114. <https://doi.org/10.71281/jals.v3i1.262>
- Aksoy, A., & Robins, K. (2003). Banal transnationalism: The difference that television makes. In *The media of diaspora* (pp. 89-104). Routledge.
- Sharda, A. (2014). *Media and gender stereotyping: The need for media literacy*. *International Research Journal of Social Sciences*, 3(8), 43-49.
- Ahmad, M., & Mehmood, R. (2017). Surveillance, authoritarianism and ‘imperial effects’ in Pakistan. *Surveillance & Society*, 15(3/4), 506–513. <https://doi.org/10.24908/ss.v15i3/4.6721>
- Almakaty, S. S. (2025). Agenda setting theory in the digital media age: A comprehensive and critical literature review. *Future Technology*, 4(2), 51–60.
- Bar-Haim Erez, A., Jacobs-Braun, R., Mor, P., & Langer, D. (2024). Implications of risk-reducing bilateral mastectomy among breast cancer susceptibility gene carriers: Well-being and function. *Academia Oncology*, 1(1). <https://doi.org/10.20935/AcadOnco6247>
- Bertrand, C. (2018). *Media ethics and accountability systems*. Cambridge University Press. <https://www.taylorfrancis.com/books/mono/10.4324/9781351289641/media-ethics-accountability-systems-claude-jean-bertrand>

- Brown, W., & Singhal, A. (1990). Ethical dilemmas of prosocial television. *Communication Quarterly*, 38(3), 268–280. <https://doi.org/10.1080/01463379009369763>
- Cashmore, E. (2002). *And there was television*. Routledge. <https://www.taylorfrancis.com/books/mono/10.4324/9780203421376/television-professor-ellis-cashmore-ellis-cashmore>
- Christians, C., Fackler, M., Richardson, K., Kreshel, P., & Woods, R. (2017). *Media ethics: Cases and moral reasoning* (9th ed.). <https://www.taylorfrancis.com/books/mono/10.4324/9780429282249/media-ethics-mark-fackler-kathy-brittain-richardson-peggy-kreshel-clifford-christmas>
- Faiz, R., Khalid, S., & Mahmood, T. (2020). Promotion of anti-social and anti-cultural behavior by private television dramas in Pakistan. *Journal of Behavioral and Social Sciences for Education and Empowerment*, 6(2). <https://doi.org/10.26710/jbsee.v6i2.1220>
- Farooq, M. (2024). *Financial accountability of electronic media authority in Pakistan: Insights from Pakistan Electronic Media Regulatory Authority*. Routledge.
- Farooq, M., Saeed, A., Ahmad, K., Ata, G., & Sami, A. (2017). Making sense of media regulatory agencies: A case of PEMRA. Qurtuba University. https://www.researchgate.net/profile/Mahnoor-Farooq/2/publication/326826839_Making_Sense_of_Electronic_Media_Regulatory_Agencies_A_Case_of_PEMRA/links/5ba6866c92851ca9ed1f2788/Making-Sense-of-Electronic-Media-Regulatory-Agencies-A-Case-of-PEMRA.pdf
- Farooq, Q. (2020). Eroticism and mysteries of cross-dressing: Increasing trends of male to female cross-dressing in Pakistani society. <https://www.academia.edu/download/62607182/12939-37587-1-PB20200331-39498-1875wh5.pdf>
- Gentzkow, M., & Shapiro, J. (2004). Media, education and anti-Americanism in the Muslim world. *Journal of Economic Perspectives*, 18(3), 117–133. <https://doi.org/10.2139/ssrn.479861>
- Gothard, M. A. (2011). *Public interest standard characteristics in hybrid digital multicasts of noncommercial educational radio* (Master's thesis, University of Nevada, Las Vegas). UNLV Theses, Dissertations, Professional Papers, and Capstones, 1041.
- Hameed, S. (2023). 6 Pakistani shows that were investigated by PEMRA. DESIblitz.
