

MS Research Thesis

**INFLUENCE OF MEDIA ON PARENTING
STYLES: AN ANALYSIS OF DRAMA
SERIAL ‘PINJRA’**



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THESIS APPROVAL CERTIFICATE

It is certified that we have read this thesis submitted by Mehrukh Zahid. It is our judgment that this is a sufficient standard to warrant acceptance by International Islamic University, Islamabad for MS in Media and Communication Studies.

Viva Voice Committee

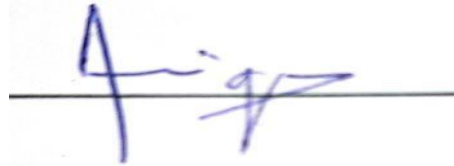
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Declaration

The thesis has been submitted as partial fulfillment of MS in Media and Communication Studies to the Department of Media and Communication studies. I solemnly declare that this is my original work and no material has been plagiarized and my material quoted from a secondary source has been provided with proper citations and references.



Mehrukh Zahid

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Date: 26/08/2025

Acknowledgement

All praise and gratitude are due to Allah Almighty for bestowing upon me the strength to successfully complete my work. I want to extend my heartfelt thanks to all my teachers who have played a very important role in shaping my educational path.

Dedication

My heartfelt devotion is dedicated to my parents, who were always been there for me.

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ABSTRACT

This study investigates how parenting beliefs, practices, and community discussions among parents are impacted by the Pakistani drama serial *Pinjra*. Data was gathered from 250 parents of teenagers who watched the drama using a quantitative survey design. The study aimed to determine how *Pinjra* promoted awareness of parenting issues, influenced parenting behaviors, fostered para-social interaction with characters and initiated discussion within families and communities. The results show that *Pinjra* acted as a catalyst for discussion about parenting difficulties, promoted behavioral reflection, and greatly increased parental awareness. In terms of awareness and behavioral change, respondents who were female and between the ages of 30 and 49 shown especially strong responses. Positive changes in parenting attitudes were found to be significantly correlated with para-social contact, as per statistical analysis conducted with SPSS. According to the study's findings, *Pinjra* successfully carried out its role as an Entertainment-Education (EE) instrument, illustrating how media may influence social norms and encourage thoughtful parenting techniques. Full compliance to ethical guidelines was maintained, including participant confidentiality and informed consent. For content producers, educators, and legislators hoping to use media as a means for constructive societal change in parenting, these findings provide insightful information.

CHAPTER 1: INTRODUCTION

1.1 Background of the Study

1.1.1 Entertainment Education Strategy

The Mexican Institute of Communication Studies' founder and television writer-producer Miguel Sabido introduced what he called an entertainment-education strategy in 1974. This technique basically depends upon soaps to enhance and encourage change in society and developments, such soaps are commonly called as pro development dramas it is only because they are produced especially for the development. The actual thought of considering media for developing social change in society for betterment is termed as Entertainment Education or Edutainment (Mcphail, 2009). As per Singhal, the procedure of gracefully mapping and implementing the communication for media which is for the purpose of entertainment and advocating improvement through learning, for this resolution it is important to target the raised number of audience for awareness of issues related to education, social culture, behavior changing and positive attitude, known as "entertainment-education". A communication theory is not what entertainment-education is. Instead, it's a communication tactic meant to alter social and behavioral norms. The goal of the entertainment-education strategy is to use popular media's appeal and impact to show people how to make positive changes in their life so they can continue to live better, more secure, happy and peacefully in lives (Singhal, 1999)

An arrangement of strategy and approach, Edutainment weaves learning to the storyboarding of entertainment to convey and transfer an opted change in the selected audience. Entertainment is described as a performance or an experience which captivates the keen interest or concentration of a person, thus giving pleasure, entertainment, or a certain kind of gratification by Singhal and Rogers (2016). Education can be described as a structured or unstructured programme of training and instruction that can improve a person's mental, moral, or physical abilities in order to help them accomplish a certain goal. A foundation for the suitability of employing this genre to spread pro-social ideas is provided by a number of entertainment-related criteria, including popularity, pervasiveness, enjoyment, and feasibility. "The deliberate insertion of instructional content into entertaining messages is known as entertainment education." (Singhal and Rogers, 2002, pg 117).

A melodramatic serial that is transmitted in order to explore or encourage some aspects

of development is what is known as an entertainment education drama opera (Nairman, 1993). The entertainment-education strategy of Miguel Sabido forms the basis of these soap operas, which are distinctive in that they are created based on communicating and behavioral theories while maintaining their commercial appeal. The approach permits to cultivate specific behaviors, norms and standards which the audience can implement for social progression and to their own lives. Programming that combines pleasure with education aims to support directed social change, which is the process of changing a social system's structure and operation (Singhal & Rogers, 1994). This shift might take place on an individual, social, or systemic level.

A radio serial is an example of an entertainment-education intervention. Its main goal is to initiate group, intrapersonal, and interpersonal talks in order to support the proceedings of planned change in society that revolves around the individual, social levels and its community. This strategy of entertainment education is been applied all around the globe to encourage the concerns of education specifically in the developing an under developing nations of continents like Asia, African region and Latin America. Examples of this include soap operas on radio and television, popular songs, comic strips, and other entertainment genres. The unnecessary dichotomy that practically all mass media programming has—that is, the specification of entertainment or for the purpose of education through mass communication, is broken by the entertainment-education technique in development communication (Singhal and Rogers, 1999).

1.1.2. Promotion of Personal and Social Values

Entertainment-education programming's overarching goal is to support deliberate social change, which can occur on an individual, group, or societal level. The two methods by which the approach of entertainment education can support societal change:

- 1) Entertainment Education through media is a powerful tool to use for shaping audience through awareness, and attitudes through socially accepted objectives and behaviors. Where each audience as audiences is the target to found the expected impact (Rogers et al., 1999).
- 2) Media using the edutainment approach is a power ool to create impact on audience' surroundings mainly external in order to enable the progress and betterment for social change of groups and systems of fundamentals. In this case, the societal political domain is where the main consequences are found in the external surroundings of the person. The entertainment-education medium can act as an agenda-setter, social mobilizer, or

advocate moving public and policy actions in the direction of socially desirable outcomes (Wallacck, 1990).

1.1.3. Practices and Media Reflection in *Pinjra*

Parenting practices are frequently portrayed in Pakistani dramas in a way that mirrors cultural influences and conventions. *Pinjra*, a drama serial, is a good example of how different parenting styles can affect kids' development over time. In order to solve social difficulties associated to methods of parenting and ensure the wellbeing of the younger generation, it is imperative to comprehend the impact of such portrayals. The aim of this research paper is just to analyze the portrayal of parenting styles in the Pakistani Drama Serial *Pinjra* which reflects and influence societal norms and expectations. It also looks at how the drama industry shapes attitudes towards parenting practices and the possible effects these have on children's wellbeing. Finally, it analyses how social issues are represented in *Pinjra* and its relationship to the parenting philosophies shown, as well as to comprehend the dramatization of parenting and how it affects actual parenting techniques.

