

Television and Aesthetics of Infidelity: Gender, Power and Taboo in Contemporary Pakistani Dramas

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ABSTRACT

Aim of the Study: This qualitative research examines how Pakistani television dramas portray extramarital affairs and whether such depictions reinforce or provoke taboo social behaviors. It aims to understand the media's framing of these narratives and their implications for cultural and gender norms.

Methodology: The study applies an interdisciplinary approach grounded in media framing theory and intersectionality, along with cultural indicators theory. Data was analyzed using thematic analysis and critical discourse analysis to examine selected television dramas. The focus was on dialogues, plots, character dynamics, and audience discourse across digital forums.

Findings: Results show that while dramas often expose the underlying discontents in married life, they simultaneously normalize or aestheticize extramarital affairs under the guise of realism or melodrama. The study also uncovers that gendered disinformation persists using emotional narratives to mask deeper structural inequalities. Rather than subverting cultural taboos, the dramas tend to repackage them as entertainment, resulting in the reinforcement of societal taboos rather than challenging them.

Conclusion: Pakistani dramas, despite portraying complex emotional narratives, often recycle moral ambiguities that end up reinforcing cultural taboos about marriage and gender roles. The depiction of affairs is not purely a cultural breach but a reflection of how entertainment media aestheticizes transgressions without critical responsibility. This study emphasizes the need for ethical storytelling and gender-sensitive representation in Pakistani television. It also calls for media literacy frameworks to critically engage audiences in interpreting dramatized content. Future research may explore how these narratives influence viewer perceptions and behavioral norms over time.

Keywords: Pakistani TV Dramas, Extramarital Affairs, Taboo Reinforcement, Cultural Indicators, Gendered Disinformation, Intersectionality, Critical Discourse Analysis.

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1. INTRODUCTION

Any society forms its foundational reality on the social temperament of its people, which has an important contribution to grooming personal dispositions via interacting platforms. This behavior or attitude is the result of many social forces, as human behaviors are governed by many social factors, including social affiliations to construct our relationships (Brown-Grant, 2022). Diverseness of meaning is the beauty of earthlings (Freeman, 2020), but the outcome may differ, depending on the social acceptance of society. For Instance, we can see the evolutionary stages of humans from a hunting and gathering society to the contemporary biodiversity. According to Hughes (2015), taboos survive in social settings that are consequential of human interactions on tangible grounds that can provide new meanings or reshape or create new patterns.

The majority of the world's population is youth who belong to different segments of society. Everyone has different socialization and grooming (André & Crosby, 2023) regarding how they perceive things and interpret them. Psychological abnormalities and mental illnesses have become very common these days. It's not only because of financial issues but also based on what they watch on TV. According to Lewis (2015), abnormal emotional desires are affecting our youth because of what their minds consume from watching taboos (Bath, 2019), they try to implement in their lives and relationships.

The other most significant outcome is the destruction of indigenous social norms (Kingston, 2015). Thussu (2002) has stated that alien cultural imperialism has eroded our layers of norms, values, and customs through hybridization and synthesis (Trotter, 2021). The new post-modernization in third-world countries has introduced the adoption of different cultures, with a dominant influence on today's youth. Another important factor is the shift in perspectives about women, especially among the younger generation, due to the cultivation of perception-building. They have started to view Pakistani women as showcase products, as the media portrays them. After consuming both good and bad content in TV dramas, the crime rate has significantly increased in recent years.

The concept of drama has evolved, while its influence and transition, according to Nelson, three decades ago, mushroomed to different cultures and civilizations. In the context of modern usage, "drama" broadly refers to a form of literature, performance, or entertainment characterized by conflict, emotion, and meaningful action (Ruoho, 2001; Tulloch, 2002; Geraghty, 2003; Allrath, Gymnich, & Surkamp, 2005; Richardson, 2004; Turner, 2020; Jones & Cleary 2019; Bignell & Woods, 2022 and Adway, 2023). Unlike specific sub-genres such as soap operas or crime dramas, the term "TV drama" is more inclusive and can cover a wide range of narrative complexity, character development, production quality, serialized storytelling, primetime viewing, and critical acclaim (Walters & Donaldson, 2019; Munshi, 2020).

In the ballpark, diversity of meaning is the beauty of earthlings depending on social settings in which taboos participate (Sicotte, 2017; Bednarek, 2018; Abbasi et al., 2025; Safdar, 2023; Shabir et al., 2013) and transfix through TV screens (Bednarek, 2023) in Pakistani Audiences. A retrospective analysis of Dramatic Handbook of Walford's 'social engagement' (Latour, 2005), like the 'Pharmakon' of the Greeks, the search for the social becomes either a remedy or a powerful poison depending on the dose and timing (Csapo & Slater, 1995; Näsström, 2003; Cristóbal, 2020; Otchere, 2023). Gauging the diffusion of unspeakable realities in televisual dramas, the democratic meaning of entertainment (Curran, 2011) and dissection of social values (Ames, 2020) can be done to reanimate social identity. As an alternative framework, 'un-tabooing' (Valeri, 2000), to inform the public in assessing, strengthening, weakening, and revising public norms and policies in the production of cultural citizenship, is always welcomed (Turner, 2020).

The present research addresses the critical issue of 'taboo reinforcement' in contemporary small screen through a comprehensive analysis of three television dramas: *Jalan*, *Khasara*, and *Mere Pass Tum ho* on ARY Digital TV entertainment channel in Pakistan. The selected dramas portray themes related to extramarital affairs (EMAs), exploring the depiction of infidelity, its underlying causes, the ensuing punishments, and the consequences faced by the characters. Through a triangulated analytical approach,

incorporating content analysis for narrative structures, thematic analysis for identifying key themes, and critical discourse analysis for understanding the language used, this research aims to provide a nuanced and comprehensive exploration of how these TV dramas contribute to the discourse on ‘taboo reinforcement’ as consequences matter (reinforce) and influence behaviors (Skinner, 2014).

2. LITERATURE REVIEW AND THEORETICAL BACKGROUND

Raymond Williams’s ‘drama-syndicated’ public (Williams, 2020) has strategized coetaneous communication with Foucault’s ‘mechanism’, ‘determinism’, and ‘sociologism’ (Lambert, 2020) to conflate performance and deconstruction in living rationality. While gestures of reasoning are losing their countenance by vertiginous mediatization (Ferreira et al., 2021), audiences went on a binge-watching of dramas. Clapping their monitorial eyes, hourly or weekly, on the content has encouraged the media industry to embrace the dispassionate exactitude of ‘social taboos’ in their enviable knack of storytelling. So, to play a reification of social tone-deafness has become the sole responsibility of media inkling impressionism, toward sprinkling nuances.