- Hasrat, B., & Niaz, B. (2019). Portrayal of women in Pakistani drama: An analysis of selected dramas. *Balochistan Review*, 40(1). University of Balochistan. <http://www.uob.edu.pk/Journals/Balochistan-Review/data/BR%2001%202019/328-338%20Portrayal%20of%20Women%20in%20Pakistani%20Drama,%20An%20analysis%20of%20selected%20dramas,%20Hasrat%20Babul%20.pdf>
- Jamie, S. (1993). *Impact of western culture* (Chapter 2, Literature Review) [Manuscript]. Higher Education Commission.
- Jaral, A. U. (2023). *Role of councils of complaints in content regulation*. AUJ Lawyers LLP.
- Khan, N. (2021). Representation of domestic violence in Pakistani Urdu drama serials: A feminist textual analysis. https://flex.flinders.edu.au/file/02520da5-83b4-439f-aa3f-c2ba3f79afc1/1/Najma%20Khan_WMST2020_Representation%20of%20domestic%20violence%20in%20Pakistani%20Urdu%20drama%20serials_a%20feminist%20textual%20analysis%281%29.pdf

- Khanum, M., & Khan, K. R. (2000). The impact of Indian dramas on language in Pakistan. *Science*, 51(14), 1306–1320. <https://jsshuok.com/oj/index.php/jssh/article/view/73>
- Krippendorff, K. (2018). *Content analysis: An introduction to its methodology* (4th ed.). Sage Publications.
- Lane, T. (2007). *Information security management in Australian universities: An exploratory analysis* [Doctoral dissertation, Queensland University of Technology]. <https://eprints.qut.edu.au/16486>
- Latif, J., Malik, S., & Nadeem, M. (2021). Perception and effects of dramas on university students. *Journal of Research in Social Sciences*, 9(2), 81–99. <https://doi.org/10.52015/jrss.9i2.120>
- Lodhi, F. S., Rabbani, U., Khan, A. A., Raza, O., Holakouie-Naieni, K., Yaseri, M., & Montazeri, A. (2021). Factors associated with quality of life among joint and nuclear families: A population-based study. *BMC Public Health*, 21(1), 1–12. <https://doi.org/10.1186/s12889-021-11031-1>
- Luqman, B. (2025, March 27). *Morality and ethics in Pakistani television: A content analysis of drama serial “Sirf Tum”*. SSRN. <https://doi.org/10.2139/ssrn.5235724>
- Manwaring, A. (2011). *Reality television and its impact on women's body image* (Master's thesis, Eastern Kentucky University). Online Theses and Dissertations, 50. <https://encompass.eku.edu/etd/50>
- McCombs, M. E., & Shaw, D. L. (1972). The agenda-setting function of mass media. *Public Relations Review*, 3, 176–187. <https://www.sciencedirect.com/science/article/pii/S0363811177800088>
- Mohammad, Y. (2020). *Pakistan Electronic Media Regulatory Authority critical review*. SlideShare. <https://www.slideshare.net/slideshow/pakistan-electronic-media-regulatory-authority-critical-review/239681855>
- Moroojo, M. Y., Madni, M. A., & Shabbir, T. (2024). Censorship vs. freedom of speech: Analyzing the role of PEMRA in regulating Pakistani media. *International Research Journal of Management and Social Sciences*, 5(2), 842–855.
- Mushtaq, F., & Ali, A. (2022). Portrayal of female characters in Pakistani private TV dramas. *Journal of Peace, Development and Communication*, 6(2). <https://www.pdfpk.net/ojs/index.php/jpdc/article/view/323>
- Naseer, S., Iqbal, A., & Hussain, Z. (2014). Influence of TV dramas on youngsters of Pakistan. *Journal of Media Studies*, 29(2), 39–54.
- Naz, M., & Ameer, H. (2022). Moral values of TV dramas: Violation of ethical guidelines in the context of Pakistani dramas. SSRN. <https://doi.org/10.2139/ssrn.0000000>
- Noreen, A., Zubair, I., Tareen, M. K., & Tareen, H. K. (2021). A qualitative analysis: Modernism in Pakistani Urdu dramas. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 18(8), 1003–1014. <https://archives.palarch.nl/index.php/jae/article/view/8794>
- Pakistan Electronic Media Regulatory Authority. (2019). Advice regarding caress/hug scenes in dramas (No. 13(89)/OPS/2019/3201).