In the context of Pakistan, this study is important because it clarifies how the drama business influences how society views parenting. The study highlights the significance of comprehending how parenting practices are influenced by media and how this affects children via the prism of *Pinjra*. The results offer insightful information to parents, teachers, and legislators who are trying to make their way through the confusing world of entertainment education.

Television drama industry in Pakistan has played an important part in entertainment education by a depiction of multiple social problems of the society, such as the traditional parenting style that is deeply ingrained in Pakistani households. The study aims to explore and contrast the various parenting styles with a particular emphasis on the television serial *Pinjra*. The drama serial *Pinjra*, written by Asma Nabeel aired on ARY Digital serves a powerfull examples of how parenting is portrayed in Pakistan dramas. The drama tells the tale of a dominating, authoritarian family whose father and mother mistreat their children emotionally, physically, and mentally as a result of their authoritarian parenting style. This series emphasizes the critical part that parents play together in their children's socialization process and the importance that the family as a whole play in influencing a person's behavior, particularly when it comes to actions that are directed against their parents. Understanding your child is crucial, as it is a fact that surroundings including family are a very important element in any child's

development process through socialization, communication, discipline, and pleasant behavior.

Two competing households are at the center of the narrative. One is a progressive, liberal home for kids that some may seem to be overly indulgent and lenient, but in actuality, it's the total opposite. The kids at the other home feel like they are living in a cage because there are so many rigid rules and guidelines that there is little space for flexibility or their input. *Pinjra* centers on the affairs of two families, highlighting the differences in their approaches to parenting and the effects these have on their kids. Umair Rana's character Jawaid runs a strict household, controlling his children closely. His spouse Khadija (Hadiqa Kiani), an educated woman, unhappily puts up with her husband's authoritarian ways. The narrative examines the effects of such constrictive surroundings on children who grow up in them. The interaction in a family of the three kids is fascinating. Asher Wajahat's character, Azaan, is the most responsible and respectful of the family, while Abeer, his sister, loves to play amusing. Abaan, the youngest child, is subject to strict rules set by his father that prevent him from communicating himself through music or art.

The family of Wajiha, a single mother of two wonderful kids (Fardan and Dua), is on the other side. She has been able to separate herself from past self-destructive relationships in her personal life because of her work as an air hostess. Wajiha has been one of the few mothers that truly understands their children and gives them the opportunity to live without boundaries or inhibitions. She also has exceptional traits like being understanding and nice at the same time, which really sets her personality apart from others.

1.2 Problem Statement

Parenting plays a crucial role in shaping the emotional, social, and intellectual development of children. The quality of the home environment and the relationship between parents and children are fundamental to a child's success and well-being. A supportive, nurturing, and healthy home environment fosters confidence, creativity, and a sense of security, laying the groundwork for a child to thrive in school, work, and interpersonal relationships. However, as the world continues to evolve, so do parenting styles. The ways in which parents approach raising their children must adapt to the shifting expectations and lifestyles of modern society. While previous generations of parents often focused on discipline and obedience, today's children are growing up in an era where technology, education, and societal norms are markedly different, requiring parents to embrace new approaches that cater to these changes.

With the advent of the internet and rapidly advancing technology, children are exposed to a broader range of influences, which can be both enriching and challenging. The traditional education system has also undergone transformation, reflecting a shift towards a more interactive and technology-integrated approach. In this context, parenting styles need to be flexible and responsive to these new dynamics, balancing guidance with independence and fostering open communication.

Entertainment and media have a unique role in society, serving not only as sources of enjoyment but also as powerful tools for education and societal change. Dramas, in particular, can reflect and shape social norms, offering audiences insights into diverse parenting styles and their outcomes. By portraying different approaches to parenting, dramas can provoke thought, inspire positive changes, and even challenge outdated norms.

This paper seeks to analyze the impact of the drama serial *Pinjra*, which centers on two contrasting parenting styles, on its audience. Through this examination, the research aims to determine whether such portrayals have a positive or negative influence on audience, specifically in terms of their perceptions of parenting, social behaviors, and the broader values that underpin our society. This analysis will help to understand how entertainment can be a catalyst for meaningful societal change and guide parents toward practices that best support the next generation.

1.3 Significance of the Study

Considering, the impact of media representation of parenting styles on the actual parenting practices which is vital for many reasons like the role of media in shaping social norms and values it contributes to the broader discourse other, it provides understanding of how individuals interpret and adopt fictional depiction of parenting methods, possibly having an impact on their own parenting styles. The significance of study lies in to the contribution of the development of media literacy programs and interference pointed at promoting helpful and progressive parenting method.

1.4 Objectives of the Study

The aim of the paper is to:

1. Explore the extent of exposure to drama serial *Pinjra* on awareness and attitudes of the audience.

2. Analyze the degree of Para-Social Interaction between the characters and the audience of the drama serial *Pinjra*
3. Investigate the extent to which the drama serial *Pinjra* is successful in generating dialogue about Parenting Practices

1.5 Research Questions

These research questions will measure the predictions paper aims to test.

- RQ.1a To what extent did the exposure to drama serial *Pinjra* raise awareness about adoption of healthy Parenting Practices in audience who watched it?
- RQ.1b To what extent did the exposure to drama serial *Pinjra* influence audience' attitudes about adoption of healthy Parenting Practices in audience who watched it?
- RQ.2a What is the nature of para-social interactions between the audience and the characters from drama serial *Pinjra*?
- RQ.2b What role does demographic factors (age and gender of the audience) have impact of the drama serial *Pinjra*?
- RQ.3 To what extent was the drama serial *Pinjra* successful in generating dialogue about Parenting Practices?

1.6 Delimitations of the Study

This study does not analyze the broader impact of various media forms on cultural and traditional parenting variations. It only focuses on the influence of parenting styles from one drama in the defined social context.

CHAPTER 2: LITERATURE REVIEW

This Chapter will focus on the literature of my research topic Influence of “*Pinjra* on Parenting Styles: An Analysis”. Given the wealth of literature available on this subject, the chapter is organized into several key sections to provide a comprehensive overview. These sections include an exploration of the Television Drama Industry in Pakistan, a discussion on Para-Social Interaction, and an examination of various Parenting Styles and Typologies.

First section establishes Edutainment as a strong communication tool that leverages media content to impact social norms, with prominence on its construction, purpose and significance to social development.