In recent years, ‘tabooed social issues: child abuse, incest relationships, and extramarital affairs have been made visible in drama content along with south asian modes of indirect modesty, patriarchy, and hierarchical powers (Taylor, 2017). A coevalness can be found between the nine Ps of the enter-educate approach: pervasive, popular, passionate, personal, participatory, persuasive, practical, profitable, and proven effective” (Piotrow, 2008) with duologue of monitorial publics and outfoxed media (Malik, 2019) in Urdu drama serials of Pakistan.

Extramarital affairs have become a common incidence in society, and the dearth of variety in a relationship is a contributing factor in divorce/separation (Jahan, 2017). Screening of this social evil through characterization and storytelling techniques of drama is helping to make Pakistani society aware. Whereas, in the last few decades, taboo comedy (Slucki et al., 2020) has become a staple of television programming to raise issues regarding functionalities and appropriateness to make it an extremely relevant subject of today (Bucaria, 2016).

According to *The International Encyclopedia of Interpersonal Communication*, extramarital affairs (EMAs) occur when a married person engages in sexual activity with someone other than his or her spouse (Spitzberg, 2015), which is the main theme of three selected dramas. It has been very hard and quite forbidden for Pakistani television (electronic/digitalized) to explore taboo, controversial humor, non-scripted forms, factual/reality shows, and advertising, both on cable and network television but these dramas have strongly debated this issue in our country along especially *Mere Pass Tum Ho* with feminist social groups and many other social activism.

Francisco (2017) has explained incest as the prohibitive regulation, in the *Jalan* drama as a ubiquitous cultural phenomenon, inveigled by psychobiological factors related to the human species. *Khasara* was based on EMA and unmarriageable kin, with whom sexual intercourse is considered incestuous. Pakistani drama has made a great impact by unveiling powerful psychological mechanisms beneath patriarchal forces beyond our awareness, driving politics seemingly inexplicable (Gilligan, 2018). Being a mootable issue, a single definition cannot fix the whole phenomenon, so according to Mathews (2019), if a person cannot provide true consent and the given acts are not sexual (experience of heightened wrongfulness), then sexual abuse can be considered to have happened. Inevitably, drama has played a vital role in spreading social awareness among the young generation and couples of any age group by telling ‘untold reality’.

3. RESEARCH METHODOLOGY

Past studies on the infliction of “abusive/sexual misconduct and social settings” (Rassenhofer, et al. 2015), “frequency of offending” (Easton, et al. 2014), “factors of offending” (Seto, et al. 2015; Mathews, 2019 and “theories of offending” (Ward, 2006) have been analyzed to see the causes of EMAs. Moreover, a group of clinical problems: difficulty in (identifying/controlling) emotional states; social

isolation/loneliness/dissatisfaction; offence-supportive cognitions, and deviant-sexual fantasies (Mathews, 2019) have been investigated in the hedonic and eudemonic meaning of each video shot of selected dramas.

Through Goffman’s framing theory, the impact of social taboos of TV Dramas on the learning perspectives of the Pakistani young generation has been analyzed, as TV viewing can show us a shared way of viewing the world (Gerbner, 1986; Morgan, 1997; Littlejohn, 2009). According to framing the conception of TV pervasiveness in our culture, pursuing certain views across the whole society, harmonizing a common culture (Littlejohn, 2017) can be observed. Media Frames (Richardson, 2004) of EMAs in table 1, 2, 3 & 4 are based on sexual abuse, societal and domestic limitations, rich culture, and ignorance of family structures that the audience can utilize in self-defense: issues of ‘shame’; ‘taboos’; ‘sexual narrations’ through the lens of cultural indicators and intersectionality figure (1, 2, 3). Disclosure of cultural, religious, familial, and institutional factors could be inhibited by societal taboos of sex and stigma, attaching victims (Collin-Vezina et al. 2015).

In this study, an in-depth examination of media frames surrounding the taboos associated with extramarital affairs has been conducted. The research employed a comprehensive approach, integrating cultural indicators to capture the broader cultural context. To analyze these media frames, thematic analysis (Braun & Clarke, 2006) and critical discourse analysis (Fairclough, 1989) within the framework of framing theory have been utilized. While the primary focus is centered on framing and discourse analysis, the intersectionality (Crenshaw, 1989) of social identities is also acknowledged.

Moreover, a coding sheet 0.35 Cohen Kappa (Lilford et al., 2007) through Siegfried Kracauer's (1952) qualitative content analysis (conceptual/relational) was gathered through inter-rater reliability among five coders in a three-step strategy: doing a literature survey; finding the life cycle of the selected approach and discovering strategy formulation, dominant towards media (Mishra, 2020). By understanding the framing matrixes of ‘fear/trust’, ‘control/responsibility’, ‘passive/agentive’, ‘hypothetical/experience’, ‘threats/evidence’, ‘individual/collective’, ‘technology/youth in ‘harm/opportunity-driven drama characterization (Vickery, 2017) as factors/reasons can dig out abusive, unspeakable practices (Mathew, 2019).

4. RESULTS AND DISCUSSIONS

TV Dramas

Show Information:

Title of the TV Drama: *Jalan*

Channel: ARY Digital

Air Date: 17 June 2020

Table 1: *Jalan*

Character Attributes	Social Relationships	Setting	Cultural Representations	Intersectional Storytelling Choices & Cultural Indicators in Narrative Elements
Gender of Characters:	Family Structure:	Urban Setting:	Representation of Ethnicities:	Plot Themes:
Male: One man, one maternal	Nuclear & Extended both	-Urban & Suburban -Social Class	-Cultural Norms -Apology	-Sibling Dynamics -First/Second Love/Romance