- Perry, S. D., Jenzowsky, S. A., Hester, J. B., King, C. M., & Yi, H. (1997). The influence of commercial humor on program enjoyment and evaluation. *Journalism & Mass Communication Quarterly*, 74(2), 388–399.

- Quratulain, Safdar, A., & Tahir, R. (2023). Female's objectification in media: A qualitative analysis of Pakistani dramas. *Global Digital & Print Media Review*, 6(1), 140–150. [https://doi.org/10.31703/gdpmr.2023\(VI-I\).12](https://doi.org/10.31703/gdpmr.2023(VI-I).12)
- Rasul, A., & McDowell, S. D. (2012). Consolidation in the name of regulation: The Pakistan Electronic Media Regulatory Authority (PEMRA). *Global Media Journal*, 12(20), 1–15. https://www.academia.edu/download/39406936/Consolidation_in_the_name_of_regulation.pdf
- Rinaldi, R. (2020). The use of swear words in the movies with different topics and characters. *Jurnal Adabiya*, 22(1), 91–101. <https://doi.org/10.22373/adabiya.v22i1.7463>
- Robinson, J. P., & Martin, S. (2008). What do happy people do? *Social Indicators Research*, 89(3), 565–571. <https://link.springer.com/article/10.1007/s11205-008-9296-6>
- Russell, C., & Russell, D. W. (2009). Alcohol messages in prime-time television series. *The Journal of Consumer Affairs*, 43(1), 108–128. <https://doi.org/10.1111/j.1745-6606.2008.01129.x>
- Salman, H. M. (2024). How does the PEMRA deal with the complaints and violations by the monitoring wing during the political talk shows and issue the show cause notes to the anchor persons or television channels? SSRN. <https://doi.org/10.2139/ssrn.4746447>
- Salman, H. M., & Mirza, M. (2022). Ethics in monitoring wing for the political talk shows through the Pakistan Electronic Media Regulatory Authority (PEMRA). *Pakistan Journal of Media Sciences*, 3(1), 347–370. <http://www.media-sciences.com/index.php/pjms/article/view/103>
- Sassatelli, R. (2011). Interview with Laura Mulvey. *Theory, Culture & Society*, 28(7–8), 123–143. <https://doi.org/10.1177/0263276411398278>
- Scheufele, D. A., & Tewksbury, D. (2007). Framing, agenda setting, and priming: The evolution of three media effects models. *Journal of Communication*, 57(1), 9–20. <https://doi.org/10.1111/j.1460-2466.2006.00326.x>
- Shafer, D., & Kaye, B. (2015). Attitudes toward offensive language in media (ATOL-M): Investigating enjoyment of cursing-laced television and films. *Atlantic Journal of Communication*, 23(3), 193–210. <https://doi.org/10.1080/15456870.2015.1047494>
- Shabir, D., Ghafoor, S., & Imran, M. (2013). Cultural effects of Urdu dramas of Geo and Hum TV on women: A case study of Bahawalpur, Pakistan. *The Women – Annual Research Journal*, https://www.academia.edu/download/55309878/Cultural_Effects_of_Urdu_T.V_dramas.pdf
- Shakir, Z. (2020). Effects of Pakistani drama “Mere Pass Tum Ho” on cultural values of society: A survey of Lahore [Unpublished manuscript].
- Sharma, A. (2012). Portrayal of women in mass media. *Media Watch*, 4(1), 2–9.
- Ward, S. J. A. (2011). *Ethics and the media: An introduction*. Cambridge University Press. <https://books.google.com/books?hl=en&lr=&id=mZS9fQPw93AC&oi=fnd&pg=PP7&dq=+Ethics+and+t+he+media:+An+introduction&ots=rg0nhmlH0v&sig=b6MdmTCl3DCox9oivKDa3zXjIDk>