The second section, "Television Drama Industry in Pakistan," will contextualize the role and evolution of television dramas within Pakistani society, highlighting their cultural significance and the impact they have on audiences. This background is essential to understanding the reach and influence of a show like "*Pinjra*."

In the third section, "Para-Social Interaction," the focus will shift to the concept of para-social relationships—how audience form emotional and psychological connections with television characters. This phenomenon is particularly relevant when analyzing how the portrayal of parenting in "*Pinjra*" may shape audience' perceptions and attitudes toward different parenting styles.

Lastly, the section on "Parenting Styles/Typologies" will provide a detailed review of the various parenting styles recognized in psychological literature, such as authoritative, authoritarian, permissive, and neglectful. This will establish a framework for analyzing how "*Pinjra*" portrays these styles and their potential influence on the audience's parenting practices. Through these sections, this chapter aims to lay a solid theoretical foundation for the subsequent analysis, ensuring a nuanced understanding of the interplay between media influence and parenting in the context of Pakistani television dramas:

2.1 Review of Related Literature

2.1.1 Edutainment

Communication Studies' founder and television writer-producer Miguel Sabido introduced what he called an entertainment-education strategy in 1974. This technique basically

depends upon soaps to enhance and encourage change in society and developments, such soaps are commonly called as pro development dramas it is only because they are produced especially for the development. The actual thought of considering media for developing social change in society for betterment is termed as Entertainment Education or Edutainment (Mcphail, 2009). As per Singhal, the procedure of gracefully mapping and implementing the communication for media which is for the purpose of entertainment and advocating improvement through learning, for this resolution it is important to target the raised number of audience for awareness of issues related to education, social culture, behavior changing and positive attitude, known as "entertainment-education". A communication theory is not what entertainment-education is. Instead, it's a communication tactic meant to alter social and behavioral norms. The goal of the entertainment-education strategy is to use popular media's appeal and impact to show people how to make positive changes in their life so they can continue to live better, more secure, happy and peacefully in lives (Singhal, 1999)

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which is the process of changing a social system's structure and operation (Singhal & Rogers, 1994). This shift might take place on an individual, social, or systemic level.

A radio serial is an example of an entertainment-education intervention. Its main goal is to initiate group, intrapersonal, and interpersonal talks in order to support the proceedings of planned change in society that revolves around the individual, social levels and its community. This strategy of entertainment education is been applied all around the globe to encourage the concerns of education specifically in the developing an under developing nations of continents like Asia, African region and Latin America. Examples of this include soap operas on radio and television, popular songs, comic strips, and other entertainment genres. The unnecessary dichotomy that practically all mass media programming has—that is, the specification of entertainment or for the purpose of education through mass communication, is broken by the entertainment-education technique in development communication (Singhal and Rogers, 1999).

2.2.2 Television Drama Industry in Pakistan

Pakistan's television drama sector has been a major broadcaster since the 1960s and has been largely responsible for the representation of Pakistani families and sociocultural taboos and issues in the country's media (Abbas et al., 2020; Hussein & Dutoya, 2018). From the "era of change" under the second President Ayub Khan and US negotiation, to the continuously biased and anti-democratic Islamic government under the 6th president M. Zia-ul-Haq, and up to the current social media age Pakistani television drama series have always needed to be closely regulated by the socio-political climate of the country in order to maintain societal order (Jones et al., 2012, p. 73).

Pakistani societies have a very vast culture. Pakistani society is inherently collectivistic and has a hierarchical organizational structure. The three generations that make up a family system are mainly comprised of parents, life partners, kids and mostly grandmother and grandfather and siblings. Traditional parents in Pakistan society raise their kids on the basis of their cultural values and social norms rather than their personal adoptions. As a result, children are convinced to be more respectful and obedient towards their elders and are considered disrespectful of having their own ideology.

Drama is a vital component of national culture that unites society and is used in education and entertainment. Television drama in Pakistan contributes positively to the maintenance of

cultural traditions. Pakistani television dramas possess the ability to transform the development of a constructive mindset. Drama, on the other hand, is a type of media representation that appeals to a wide range of audience. Consider the drama series Alpha Bravo Charlie, Sepahi Maqbool Hussein as an example. TV drama series Warris, Ahat, Bezuban, and Bint-E-Adam are useful in eradicating social problems. Regarding passion and feelings drama Liari Express, teaching moral lessons, Ak Muhabat Sou Afsany, nationalism, Jinnah Se Quid, amusement, Dillagi, etc. To put it simple, television drama in Pakistan offers a wide variety of programming to cater to all demographics. Drama on Pakistani television has been very important since its inception until the early 1990s. PTV drama has adopted new standards and principles since the mid-1990s with the introduction of satellite and cable television. Since cable and satellite television first came into being, there have been recognized private channels. While Pakistani television drama has a long history, they are addressing circumstances and competing with globalized international drama in addition to the implications of fashion, lifestyle, and other effects. In 1964, television in Pakistan was founded. "Nazrana" was the first play to air on Pakistani television in 1967.

A significant media that has raised audience awareness from the start is Pakistani television drama. Television drama in Pakistan is very active in providing its audience with a breakdown of their difficulties, helping to eradicate these concerns from society, and bringing significant topics to the attention of decision-makers so they can act to better the situation. Television drama serials, which have the power to shape and influence our thoughts, deeds, and perspectives of cultural and para-social interaction, are among the most well-known formats for examining these refrains. Media using the edutainment approach is a power tool to create impact on audience' surroundings mainly external in order to enable the progress and betterment for para-social change of groups and systems of fundamentals. In this case, the societal political domain is where the main consequences are found in the external surroundings of the person. The entertainment-education medium can act as an agenda-setter, social mobilizer, or advocate moving public and policy actions in the direction of socially desirable outcomes (Wallacck, 1990).

Parenting practices are frequently portrayed in Pakistani dramas in a way that mirrors cultural influences and conventions. *Pinjra*, a drama serial, is a good example of how different parenting styles can affect kids' development over time. In order to solve social difficulties associated to methods of parenting and ensure the wellbeing of the younger generation, it is

imperative to comprehend the impact of such portrayals. The aim of this research paper is just to analyze the portrayal of parenting styles in the Pakistani Drama Serial *Pinjra* which reflects and influence societal norms and expectations. It also looks at how the drama industry shapes attitudes towards parenting practices and the possible effects these have on children's wellbeing. Finally, it analyses how social issues are represented in *Pinjra* and its relationship to the parenting philosophies shown, as well as to comprehend the dramatization of parenting and how it affects actual parenting techniques.

2.2.3 Parenting Styles/Typologies

The credits of introducing parenting styles for the very first time was of Diana Baumrind, parenting styles includes; an authoritarian, authoritative, and permissive. According to Darling (1999), four different types of parenting philosophies are indulgent, detached, authoritative and authoritarian. All the categories are based on the parental demands their behaviors and attention and the high low ratio they obtained.