cousin		Differences	-Respect	-First/Second
Female: Two sisters	Interpersonal Relationships:	-Urban vs. Rural Dynamics	-Etiquette	Marriage Issues - Family Dynamics & Relationships
-Gender Roles & Expectations	Positive (marital relations, Intimacy, Emotional Communication & Understanding, Family Bonds)	-Cruelty of Urban Life	-Marital Relations	-Dramatic Devices
	Negative (Extramarital affairs, moral dilemmas, Intimation)	-Figurative Expressions under societal pressures of social settings	-Intrigue & Emotional Expression	-Narrative Progression
	-Toxic Rivalry	Family Disputes between both classes	-Social Boycott	Social Issues
	-Lack of Sisterly Bond	Socioeconomic Status:	-Intra-Family Conflicts	-Conflict
	-Obsessive Love and Jealousy	High	-Gender Preference & Societal Expectations	Resolution
	-Emotional Rollercoaster	Middle	-Questioning Gender Stereotypes	-Char. Dynamics
	-Unhealthy Relationship Dynamics	-Dependency and Power Dynamics	-Cultural & Dramatic Nuances of Divine Justice, Fate & Balance	Abortion & -Family Pressures
	Neutral:		-Objectification & Stereotypes	-Marital Discord & Divorce
	-Casual Friendships, Polite Exchanges, or Amicable Interactions		-Emphasis on External Symbols	-Individual - Autonomy & Personal Choices
	-Dismissive Attitude		-Shaming & Accusations	-Physical Altercation
	-Frustration and Disillusionment		-Moral Conundrum: EMA with Brother-in-Law	-Narrative Tension
			-Educational Qualifications vs. Moral Values	Psychological Exploration
			-Cultural Sensitivity	-Emotional Blackmail
			-Reflection of Toxic Relationships	-Intra-Familial Relationships
				-Regret and Remorse
				-Materialism & Emotional Cost
				-Character Transformation
Occupation/ Role: Professional Homemaker Student	Uncomfortable Revelations of Desires & Fears	Religion:	Positive portrayal	Char. Relationships
			<i>Makafat-e-Amal</i> (Consequences of actions)	Power Dynamics
			Negative portrayal (Dissatisfaction/disagreement with the perceived role of God in orchestrating relationships)	Emotional Arc
			Curse & Negative Wishing	Cultural Context
			-Daughters' Fate & Empowerment	Foreshadowing
			-Evil Eye Issue	Tension
				Social discontent
				Violence/ Aggression
				Social Judgement
				Parental Concern

-Islamic Beliefs on a daughter's heritage rights

-Existential/

Spiritual Interpretation of Reunion after Death

-Punishment in Life

-Day of Judgement as an Apocalyptic Sign

Personal Introspection

-Emotional Consequences of Choices

-Char. Psychology: Impact of External Influences

-Narrative of Male Dominance

-Disposable Relationship (Cigarette Ash) Symbolism



Figure 1: *Jalan*

Show Information:

Title of the TV Drama: *Khasara*

Channel: ARY Digital

Air Date: 10 April 2018

Table 2: *Khasara*

Character Attributes	Social Relationships	Setting	Cultural Representations	Narrative Elements (Plot Themes)
Gender of Characters: -Males and Females -Two couples of husband and wife, while four are initially Friends, then more than that -Personal Secretary	Family Structure: four Nuclear Family Structures Children's Perspectives Interpersonal Relationships: Friendship, Trust, and Marriage Struggles Azhar's Discontent Sim's Lies Revealed Positive: (Emotional Struggles, Friendship Dynamics, Humor in the banter between characters, Potential Departure, Conflict Resolution Strategies, Social Support, and Help) - Parental Concerns & Impact on Children -Equality in Marital Rights	Urban/Rural Setting: Urban, Rural & Suburban Dynamics of Karachi & Ranipur city Railway Station Migration and Displacement City Life vs. Small Town Life: Education and Schooling Socioeconomic Status: -High & Low Social Classes -Property Ownership Dispute -Social Class & Lifestyle -Employment & Social Status -Raniput Railway Colony, Occupational Struss	Representation of Ethnicities: -Gender Roles & Stereotypes -Social Expectations -Power Dynamic -Cultural Expectations -Traditional vs. Modern Values -Acknowledgment of Gratitude -Reflection of Fate -Themes of Change & Luck -Social Commentary Family Values Societal Expectations Emotional Well-Being Public Perception and Reputation, Marital relationship as a social stability indicator, Cultural Value of Marriage Institution, Community Integration (communal aspect of prayer), Cultural practice of visiting religious sites, Burial and Funeral Rites, Reflection on Personal Worth & Identity, Consequences of Unethical Actions	Love/Romance - Family Dynamics -Relationship Dynamics -Materialism vs. Contentment -Symbolism of "Hamarey Darmian" (Private Realm) -Social Image -Marital Dynamics -Parenting Styles - Migration & Displacement -Career and Financial Concerns -Psychological Impact -Forgiveness & Moving Forward -Secrecy & Burden in Marital Relationships -Proposal & Relationship Building - Impact of Infidelity on Self-Image -Blackmail as a Plot Device -Failed Expectations in Relationships -Forgiveness & Healing -Financial Pressure & Extortion -Emotional Dynamics

			Differences
Occupation/ Role: Professional:	Negative: Themes of Control & Independence	-Power Imbalance	Religion: Positive portrayal
Moonis: Railway Employee	Mohtasim's Involvement: (Intricacies of Love, Insecurity, and Jealousy	-Work & Career -Financial Struggles & Workload	Differences Between Moonis & Mohtasim like Good and Evil, Religious Adherence of Marriage, Religious Devotion being characters engaged in Prayer, Spiritual Coping Mechanisms
Mohtasim: Rich Businessman	Communication Breakdown; Betrayal, challenges, Conflict Escalation, Separation & Emotional Turmoil. Manipulation & Emotional Control)	-Aspirations & Dreams -Shift to Karachi	Nikkah as a Contributor Factor to Social Order and Cohesion. Righteous Wife & Righteous Husband Concept
Linta: Owner of the Business	Neutral: -Marital Conflicts		Namaz as a Reflection of Religious Devotion
Arzoo: Personal Secretary	-Character Traits, -Flirtation & Infidelity		Graveyard Scene as mourning and communal nature of grieving & remembrance.
Areeba: Sila's Friend (Working Woman))	-Emotional Complexity		
Homemaker: Sila	Character Evaluation Decision-Making and Autonomy, Reflection on Love and Relationships, Desire for Love & Companionship		
Mooching Husband: Azhar	Legal & Ethical Implications		
			-Critical Reflection on Marital Challenges Inquiry & Suspense Narrative Perspective Foreshadowing and Secrecy Potential Consequences Separation & Its Consequences: Ventilator Metaphor of Love Communal Nature of Grieving - Separation and Love -Infertility & Emotional Struggles -Vulnerability & Wretchedness -Emotional Struggles in Polygamous Relationships -Life & Death Uncertainties -Polygamous Relationship Challenges -Impact on Personal & Emotional Well-Being - Personal Accountability -Interplay of Sleep Symbolism