Baumrind (1966) defined demandingness as the belief that parents should be able to integrate their child into the community and family through mature expectations, disciplinary actions, supervision, and being willing to deal with a misbehaving child. Similarly, Simons & Wallace (2004) putted up the idea that clear monitoring techniques by parents, nonstop confrontation, disciplining techniques can all be used as indicators of how demanding their parenting is. Thus, it would be reasonable to say that parents who watch, confront, and discipline their children more frequently are demanding, while parents who monitor, discipline, and confront their children less frequently are seen to be less demanding. According to Baumrind (1966), responsiveness is the degree to which parents that are aware of, obedient to, and supportive of their children's wants and requests are able to help them develop self-assertion and individuality. Maccoby and Martin (1983) believed in that authoritative parenting method and permissive method gives higher level of attentiveness and responsiveness, whereas Simons & Wallace (2004) suggested that neglectful parenting approach reflects a very low level of attentiveness and responsiveness.

Promoting the concept of authoritative parenting techniques was credited to Baumrind. Baumrind (1966) suggests that there is a focused way and clear direction in a logical manner for the kids having authoritative parents. The healthy relationship in these parenting styles is based on the communication which is effective and between parents that is basically welcoming in this

approach due to higher level of demand (Piko & Balazs, 2012). According to Hoskins (2014), parents that are authoritative are more responsive and demanding, showing greater support for disciplined behavior. According to Nijhof and Engels (2007), it is a positive manner that authoritative parenting approach has a greater impact on the social growth and psychological development of adolescents. It is actually factual since a commanding parenting style fosters good self-image development and a higher degree of self-respect, self-resistance and the room to apply healthy coping techniques in the children.

Neglecting parents, in accordance with Baumrind (1966), make an effort to behave in a manner which is affirming, accommodating, and non-punitive towards the children instincts, attitudes, and wishes. As per the definition of Baumrind, this attributes such parenting approach to a strong level of attentiveness, the parent who is flexible is more liable to make and define the regulations concerning to the family while appealing the child to consider the family as an asset (Johnson & Kelley, 2011). Parents that exhibit an extremely low degree of contribution and rigidity towards their child are considered to be neglectful (Kremers, Brug, de Vries, & Engels, 2003). As to Hoskins' (2014) findings, parents who are permissive tend to be highly responsive and have low levels of demanding behavior, while parents who are neglectful are neither demanding nor responsive. According to this viewpoint, parents who are permissive truly let their teenagers engage in active participation without distressing about what child do. Though, it is commonly accepted that parenting methods are the reason of criminal performance in the majority of young people. Consequently, it would not be wrong to say that the strong relation between parents behavior and an individual's tendency for aggressive or antisocial conduct. Stated differently, there is a higher chance of aggression in the absence of parental participation and connection, especially among male juveniles (Brook et al, 2014).

2.2 Theoretical Framework

To broadly understand the influence of drama serial *Pinjra* on parenting methods in the circumference of our society the theoretical framework of this study fits in several key perspectives. This research utilizes a number of important theoretical vantage points to develop a theoretical framework that attempts to fully comprehend how a drama serial *Pinjra* affects parenting practices in our cultural setting. These conceptual models offer distinctive perspectives on the mechanisms of media impact, social cognition, and the chronic consequences of media consumption on cultural standards.

2.2.1 Social Learning Theory

The Social Learning Theory developed by Albert Bandura suggests that people pick up knowledge about their surroundings by seeing how others behave (Bandura, 1977). This theory is consistent with how the drama *Pinjra* affected audience' opinions about parenting practices. Survey will be used to gauge audience' opinions about parenting techniques both before and after they watch *Pinjra*, estimating the likelihood that the drama will have an impact and that audience will follow some of the drama's parenting techniques. Strategy for spreading and changing behavior in circumstances where mistakes could have expensive or deadly repercussions is the supply of social models. To be sure, most people would not make it through the socialization process if social learning was just based on rewarding and punishing outcomes. By mimicking the behavior of socially competent models, people are typically spared from incredibly tedious, even in situations where nonsocial stimuli can be counted on to elicit a little of the desired behavior and errors do not result in dangerous outcomes. Indeed, it would be challenging to envision a socialization process wherein a culture's language, mores, occupational and vocational patterns, familial customs, and educational, social, and political norms were selectively reinforced in each new member through response guidance from models who modeled the acquired cultural repertoires in how they act (Bandura, 1965a).

People can short-circuit the establishment of response patterns through differential reinforcement and significantly speed up the process of social learning to the extent that they are able to successfully mimic the behavior of suitable societal models that the degree to which audience voluntarily participate in identificatory behavior can be significantly impacted by the presentation of positive or negative outcomes to the model. According to Kanfer and Marston's 1963 study, a comparative analysis of the relative effectiveness of indirect and direct reinforcement reveals that the behavioral changes exhibited by audience are typically comparable in size to those attained by reinforced performers.

2.2.2 George Gerbner's Cultivation Theory

George Gerbner's cultivation theory comes into play and fits in with our concept of what constitutes an operational research question. We will use survey to investigate quantitatively how community-wide parenting behaviors that are cultivated as a result of exposure to *Pinjra*. The immediate and direct effects of media material are the emphasis of the Media Effects Theory, which aligns variables Through the use of Likert-scale, audience' perspectives on their own

parental techniques in relation to those portrayed in the drama will be explored. This will provide quantitative data.

The theoretical foundation is enhanced by Diana Baumrind's Parental Styles, which discusses community's perceptions on parenting styles. The representation of different parenting philosophies in relation to Baumrind's categories of permissive, authoritarian, and authoritative parenting (Baumrind, 1966), will be examined through survey questions. Through the integration of these theoretical viewpoints and the operational definitions along with selected instruments, the study seeks to offer a thorough analysis of the multifaceted impact of the drama *Pinjra* on ways of parenting in our culture. A comprehensive and detailed investigation of the study issues is ensured by the theoretical framework, which combines quantitative indicators.

CHAPTER 3: METHODOLOGY

The research methodology covers the methodology for collecting and analyzing information, and the experimental part of the research. The methodology section should identify what data is intended to be collected, how it is to be gathered and how it is to be analyzed. The method(s) used for the study should be explained and justified.

3.1 Research Design

In this research paper quantitative survey research design will be applied, with respect to quantitative approach as well to get a comprehensive acceptance of the fact.

3.2 Population

The targeted population for this paper includes the parents of the children and teenagers who have watched the drama serial *Pinjra* as a research population for this paper.

3.3 Sampling

A purposive sampling approach was applied to select specific participants according to the criteria of the study which is parents of children and teenagers who have watched the drama serial *Pinjra* from about 250 mothers or fathers.

3.4 Operationalization of Variables Audience Awareness and Attitude

One of the main objectives of Entertainment-Education dramas is to promote a strong sense of para-social interaction, allowing audience to relate to the characters and situations in ways that could influence their personal and social development. In this study, we aim to examine how the drama *Pinjra*, which explores diverse parenting styles, impacts audience' awareness and attitudes toward parenting. To achieve this, we will employ a survey questionnaire to collect quantitative data on audience reactions.

Participants will be asked to rate their level of agreement with various statements regarding parenting practices on a Likert scale, ranging from "strongly disagree" to "strongly agree." This approach will help gauge how much the drama has influenced their views on parenting and whether it has affected their attitudes or behaviors toward raising children. The collected quantitative data will be analyzed to determine shifts in audience awareness and attitude due to exposure to the drama. This analysis will provide insights into the effectiveness of *Pinjra* in changing perceptions about parenting and will help identify whether the drama has successfully encouraged audience to reconsider traditional parenting methods in favor of more adaptive, contemporary approaches.

3.4.2 Para-Social Interaction

Para-Social Interaction (PSI) is a critical concept in understanding the impact of Entertainment-Education dramas on audiences. Originally defined by Horton and Wohl, PSI refers to the perceived relationship or sense of intimacy that audience members develop with media characters; even though they are not physically present (Sood and Roger, 2000). This connection allows audience to form a personal bond with characters and become emotionally invested in their stories. In the context of the drama serial *Pinjra*, we will explore how this phenomenon of para-social interaction influences audience' perceptions of parenting. By engaging with the characters and the content, audience might begin to see the characters as relatable figures, leading them to reflect on their own parenting styles. This connection can affect their attitudes toward the parenting techniques depicted in the drama.

To investigate this, we will conduct a survey that examines the extent to which audience identify with the parenting methods presented in *Pinjra*. Participants will be encouraged to think about their own parenting practices and discuss whether they feel a sense of connection with the characters and their parenting choices. This approach will help us understand how para-social interactions can shape audience' beliefs and potentially guide them toward positive changes in their own lives.

3.4.3 Dialogue about Parenting Practices

Entertainment-Education dramas are crafted with a specific purpose: to foster values and beliefs that can lead to improved health, education, social relationships, and quality of life, particularly in developing countries. Take, for example, the drama serial *Pinjra*, which aims to promote healthy and positive parenting, practices. It serves as a medium for dialogue on how parents can better understand and nurture their children.

To understand how the community responds to these themes, we plan to ask participants about their thoughts on the parenting techniques depicted in *Pinjra*. Through a survey, we'll explore whether the drama has sparked meaningful discussions within the community, encouraging parents to reflect on their own approaches to raising children. This kind of feedback will help us determine if *Pinjra* has successfully inspired a shift toward more open and positive parenting practices. By engaging the audience in this conversation, we hope to gauge the drama's potential as a catalyst for community-wide change in attitudes toward parenting.

3.5 Instrument

The instrument designed for this study on the impact of the drama serial *Pinjra* on parenting practices and societal attitudes employs a structured survey questionnaire. This instrument encompasses multiple sections that address key aspects of audience engagement with the drama, including awareness and attitude towards parenting, para-social interactions with characters, and community dialogue on parenting practices.

The survey begins with demographic questions, allowing the study to categorize respondents by age, gender, and educational background, ensuring a diverse and representative sample. Following this, the instrument transitions to questions about audience awareness and attitude towards parenting. Respondents are asked to rate their level of agreement with statements on a Likert scale, ranging from "strongly disagree" to "strongly agree." These questions aim to gauge the extent to which exposure to *Pinjra* has influenced audience' understanding of and attitudes toward modern parenting practices.

Next, the instrument delves into para-social interactions, exploring the emotional connections audience may develop with characters from *Pinjra*. Questions in this section are designed to measure the perceived relationship or sense of intimacy between the audience and the drama's characters. The survey investigates how this phenomenon may affect audience' perceptions of the parenting techniques depicted in the drama and whether it encourages them to reflect on their own parenting styles.

Finally, the survey examines community dialogue on parenting practices. This section assesses whether *Pinjra* has sparked meaningful discussions within the respondents' communities or families about parenting. The instrument asks participants whether they have engaged in conversations related to the drama and how much the drama influenced these discussions. Open-ended questions in this section allow respondents to share additional thoughts on how *Pinjra* has impacted their views on parenting and societal attitudes. Through this comprehensive instrument, the study aims to collect quantitative data, enabling a thorough analysis of the drama's impact on parenting practices and the broader community. The results will provide insights into the role of Entertainment-Education in promoting positive social change and the potential for media to encourage adaptive and contemporary parenting approaches.

3.6 Data Collection

Participants for data collection was approached through different platforms and well versed consent was acquired before the questionnaire to be directed with a subsection of participants to get in depth quantitative data.

3.7 Data Analysis

Statistical approach (SPSS) was to get deep understanding of theme for quantitative data.

3.8 Ethical Consideration

This analysis obeyed the ethical guidelines, making sure the confidentiality of participants with informed consent, and responsible supervision of sensitive information.

CHAPTER 4: FINDINGS AND ANALYSIS

Within the theoretical frameworks of Social Learning Theory, The Cultivation Theory and Baumrind's Parenting Styles, the current study was carried out to assess the impact of the drama *Pinjra* on parenthood awareness, parasocial interaction, and community dialogue on the practice of parenting in Pakistan. The Statistical Software for the Social Sciences (SPSS) was used to examine the data gathered from a structured survey questionnaire. Purposive sampling was used to choose a sample of 250 individuals from different areas for the study. These respondents, who ranged in age from 20 up to 50, included both dads and mothers. The participants' marital relationship and number of children varied, and they had children in the age ranges of children (1–12 years), teenagers (13–19 years), or both.

An aggregate of 300 parents were given the questionnaire using both in-person and online means (Google Forms). An acceptance rate of almost 83% was obtained from the 250 responses that were taken as valid and complete. SPSS was used to examine the gathered data. Demographic information and a summary of parenting styles, exposure to media, and perceptions were compiled using descriptive statistics. To test study questions and look at associations between variables, inferential statistics such as the t-test, ANOVA, and correlational analysis were used.

The main conclusions of the study are presented in this chapter, which starts with misleading statistics and moves on to inferential analysis to assess how the drama serial *Pinjra* affects parenting styles and media consumption..

4.1 Demographic / Descriptive Statistics

Using SPSS, the respondents' demographic variables such as their marital status, age, gender, total no. of children, as well as the age group of children were examined, and results were documented (see Table 1).