Figure 2: Khasara

Show Information:

Title of the TV Drama: *Mere Pass Tum Ho*

Channel: ARY Digital

Air Date: 17 August 2019

Table 3: *Mere Pass Tum Ho*

Character Attributes	Social Relationships	Setting	Cultural Representations	Narrative Elements
Gender of Characters:	Family Structure: Nuclear	Urban; -Upscale and	Representation of Ethnicities:	Plot Themes: Frist/Second/Previous

Male	-Couple without Kids	Affluent setting	- Extramarital Affairs and Taboos	Love & First/Second Marriage Stances
Female	-Dual income family with a child	- Independent and Self-Reliant Phase of Urban Life	- Ethical Dilemmas	-Family Dynamics, Social Issues:
Occupation/ Role: Professional:	-DINKs (Double income, no kids) in Long- Distance Marriage	-Straightforward and Traditional Experience	- Individual vs. Society	- Social Judgment, Perception & Shaming
-Professional Engagements and Workplace Dynamics Homemaker	-Dysfunctional Infertile Family	Including Boarding School, Shahwar Chemicals & Karachi Stock Exchange Urban settings	- Social Conformity and Pressure	- Fear of Losing Spouse
Student	-Single-Father Family	Socioeconomic Status: High Middle	-Moral Dilemmas and Cultural Values	- Economic Struggles and Social Stability
	-Single-Father Family	High Middle	- Legal and Ethical Questions	-Consequences of Choices
	-Sibling-Only Family	Socioeconomic Status: High Middle	-Financial Offers	- Communication and Misunderstandings
	-Single-Father Family	High Middle	-Cultural Norms of Fidelity & Loyalty	-Control and Authority
	Interpersonal Relationships: Positive: -Parental Influence	-Material Possessions	- Social Class and Values	- Objectification of Women
	-Emotional States and Reflections	-Identity and Self-Worth	- Business and Morality	-Trust Issues & Personal History
	-Commitment	-Power Dynamics	-Social Stigma of Divorce & Remarriage	-Critique of Love Marriage
	Negative:	- Perceptions of Social Class	- Social Outcast	-Commentary on Men & Women's Mentality
	-Emotional Manipulations & Turmoil	-Economic Struggles and Aspirations	- EMAs Taboo Reinforcement	-Secrecy & Hidden Motives
	-Infidelity	-Economic Influence	- Stance on Marital Infidelity	- Monologues on Love & Insult
	-Insecurity & Jealousy	-Conflict at the Workplace & Labor Rights	-Apology & Reaction	-Possessiveness & Traditional Gender roles
	-Internal Conflicts/ Unarticulated Desires	-Social Indicators of Status & Wealth	-Cultural Norms of Love & Marriage	-Gender Dynamics and Patriarchy
	-Irony	-Financial Leverage and Transactional Relationships	-Introspection as Reflective Tone	-Legal Threats & Bold Confrontations
	-Temporary Honesty		-Cultural & Emotional Undercurrents	-Marital Infidelity
	-Relationship Strain		-Reflection of Marital Chaos	-Parental Alienation
	-Temptation (Aarzo as Symbolism)		Religion:	-Marriage Betrayal
	Neutral:		Positive portrayal	Intense Resolve
			-Commitment through an Islamic Lens	-Inner Conflict Dialogue
			-Divorce (طلاق)	-Foreshadowing of Consequences
				-Communication Gap
				-Symbolic Imagery
				-Expression of

-Self-Reflection	& Separation	Vulnerability
-Psychological Layers	-Judgment and Disapproval	-Acknowledgment of Emotions
-Emotional Connotations	-Claiming Responsibility	-Resistance to Change
-Metaphorical Expression		-Dependency on Love
		-Ventilating of Marital Relationship
	- Exposing Wrongdoings	-Marital Dream cum Nightmare
	-Sanctity of Marriage	-Symbolism and Metaphors
	-Conflict Between Traditional & Modern Values	-Moral Condemnation and Taunting
	-Empowerment and Independence	-Moral and Religious Critique
	-Repentance, Forgiveness, and Redemption	-Sin as Moralistic Narrative
	-Islamic Teachings related to Morality, Family Values, & Ethical Conduct	-Tobah symptomatic of entrenched Patriarchal Structures & Gender Biases
	-Mention of Prayers, Verses, & Superstitions	-Selective Application of Gendered Biases
	-Adultery as a Major Sin in Islam	-Idealized Stereotypes on Motherhood as a Virtue
	Neutral Portrayal:	
	-Bewafa (disloyal) & Kafir (disbeliever) Connotation	
	-Tobah as a means of seeking forgiveness from Allah	
	-Moral Hierarchy, associating Shirk (partners with Allah) not Forgivable Sin	
	Negative Portrayal:	
	-Religious Rigidity	
	-Women's Redemption (on adultery) unattainable	



Figure3: *Mere pass tum ho*

Table 4: *Intersectionality and Discourse Analysis*

Media Frame	Themes	Jalan	Khasara	Mere Pass Tum Ho
Opportunistic Factors	High-Stress Situations, Alcohol or Substance Use Settings, Friendship Turned Romantic, Volunteer Activities, Family or Social Events,	– “ <i>Mere hath ko dakh ke btayain kya is main dusri shadi ki lakeer ha? Agar dusri shadi ki lakeer na bi hui to main khud daal don gi</i> ”.	– “ <i>Kisi ke hath pare bandh kr, uske trapne ka tamasha dakhney ko mohabbat to nahi kehtey, himakat kehtey han</i> ”.	– “ <i>Hirey ka button 400 ki shirt pe tang do, to button thori protest krta ha, per jo dakhta ha wo to protest krta ha na</i> ”. – “ <i>Apne gale main dala hua shadi ka patta utar ke uske muh</i> ”.

	<p>Neighborhood Relationships, Travel and Conferences, Social Events and Gatherings</p>		<p><i>pe phank awo”.</i></p> <p>– “<i>Ap jesa bhopari mil jaye to larki apni zeyada keemat sun ke kush ho jati ha... bad main pata chalta ha Keemat koi bi ho, larki bik jaye to sassti ho jati ha”.</i></p> <p>– “<i>Woh smajhta ha jis se mohabbat krtey han uski keemat nahi hoti, main kehta hun uski hi to keemat hoti ha. Jitni zeyadah keemat utni zeyadah mohabbat”.</i></p> <p>– “<i>Apne matlab ke liey apni hi aulad ko cheat krney wli bi dakhney main...aurat lagti ha kya”.</i></p> <p>– “<i>Aik baat kahon hum shadi kr ke sath kyun rehna chahtey han, mohabbat kr ke sath kyun nahi reh letey, it’s a million dollar question”.</i></p> <p>– “<i>Kambakhat marta hi hoga use bekeemat kr deta ho ga, tabhi to ye hota ha keh larki kisi or se apni keemat poch leti ha”.</i></p> <p>– “<i>Andhi hoti han aisi aurtain, andhon ko paar lagane ke bahaney koi bi sath le jaye. Iske liey kisi ka shahwar ahmad hona zaruri nahi ha”.</i></p>	
<p>Situational Factors</p>	<p>Unplanned Encounters, Financial Stress, Communication Breakdown, Emotional Distance in Marriage, Life Transitions, Workplace Dynamics, Social Circles</p>	<p>– “<i>To kya uske pass jana chor don? Uske pass jana chorain ge to mere pass ayain ge na”.</i></p>	<p>– “<i>Kuch cheezain or kuch log itne aham hotey han ke unka jitna intezaar krain, attraction utni zeyadah barhti jati ha”.</i></p>	<p>– “<i>Ab tum nahi ruko gi,. Isliey tumhe ijazat de kr ye smajh leta hun ke tum sab kuch meri marzi se kr rahi ho”.</i></p> <p>– “<i>Ghar se nikaltey hi tum bazar main ja bethi ho”.</i></p>

				<p>– “Aurat pe itni meharbanian khuda krey to acha lagta ha, koi dusra mard krey to acha nahi lagta”.</p> <p>– “Aurat agar mard pe shak krey to hassi ati ha or mard agar aurat pe shak krey to rona atta ha”.</p>
Wooing	Emotional Instability, Difficulties in identifying feelings, Difficulties in controlling sensation, Apathetic state of mind	– “Ab realize hota ha ke beauty with brains hona zaroori ha”.	– “Talooh hotey huey sooraj ki kinnain jese aik shaksh ki ankhon ke sath khailti han na, isi trahn se na tumhari masoom adayain mere soye huey jazoon ke sath khail rahi han.”	<p>– “Apni awaz kabhi na sunye ga, apko pyar ho jaye ga us se”.</p> <p>– “Kya wo apke pyar ko deserve krta ha. Ya phir apko deserve krta ha?”</p> <p>– “Aap ki misses bi to bohat mehangi han. Or pyar krney wale log bohat mehange hotey han. aisi cheezon se unke sar ke sadka utar detey han”.</p>
Baulks	Minimizing, Escape, Diversion	– “Angothian utarne se kon si mangnian tootti han”	– “Khwabon ki tabeer ko agar bheyanaak roop de dia jaye to insan khwab dakhney se bi tobah kr leta ha”.	<p>– “Who kisi bi cheez ki tareef krey bina nahi rehte phir chahye wo kisi ki biwi hi kyun na ho”.</p> <p>– “Matlab khuda se keh don ke mujhe kuch nahi chahye”.</p> <p>– “Gunah kia ha tumne mane usey gunah kaha nahi ha”.</p>
Gaining a Partner’s Attention	Expressive Compliments, Surpassing Expectations, Maintaining Mystery and Intrigue, Expressive Compliments, Understanding Love Languages, Celebrating Milestones, Creating Emotional Connection, Shared Interests, Supportive Actions, Quality Time, Romantic	– “Mujhe lagta ha ke mane menu ke sath shadi krne main jaldi ki. Agar wait kr leta to shyed koi behtar life partner mil jata”.	– “Business, dolat, jayedad se wajood to kharida ja sakta ha, jo ke tumne kharid lia lekin wafa nahi kharidi ja sakti linta kyunke wafa ka daman aeitbar ha. Kabhi kia tum ne?”	<p>– “Uski bat mat kro ye btawo ke tumhari marzi kya ha, blkeh ye btawo ke tumhare dil ki marzi kya ha?”</p> <p>– “Tum jo keh rahe ho tum wo kehna nahi chahtey na, magar who to keh raha hun na jo tum suna chahti ho”.</p> <p>– “Kabhi date per</p>

	Gestures, Effective Communication			<i>gaya hi nahi. Isliye kabhi pata hi nahi chala ke is trhan ki date krney main mazah kitna ha. Dar kyun lagta ha</i> ".
Boredom	Loss of Individual Identity, Unresolved Conflicts, Parental Responsibilities, Financial Strain, Career Stress, Emotional Neglect, Unexplored Interests, Physical Monotony, Routine Predictability, Lack of Novelty, Emotional Stagnation, Unhappiness	– <i>"Ye allah bi na kahan ke jorey kahan jorh deta ha"</i> .	– <i>"Tumhari ye nind...dil ki bat dil main hi reh jati ha"</i> .	– <i>"Kushi kyun milti ha. Milne ki jaldi main jane ki jaldi kesi lagti ha"</i> . – <i>"Marey huey abba ko aik laat mar do to ghum hamesha ke lie mar jate han"</i> . – <i>"Nasamjhi main aa ke kisi ke sath gari main bath gayei ya kisi ka dil rakhney ke liey 2 mint uske sath nach lia to kya bura kr dia mane "</i> .
Peer Pressure	Comparisons and Competition, Social Circle Influence, Lack of Moral Accountability, Peer-Endorsed Justifications, Influence of Popular Culture	– <i>"Arey kyamat ki nishani ha apne sakey behnoi ke sath bhag gai"</i> .	– <i>"Or jab mian biwi ke darmian alfaz bey-maani ho jayain to rishta bi kamzor parh jata ha. Ab dakhtey hain isey! Ye be-aietebari or malal ki gard hamarey darmian kab bathti ha"</i> . – <i>"Jo log dusron ki zindagi cheen lain, unhain mout bi aram se gale nahi lagati"</i> . – <i>"Apni khwahison ki takmil main tum ne apna beta tak kho dia"</i> . – <i>"Arey tum to who fakeerni nikli sila, jise bheek main aik khota sikka tak nahi mila. Jisne apne hi kashkol main zehar pee kr khudkushi kr li"</i> .	– <i>"Apna ghar mat tootney dena. Warna tootey huey ghar ke Pathar torney wale ke sar per barastey han"</i> . – <i>"Ab aise to na kho or agar shak krta bi tha to shak sahi nikla na"</i> . – <i>"Us wazifey ka kay ho ga danish bhaee? Unhon ne pani pe phonk kr pani pee bi lia ho ga. Uska kya krain ge danish bhaee? Khuda ki ayeton ke samne dat jayain ge"</i> . – <i>"Pata ha hum achey kab bantey han jab hum bura ban ke dakh letey han"</i> .
Status Promotion	Social Clout and Influence, Cultivating an Image of Desirability, Social Comparison, Escape from Marital	– <i>"Mujhe pura yakeen ha ke tum mujhe wo sab kuch de sakte ho jo misha ke pass ha. Misha ke jesa"</i>	– <i>"Halankeh main janti hun ke apki hesiyat apki biwi ke age aik cahsier se zeyada kuch nahi ha. Lanat ha tum per"</i>	– <i>"I swear mujhe apke sath jane main koi issue nahi ha. Lekin wo ab mujh pe shak krne laga ha. Usey pata chale ga to"</i>