As per the data, of the 250 responders, 180 were female (representing 72% of the sample as a whole) and 70 were male (28%). As a result, it is clear from gender-based statistics that, in comparison to male parents, female parents provided the most responses. In descriptive statistics, the majority of respondents (53.2%) were between the ages of 30 and 39, while 24.4% of participants were between the ages of 20 and 29. Additionally, 19.2% of respondents were between the ages of 40 and 49, whereas just 3.2% of parents said that they were older than 50. Therefore, it is recognized from the demographic statistics that parents in

the 30- to 39-year-old age range provided the highest response rate.

Table 1:

Respondents' Demographics Statistics

Gender	Frequency	Percentage
Male	70	28%
Female	180	72%
Age	Frequency	Percentage
20-29	61	24.4%
30-39	133	53.2%
40-49	48	19.2%
Above 50	8	3.2%
Marital Status	Frequency	Percentage
Married	238	95.2%
Widowed	8	3.2%
Divorced/Separated	4	1.6%
No. of Children	Frequency	Percentage
1	55	22%
2	100	40.0%
3	64	25.6%
4	16	6.4%
5	9	3.6%
6	6	2.4%
Age Group (Child)	Frequency	Percentage
Children (1-12 yrs)	124	49.6%
Teenage (13-19 yrs)	40	16.0%
Both	86	34.4%

N=250

According to the respondents' marital status, 238 (95.2%) of the 250 parents said they were married, while 3.2% (n=8) said they were widowed. Furthermore, just a small percentage, 1.6% (n=4), were separated or divorced. Therefore, it is clear from these figures that married parents made up the majority of participating parents.

There were significant differences in the total number of children present per

respondent. Table 1 shows that the highest reported group of parents had two children, with 40% (n=100) having two children. Following this were 22% (n=5) with one child and 25.6% (n=64) with three children. 6.4% (n=16) of the other groups had four children, 3.6% (n=9) had five, and just 2.4% (n=6) had six. As a result, it is evident that the majority of the sample's parents had two or three kids.

In reference to the age range of children, 49.6% (n=124) of the participants stated that their children were between the ages of 1 and 12. In contrast, 16% (n=40) had children who were teenagers, ages 13 to 19. It's interesting to note that 34.4% (n=86) of parents said they had kids in both age categories, indicating that a substantial portion of the participants had experience with parenting at different developmental stages.

4.2 Research Questions

4.2.1 RQ1a: To what extent did exposure to the drama serial *Pinjra* raise awareness about the adoption of healthy parenting practices?

The initial research question investigates how much awareness of adopting good parenting practices was increased by watching the drama serial *Pinjra*.

Table 2:

Drama Serial Pinjra Raised Parenting Awareness

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Awareness	0	2	7	64	177
	(0%)	(0.8%)	(2.8%)	(25.6%)	(70.8%)

A 5-point Likert scale was used to score several statements in order to measure this awareness. The following were among the statements: "I shouldn't yell when I dislike my child's behavior," "I should be responsive to my child's feelings and needs," and "I should provide support and compassion when my child is upset."The percentage and frequency distributions of respondents' agreement levels were calculated using descriptive statistics. Table 2 presents the findings. The results show that respondents strongly agreed with drama serial *Pinjra*'s portrayal of adopting good parenting techniques. The majority (70.8%) of them strongly agreed with the items that reflected good parenting techniques, and another 25.6% agreed. Just a small percentage of respondents disagree or are neutral.

These findings imply that the story of drama was successful in bringing attention to the value of empathy, dialogue, and non-physical punishment in parenting.

4.2.2 RQ1b: To what extent did exposure to the drama serial *Pinjra* influence audience' parenting behavior?

The purpose of this research question was to determine how much audience' parenting behavior was impacted by the exposure to the drama *Pinjra*.

Table 3:

Drama Serial Pinjra Influenced Parenting Behavior

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Behavior	0 (0%)	3 (1.2%)	36 (14.4%)	172 (68.8%)	39 (15.6%)

"I respect my children's opinion and encourage them to express it," "I often explode in anger towards my children," and "I use criticism to make my children improve how they behave" were among the comments used to measure this variable. To comprehend the distribution of responses across agreement levels, descriptive statistics were calculated. Table 3 shows frequency and percentage distributions. The results show that a significant majority of respondents (68.8%) agreed and 15.6% strongly agreed that their parenting style matched the practice shown in *Pinjra*. Just 1.2% of respondents disagreed, while a smaller percentage (14.4%) stayed indifferent. These findings suggest that the drama series significantly influenced the promotion of thoughtful and expressive parenting practices.

After seeing the series, audience seemed more likely to engage with children in ways that promoted mutual respect, emotional support, and constructive communication.

4.2.2 RQ2a: What is the nature of parasocial relationships between audience and the characters in the drama serial *Pinjra*?

The results indicate that audience and *Pinjra* characters developed a strong parasocial bond. The statements demonstrating emotional intimacy and identification with the main characters were endorsed by a significant number of respondents (50.0%) and (26.8%). Low levels of connection were reported by only 0.4% and 1.6%. Findings imply that audience found the characters to be genuine and realistic, especially when considering the difficulties of parenthood.

Table 4:

Parasocial Relationship between Audience & Characters of Drama Serial Pinjra

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Parasocial	1 (0.4%)	4 (1.6%)	33 (13.2%)	67 (26.8%)	145 (58%)

The information highlights how emotionally impactful storytelling and development on *Pinjra* can promote empathy, introspection, and modeled behavior.

4.2.3 RQ 2b: To what extent was the drama serial *Pinjra* successful in generating discussion or dialogue about parenting practices among audience?

Table 5:

Drama Serial Pinjra Raised Discussion about Parenting

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Discussion	0 (0%)	3 (1.2%)	9 (3.6%)	103 (41.2%)	135 (54 %)

The purpose of the study was to determine how well the play Serial *Pinjra* sparked conversations among its audience members regarding parenting styles. "I often discuss parenting challenges with other parents," "Me and my spouse often discuss how to best raise our children," and "I frequently discuss about parenting challenges with my siblings" are just a few examples of the interpersonal communication about parenting that was used to explore this variable.

To determine how involved audience were in parenting-related conversations, descriptive statistics were computed. Table 5 presents the distribution of frequency and percentage. The findings show that after viewing *Pinjra*, the vast majority of respondents had thoughtful conversations on parenting. In particular, (41.2%) percent agreed and (50.0%) percent strongly agreed that they often talk about the difficulties with their parents, siblings, spouse, and other people, whereas (1.2%) disagreed. These results imply that *Pinjra* acted as a catalyst for parenting discussions at the community level in addition to raising awareness and influencing behavior. The drama seems to foster a more encouraging and open-minded parenting environment by providing a common area for participation.

4.2.4 RQ 3a: What role does demographic factors, particularly gender, play in shaping the impact of the drama serial *Pinjra* on audience?

The purpose of this study question was to find out if demographic characteristics

specifically, gender have a big impact on how audience react to the drama series *Pinjra*.

Table 6:

T-Test of Gender Based Differences in Awareness, Discussion, and Behavior among Audience of Drama Serial Pinjra

	N	Mean	SD	t	df	Sig.
Awareness						
Males	70	32.98	5.74	-3.442	248	<.001
Females	180	35.40	4.65			
Discussion						
Males	70	19.63	3.21	-3.396	248	<.001
Females	180	21.03	2.82			
Behavior						
Males	70	24.36	4.22	-1.335	248	.183
Females	180	25.10	3.84			

These findings imply that although gender is an important factor in influencing awareness and conversation, it has little bearing on how people behave in reaction to the drama. The study examined gender-based variations in three areas—parenting practice awareness, conversation, and behavior—under this research question. In order to ascertain whether male and female audience viewed and responded to the drama significantly in terms of how it affected their parenting, these variables were examined.

In order to investigate these factors, independent samples t-tests were used to see whether the reported awareness, conversation, and behavior scores of male and female audience differed statistically significantly (see Table 6).

The findings show that among audience of the drama series *Pinjra*, there are statistically significant gender differences in the variables of awareness and debate, but not conduct. Compared to male audience (M = 32.98, SD = 5.74), female audience reported significantly more awareness (M = 35.40, SD = 4.65), $t(248) = -3.442$, $p < .001$, suggesting greater cognitive impact. Likewise, women were more likely to discuss the drama (M = 21.03, SD = 4.22) and to have similar degrees of influence (M = 25.10, SD = 3.84) ($t(248) = -1.335$, $p = .183$).

4.2.5 RQ 3b: What role does demographic factors age, play in shaping the impact of the drama serial *Pinjra* on audience?

To analyze the association between different age group subjects and variables (awareness, discussion & behavior), a one-way ANOVA was conducted.

According to the above table (Table 7), at the $p < .05$ level, age group has a statistically significant impact on awareness of parenting techniques affected by the drama serial *Pinjra* [$F(3, 246) = 4.671, p = .003$]. Discussion [$F(3, 246) = 0.540, p = .655$] and behavioral change [$F(3, 246) = 1.358, p = .256$] did not, however, differ significantly between age groups.

This finding is consistent with the study's initial goal, which was to determine how much *Pinjra* influences parenting awareness. Parents between the ages of 30 and 39 had the highest mean awareness score ($M = 35.47, SD = 4.65$), closely followed by parents between the ages of 40 and 49 ($M = 35.33, SD = 4.47$). The age groups of 20–29 ($M = 32.02, SD = 6.00$) and people over 50 ($M = 31.63, SD = 4.60$) had the lowest awareness. These results suggest that parents between the ages of 30 and 49 are more responsive to parenting messages in *Pinjra* and are probably more involved in raising young and adolescent children.

The descriptive means indicate minor behavioral patterns, despite the fact that there was not a significant variance in the amount of conversation or behavioral change between age groups. Parents over the age of fifty, for example, exhibited comparatively higher behavioral correlations ($M = 26.25, SD = 3.28$), which may suggest a stronger current alignment with the authoritative parenting styles depicted in drama.

Table 7:

ANOVA for Aged Based Variations in Key Outcome Measures among Audience of Drama Serial Pinjra

Age Group	Descriptive			One Way ANOVA		
	N	Mean	SD	df	F	Sig.
Awareness						
20-29	61	33.02	6.00	3/246	4.671	.003
30-39	133	35.47	4.65			
40-49	48	35.33	4.47			
Above 50	8	31.63	4.60			
Discussion						
20-29	61	20.23	3.66	3/246	.540	.655
30-39	133	20.75	2.67			
40-49	48	20.77	2.86			
Above 50	8	21.13	3.68			
Behavior						
20-29	61	24.43	4.91	3/246	1.358	.256
30-39	133	24.72	3.43			
40-49	48	25.71	3.99			
Above 50	8	26.25	3.28			

CHAPTER 5: DISCUSSION AND CONCLUSION

This study aimed to investigate how the Pakistani drama *Pinjra* affects parenting practices through the perspective of entertainment-education (EE) with an emphasis on awareness, behavioral change, para-social interaction, and community discussion. Purposive sampling and quantitative techniques were used to get information from parents of children and teens who watched the drama. The results are examined within this chapter in the context of the previously discussed theoretical structure and literature review.

The findings showed that a significant number of parents believed that viewing *Pinjra* improved their understanding of parenting-related topics. This is consistent with the cultivation theory, which holds that exposure to certain content causes attitudes to develop and change. Audience saw resonance in the drama's depiction of issues like academic pressure, authoritarian parenting, and a lack of emotional support. This result confirms other studies on the effectiveness of entertainment-education forms in raising social consciousness (Singhal & Rogers, 1999).

The findings showed that audience showed a moderate to high degree of behavioral reflection, especially among female responders and those between the ages of 30 and 49. These groups frequently participate in active parenting and decision-making. Some parents stated that after watching the drama, they changed their communication methods and implemented harsh penalties. Audience pick up habits via watching media role models, claims Bandura's Social Learning Theory. Characters in *Pinjra*, such as Khadija (the mother), were likable individuals whose transition made audience consider their own parenting approaches.

The In the study strong para-social involvement was discovered, especially with the character Abeer and both of her parents. Respondents said they could relate to the characters' hardships on an emotional level. These findings support the Cultivation Theory, which holds that audience' perceptions of reality can be cultivated by prolonged exposure to media content. Drama's engaging quality increased empathy and a feeling of personal connection, which strengthened the story's argument.

After watching *Pinjra*, respondents said they had more conversations on parenting methods with their spouses, friends, and even children. A change toward interactive learning, which is essential to Entertainment Education (EE) content, is reflected in this conversation. As a result, the drama served as a platform for community-level discussions about topics that were previously taboo in many homes, such as parenthood, peer pressure, neglectful behavior,

and mental health. This result is consistent with studies that show entertainment education initiatives have the power to inspire group dialogue and change in addition to influencing individuals.

According to statistical findings, age and gender significantly influenced parenting awareness and behavioral reaction, although marital status and the number of children had less of an effect. This implies that some demographic groups are more open to educational media content, especially women and parents in their mid-years. These kinds of insights are essential for future targeted action design.

5.1 Conclusion

This study examined the impact of the Pakistani drama series *Pinjra* on parenting practices, concentrating on how the drama influenced audience' parenting-related discussions, parental awareness, behavior, and parasocial interactions. In order to determine if *Pinjra* made a significant contribution to changing parenting attitudes and practices, the study used a quantitative research approach to survey 250 parents of children and teenagers.