	Constraints, Affair as a Form of Validation, Experiencing a Sense of Power	<i>ghar, uske jesi gari, uske jese nokar chakar, usi ke jesa lifestyle</i> ".	<i>Third-class aurat.</i> " – "Tumhari kushi ki bat nahi kr rahe, bachon ke mustakbil ki bat kr rahe han or mustakbil unchai se bnta ha jaron se nahi".	<i>tamasha krey ga woh</i> ". – "Mard hamesha chahta ha ke aurat uske tukron pe palti rahe ya phir uske khuda hone ka dham bharti rahe". – "Main tera wo hal kron ga ke tujh jese tatpunjiye dekha krain ge". – "Chor nahi gai...bhagh gai ha. Jahan job krti thi wahin apne boss ke sath."
Revenge	Regret, Guilt, Dissonance Retributive Justification, Financial Retribution, Jeopardizing Spouse's Relationships, Damage to Marital Image, Exposing Secrets, Eroding Partner's Trust, Hurt and Betrayal, Infidelity as Retaliation	– "Itni bari nahi hui tum abhi ke baron ke age kharey ho kr unke faislon ko rad kr sako, guddi se zaban khainch lon ga tumhari".	– "In ankhon main to gharoor acha lgata ha, inteqam ki kefiyat, jeet ka khumar acha lagta ha".	– "Dakhney ai hun, bewafaon se jab koi be-wafai krta ha, to dakhney main kесе lagtey han wo". – "Jis larki ne apne haton se apna muh noch lia ho, usey thappar marney ki kya zarurat thi". – "Please jaldi na marna, tumhey dakh kr bohat si larkian bohat kuch seekh jayain gi". – "Main tumhary sath wohi kron ga jo tumne mohabbat ke sath kia. Aisy bichar jawon ga ke phir kabhi nahi milon ga tumse".
Excuses	Temporary Distraction, Curiosity or Exploration, Emotional Disconnect, Unfulfilled Needs, Excitement and Adventure, Midlife Crisis	– "Mohabbat or khwabon ke sahare zindagi nahi guzarti ahmar <i>Tumne kabhi dekha ha ke mohabbat or khwabon se kabhi kisi ne ghar kharida ho gari li ho. Mohabbat ki</i>	– "Mard ho na akhir islie aurat ko harta dakh kr aik ajeeb si satisfaction hoti ha tumhe".	– "Tootey huey ghar ke malbeh se kisi ki jamah punji chori krna, great to nahi hota". – "Us biwi ko apne pass kya rakhna jo haqiqat main apke pass hi nahi ha...blkeh ab wo apki nahi ha". – "Ye mard or aurat ka rishta bi ajeeb hota

		<i>ahmiyat to hoti ha magar koi keemat nahi hoti</i> ".		<i>ha shahwar sab, who nazar bhar ke dakhti rahe to khuda kr deti ha. Woh nazar phair le to khuda se judah kr deti ha</i> ".
Justifications	Offense-supportive cognition, Dissatisfaction, Physical dissatisfaction, Deviant sexual fantasies, Career advancement, Feeling Unappreciated, Rekindling Passion, Escape from Routine, Unhappiness in Marriage	– <i>"Tum marney ki bat kr rahi ho...main to tumhari mohabbat main a chukka hun"</i> .	– <i>"Tum aurat bi ho or khubsurat bi magar in bechargi ke lamhon main or kis ke pass jata"</i> .	– <i>"Shadi main hoti ha talaq, mohabbat main nahi hoti, is main mard badalne pe sirf bewafai hoti ha. Or bewafai main maffi ho jaye to mard khuda na ho jaye. Bus wo khuda honey se darta ha"</i> . – <i>"Maa agar aisi ghalati krey to usey ghalati nahi kahon gi, gunnah kahon gi"</i> . <i>"Aurat ke liey maff krna assan hota ha, kyun keh mard apni chokh se bache paidah nahi krte. Ap khuda ki gunah-gar han, kyun keh wo apko khuda ke bharoseay ghar chor ke jaya krta tha. Ya phir ap mohabbat ki gunah-gar han, kyunkeh mohabbat hi bharosa krney ki himmat deti ha"</i> .
Avoidance and Silence	Secrecy and Concealment, Fear of Confrontation, Maintaining a Façade, Guilt and Shame, Avoiding Personal Reflection Silent Treatment, Protecting Other Relationships, Escaping Consequences, Postponing Disclosure	– <i>"Apne behnoi se affair chalate huey sharam nahi ai tumhe! Mere hi nak ke niche chor supahi ka khail khail rahi ho tum"</i> .	– <i>"Tumhe maloom ha main tumhare pass kyun ata hun...apne zakham khol kr unko see leta hun"</i> .	– <i>"Khuda ki kasam main badley nahi le raha. Apne jaley huey khoon se kahani likh raha hun. Likh raha hon ke chalo bewafai uska haq tha, haq usne istemal kr lia, to ab haq na jataye mujh per</i> <i>Ab wo tobah ki shart se bi agey nikal ai ha. To pochna us se, khuda man jata ha tum kyun nahi mantey"</i> .
Refusal & Denial	Communication Refusal, Refusal to	<i>"Ho sakta ha usey ap jesa life</i>	– <i>"Tum to meri meharbanion ke laiq bi</i>	– <i>"Bewafai ko justify krny ki daleel mil gai</i>