According to the results, *Pinjra* was successful in bringing important parenting topics to the public's attention, particularly those pertaining to communication, emotional response, and the negative consequences of authoritarian behavior. After witnessing the drama, a significant number of participants said they had thought about their parenting approaches and had changed their conduct for the better. This is consistent with the Social Learning Theory, which describes how people imitate actions they see in media when they relate to and believe in characters.

The findings also demonstrated that audience formed parasocial bonds with the characters, especially those who portrayed parents. This emotional bond strengthened learning and allowed for a deeper interaction with the story. Additionally, the drama promoted conversations at the family and peer levels, emphasizing its capacity to spark group discussion and awareness. This is a fundamental principle backed by Cultivation Theory, which holds that prolonged media exposure molds audience' norms and perspectives.

While behavioral changes were noticeable across both genders and age groups, demographic research revealed that middle-aged parents and female audience were more strongly influenced in terms of awareness and conversation. This implies that when tackling generally relevant topics like parenthood, accessible, skillfully written narrative can cut across demographic divisions.

According to the study's overall findings, *Pinjra* is a prime example of how entertainment media can inform and influence people. The show encouraged audience to reconsider and modify their own parenting styles by realistically and emotionally capturing parental difficulties. The results reaffirm the value of media-based interventions in fostering social learning and raising more knowledgeable, compassionate parents in today's world.

5.2 Recommendations

Several important recommendations can be made in light of the study's findings to improve the influence of media on parenting styles. It is advised that media companies and content producers keep making Entertainment-Education (EE) dramas that target important topics including social equality, education, parenting, and mental health. During the script development, psychologists, social specialists, and educators must be involved to ensure that these stories are powerful and emotionally resonant.

In order to reach a larger and more varied audience, particularly young people and more technologically inclined demographic groups, these plays should also be made available on digital platforms.

Television dramas like *Pinjra* should be seen by parents and educators as useful teaching resources rather than just as entertainment. Together with children, watching and talking about such material can promote open communication and understanding between both genders, bridging the age divide in parenting standards. In order to promote reflective parenting and reinforce excellent behaviors, places of learning, and parenting communities can also provide workshops or guided conversations based on these plays.

NGOs and policymakers are also urged to acknowledge the role that the media plays in changing behavior. They can work together with content producers to create parenting education initiatives that fit in perfectly with entertainment genres. In order to improve family communication and support networks, NGOs and community-based groups could think about holding parent education workshops and awareness campaigns that draw from the themes and lessons presented in popular dramas.

5.3 Limitations

The study has limitations even if it provides insightful information. The sample size of 250 parents from a particular cultural and geographic setting may have limited the impact of the findings to larger groups. Furthermore, because *Pinjra* was the only drama serial that was the subject of the study, the results might not accurately represent the impact of other dramas

other types of Entertainment Education. Another drawback of using self-reported data is that individuals might have given answers they thought were socially acceptable, which could have impacted the findings.

5.4 Suggestions for Future Research

Future research can build on the present study by conducting comparison analysis with multiple Entertainment Education drama's to determine how successful they are at changing parental practices and attitudes. It is also advised to use longitudinal research designs to see whether the observed shifts in behavior and awareness are maintained over time. A comparison can be done with other dramas like “Parwarish” about parental practices and its impact. Additionally, given the increasing power of digital and social media, it would be worthwhile to investigate how sites like YouTube, Instagram, and TikTok influence parenting attitudes, particularly among younger parents who watch media in a different way than traditional TV audience.

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APPENDIX 1: SURVEY QUESTIONNAIRE

This questionnaire is part of an academic research study on “*Influence of Media on Parenting Styles: An Analysis of Drama Serial ‘Pinjra’*”. It is assured that the data generated would be kept confidential.

Tick mark (✓) the appropriate box.

1. Gender:	<input type="checkbox"/> Male	<input type="checkbox"/> Female	2. Age: _____ years			
2. Marital Status:	<input type="checkbox"/> Married	<input type="checkbox"/> Widowed	<input type="checkbox"/> Divorced	<input type="checkbox"/> Separated		
3. Age:						
4. Do you have children?	<input type="checkbox"/> No		<input type="checkbox"/> Yes			
5. No. of Children: _____						
6. What age group do your children belong to?	<input type="checkbox"/> Children (1-12 yrs)		<input type="checkbox"/> Teenagers (13-19 yrs) <input type="checkbox"/> Both			
7. Do you frequently watch Pakistani TV dramas?	<input type="checkbox"/> No		<input type="checkbox"/> Yes			
8. Have you seen the drama serial <i>Pinjra</i> ?	<input type="checkbox"/> No		<input type="checkbox"/> Yes			
If you have answered ‘yes’ to the above question, kindly proceed with the survey. Tick the response that most closely matches your feelings.						
	Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
	RQ 1a: Awareness					
1.	I use criticism to make my children improve their behavior.					
2.	I use criticism to make my children improve their behavior.					
3.	I encourage my children to talk about their feelings and problems.					
4.	I punish my children by withholding emotional expressions (e.g., kisses and cuddles).					
5.	I openly criticize my children when their behavior does not meet my expectations.					
6.	I sometimes explode in anger towards my children.					
7.	I often discuss parenting challenges with other parents.					
	RQ 1b: Behavior					
8.	I should be responsive to my child’s feelings and needs.					
9.	I should provide comfort and understanding when my child is upset.					
10.	I should encourage my child/children to speak freely even if they disagree with me.					
11.	I should not use threats as a form of punishment with little or no justification.					

12.	I should complement my child.					
13.	I should only punish my child by taking privileges away from him/her (e.g., TV, games, visiting friends)					
14.	I should not yell when I disapprove of my child's behavior.					
15.	I should not hit my child/children when I don't like what they do or say.					
	RQ 2: Para-Social Interaction					
16.	I frequently discuss parenting challenges with my siblings.					
17.	I could relate to the parenting challenges faced by the characters.					
18.	The portrayal of the parental characters in <i>Pinjra</i> influenced my parental approach.					
19.	I felt a sense of friendship with the characters from <i>Pinjra</i> .					
20.	I often thought about the characters' decisions even when I wasn't watching the show.					
21.	I perceive some of the characters in <i>Pinjra</i> as role models for parenting.					
22.	I felt like I could predict the characters' actions as if they were people I knew personally.					
23.	The parental dynamics in <i>Pinjra</i> influenced me to modify my parenting techniques.					
24.	I respect my children's opinion and encourage them to express them.					
	RQ 3: Discussion					
25.	I like to discuss parenting practices with my children					
26.	I and my spouse often discuss how to best raise our children.					
27.	I often discuss the issues being faced by the children and youth of today with my friends.					
28.	I frequently discuss parenting challenges with my siblings.					