	Accept Responsibility, Refusal to Reevaluate, Refusal to Change Behavior, Defensive Refusal, Refusal to Apologize, Continued Denial of Long-Term Consequences, Selective Amnesia, Emotional Denial, Attributing Motivations to Misunderstanding, Future-Focused Denial	<i>partner chahye hi nahin. Main is bat ko nahi manta. Meenu mujse bohat mohabbat krti ha...ok apse nahi is rishte se. Rishta khatam to mohabbat khatam”.</i>	<i>nahi ho, mujhe to sirf tumhari family ka khyal ha. Tumhare chotey chotey bache kyun kr rahe ho unke sath yeh or tumhari itni pyari bivi</i>	<i>to janwar bi hassa krain ge hum per. Mohabbat ko kisi ke footprint pe likh kr musium main rakh dain ge, or dakhney walon ko btaya krain ge ke log pehley is trahn ki bewakoofi kia krtey they”.</i>
Apology	Acknowledgment of Wrongdoing, Requesting Forgiveness, Validation of Feelings, Empathy and Understanding, Initial Apology	<i>– “Bohat pachta raha hon. Heerey ko chor kr pathar kharid laya hun”.</i>	<i>– “Mujhe maff kr dena sila main shyed tumhe apni zati anna ke liey istemal krta raha”.</i>	<i>– “Koi to ho jo aurat ko bi maff kr deta ho... shirk to khuda bi maff nahi krta”.</i>
Attempts at Forbearance	Patience and Endurance, Tolerance of Uncertainty, Withholding Judgment, Glimpses of Forgiveness, Open to Dialogue, Delaying Confrontation		<i>– “Jo insan sab kuch har chuka ho usey koi cheez faida nahi deti”.</i>	<i>– “Aik bar ho kr hi chala jaye...is veraney main pheli Hui bewafai ki badbuh nikal jaye gi”.</i> <i>– “Mujhe pta ha woh nahi aye ga. Bewafa ko wo kaffir samjhta ha. Main dar gaya tha ke kahain tum mujhe maff na kr do”.</i> <i>– “Kash main ye keh sakon ke dagha krney wale mard ke pass divorce dene ka haq nahi hona chahye”.</i>
Repair	Creating Rituals of Connection, Encouraging Emotional Intelligence, Nurturing Emotional Safety, Renegotiating Relationship Dynamics, Rediscovering Shared Interests	<i>“Tumhe meri baton main pabandi nazar atti ha, tang-nazri nazar ati ha mwri mohabbat or fitrat nazar nahi ati?”</i>	<i>– “Mohabbat jab ventilator per hoti ha na, to ventiltor hatane ki zid nahi krte, sanson ke wapis ane ka intezar krtey han”.</i>	<i>– “Jo pasey ap deserve krte han wo apki salary hoti ha or jo pasey ap deserve nahi krtey wo apki keemat hoti ha”.</i> <i>– “Tum itni taqatwar nahi ho. Murawat main aik aurat ki hurmat ko bhool jati ho”.</i>
Societal Norms and Double Standards	Gender Biases, Stigmatization and Shaming, Cultural and Religious Norms, Professional and Public	<i>– “Ap jese logon ko dakh kr afsos hota ha, jin ka degrian bi kuch nahi bighar</i>	<i>– “Aurat agar shadi se pehley apki khabar rakhe, to ap use mohabbat kehtey han! Lekin agar wohi aurat</i>	<i>– “Aurat pe itni meharbanian khuda krey to acha lagta ha, koi dusra mard krey to</i>

<p>Repercussions, Legal Implications, Family and Relationship Expectations, Media Portrayal, Support Networks, Reconciliation Expectations, Impact on Children</p>	<p><i>saktin. Ap se ache to who anparh shohar hote han jinhain apni beivi se na sahin kam se kam apne bachon se bohat pyar hota ha”.</i></p>	<p><i>shadi ke bad, ap per nazar rakhey to...khabtti kehlati ha</i></p> <p><i>Jo log achanak shaheen ban jayain unhain mujh aam jese chand kabootar yad nahi atey. Shaheenon ko kabootron se bat krne ke liey bulandi se niche ana parhta ha”.</i></p>	<p><i>acha nahi lagta”.</i></p> <p>– <i>“Aisi aurat ko mard barbad nahi krta, uske andar apna ghar tor dene ki himat use barbad krta ha. Uski ankhone se barey uske krtey han. Aisi aurtain ye nahi dakhtin ke unhain kya mila ha, woh yeh dakhti han ke dosron ko kya mil gaya ha”.</i></p> <p>– <i>“Aik bus rishton ke na bunney se, ya rishton ke tootney se nahi hota ha break-up. Dilon ke na milne se jo break-up hota ha, actually wo hota ha break-up. Log sath chaltey rehtey han or sath hotey nahi. But i believe koi do kadam chal ke sath chor dey to use thank you bol dena chahye, kambakht lambi musafat se bacha leta ha”.</i></p>
<p>Personal Reflection and Redemption 18</p>	<p>Acknowledgment of Wrongdoing, Remorse, introspective analysis, Learning from Mistakes, Commitment to Change, reconciliation, Restitution and Reparation, Self/Spiritual-Redemption, Embracing Accountability, Rebuilding Trust, Counseling and Therapy</p>	<p>– <i>“Mere pass to naz or nakhrey uthane ke liey bivi bi thi magar cigarette ki rakh kitrhan jhatak ke phank dia mane usey apni zindagi se”.</i></p>	<p>– <i>“Khwaish hoti ha to manzar nahi milta, manzar badalta ha to khwaish nahi rehti. Insan ki kismat ke is almiye ko kya kehte han sila...khasara”.</i></p> <p>– <i>“Mujhse pocha ke bewafai ki saza milti ha mateen ahmad? Mane kaha han milti ha. Kehney lagi kitni saza mili? Mane kaha itni to wafa krney walon ko jazzah nahi milti ho gi. Wo boli: jawo mateen ahmad main ne tumhe maff kia”.</i></p> <p>– <i>“Mere or uske bich koi ghagrah nahi tha, hamain jor ke bnaya hua aik rishta tha jisey tor ke jane main gunah hota ha”.</i></p> <p><i>“Ghalati ho jaye too boltry han, sorry. Gunah ho jaye sorry bolney se maffi nahi</i></p>

milti".

– *"Bewafi phulbehri
ki trhan hoti ha, theek
bi ho jaye to uske
nishan reh jatey han"*.

– *"Mujhe aj pta chala
ke chu lena bi aik
gifted right hota ha.
Lekin ye apko us wakt
milti ha jab ap usko
deserve krtey ho"*.

The detailed analysis of TV dramas in the context of unspeakable themes, particularly extramarital affairs, offers valuable insights into the multifaceted nature of these narratives and their impact on social interpretations and common understandings. Firstly, the portrayal of gender dynamics in TV dramas reflects both traditional and modern roles within Pakistani society. Male characters often embody professional roles, representing the breadwinners and decision-makers, while female characters are frequently depicted as homemakers or students, reflecting prevailing gender norms that are compromised at different stages of the story sequence of each selected TV serial. These gendered portrayals contribute to the reinforcement of societal expectations and stereotypes surrounding roles and responsibilities within the family and workplace. The representation of family structures in TV dramas encompasses a diverse range of scenarios, from nuclear families to dysfunctional or single-parent households. Each family dynamic presents unique challenges and tensions, offering viewers a glimpse into the complexities of familial relationships and societal pressures.

The socioeconomic status of characters in TV dramas also plays a significant role in shaping narratives and interactions (Hall, 1975; Hartley, 2002). High-income characters are often portrayed as affluent and powerful, while middle-class characters may grapple with economic struggles and aspirations. These socioeconomic disparities (Mackenbach et al., 2019) reflect broader societal inequalities and power dynamics, highlighting the intersectionality of class, identity, and social status (Gillespie, 2002).

Moreover, televised stories probe into cultural representations and narratives that explore taboo subjects such as extramarital affairs, infidelity, and ethical dilemmas (Arifat, Sial & Zafar, 2020). These narratives provoke critical reflections on societal norms, moral values, and religious foundations, stimulating discussions around issues of fidelity, loyalty, and personal responsibility (O'Byrne, Campbell & Swiatkowski, 2022). The plot themes and narrative elements employed in small screen storytelling discourse further contribute (Butler, 2018) to the exploration of cultural prohibitions and their implications (Fiske, 2010). Intense resolve, inner conflicts, and symbolic imagery are used to convey the emotional depth and complexity of characters' experiences, offering viewers a subtle understanding of human relationships, especially spousal relations and moral dilemmas testing their commitments.

5. CONCLUSION

Undoubtedly, the advent of television and TV drama marked a transformative period in entertainment history, shaped by the pioneering efforts of inventors like John Logie Baird, Philo Farnsworth, and Vladimir Zworykin (Abramson, 1995; Lee & Lee, 1995; Franklin, 1988). Early experimental broadcasts laid the groundwork for scripted TV dramas, with landmark productions such as *"The Queen's Messenger"* in the US (Brewster, 2022) and *"The Man with the Flower in His Mouth"* in the UK setting (Pirandello & Bentley, 1957) the stage for the evolution of this genre. In Pakistan, the introduction of TV dramas in 1964 with *"Parchaiyan"* heralded a new era of storytelling (Kothari, 1997), captivating audiences with locally produced narratives (Thompson & Mittell, 2020; Yoon, Kim & Kankanhalli, 2021).

A fast forward to the present day, dramas like "*Mere Pass Tum Ho*", "*Jalan*", and "*Khasara*" continue to play a pivotal role in Pakistani normative structure (Gephart & Suntrup, 2016), addressing taboo subjects and sparking crucial schmoozing (Brooks & Marsh, 2009; Ridge-Newman, 2017). These dramas not only entertain but also educate, offering insights into complex social issues and cultural dynamics. As television remains a dominant medium of entertainment in Pakistan, the influence of TV dramas in shaping societal attitudes and norms cannot be overstated. The study provides insights into the divulging concords between media representations and societal attitudes, contributing to a comprehensive understanding of the dynamics shaping cultural norms in Pakistan's evolving socio-cultural landscape.

Despite the proliferation of digital platforms and alternative forms of entertainment (Cunningham & Craig, 2016; Kumar, 2023; Singh, 2022), television dramas continue to command a significant audience and cultural influence, on account of their accessibility and relatability (Geddes, 2023). As a popular form of entertainment, they come with several disadvantages that warrant critical examination in traditionalized Pakistan (Khan, 2023; Naeem et al., 2023; Ahmar, 2023). However, TV shows continue to play a significant role in giving birth to escapism (Gabbadini, et al., 2021), empathy and emotional bondage with characters (Wilson & Cantor, 1985), cultural creativity (Tse & Shum, 2023), advocacy and social change drive (Montgomery, 1991) and cultural diversity (Żerebecki, et al., 2021).

By conducting research in this area, insights can be gained into the nuances of TV dramas' contribution to the reinforcement of social taboos and exploration of potential strategies for mitigating their negative effects. Additionally, understanding the audience's reception and engagement with TV dramas can inform media producers and policymakers about the need for more responsible and ethical content creation in culturally enriching societies. Thus, this research aims to shed light on the complex interplay between TV dramas, taboo reinforcement, and societal perceptions, ultimately contributing to informed discussions and interventions aimed at promoting healthier media consumption habits and societal norms. The episodic nature of television dramas allows for longer and more immersive storytelling, allowing creators to explore deeper into complex themes and character development (Auslander, 2022). This extended format enables dramas to tackle tabooed issues and raise awareness in a more nuanced and impactful way compared to other entertainment media (Gass & Seiter, 2022).

Moreover, this study has primarily centered on examining the social taboos associated with extramarital affairs among married couples. However, to broaden the scope and depth of research in this area, future endeavors could adopt a more comprehensive approach by exploring additional dimensions of social taboos. This might include investigating taboo topics beyond extramarital affairs and examining their portrayal in various forms of Pakistani media. Employing a cross-sectional survey methodology alongside advanced conceptual and relational content analysis could be advantageous to gather diverse perspectives and insights from a larger sample size, thereby enhancing the depth and breadth of understanding.

In addition to methodological enhancements, future studies could also explore the implications of media portrayals of social taboos on individual attitudes, behaviors, and societal norms. By delving into the impact of media content on audience perceptions and behaviors, researchers can provide valuable insights into the role of media in shaping cultural narratives of monitorial audiences and influencing social change.

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