CHAPTER-21

WOMEN’S PROGRAMMES ON DOORDARSHAN

A CONTENT ANALYSIS

"Recent efforts at analysis of Doordarshan’s programmes and their impact, made by concerned citizens wishing to galvanise the media on critical issues, provide assessments that are disconcerting in the extreme.

The findings presented at the seminar conducted by the centre for women’s development studies and the committee for the Portrayal of women in the Media, highlight two major points:

1. A very wide distance between the national policy objectives vis-à-vis women’s equality and development and Doordarshan’s present role and programming and
2. The general tenor of Doordarshan’s programmes runs counter to its stray efforts to be purposive on women’s behalf.”


This, in a nutshell happens to be women’s status on Indian television even today. The report further goes on to state:

"In a country where 36% of the agricultural workforce is female, women continue to be projected as predominantly non producers and as playing a limited role outside the home. The plural nature of Indian culture and the diverse roles that women play is neither acknowledged nor communicated. This results in a reinforcing of the stereotyped images and role specifications of women and in a undimensional projection of their reality.”

Media today decides the context on which a woman should be placed and reinforces it constantly. In a programme projecting the difficulties of a woman police officer’s job, the very first visual is of the lady police inspector combing her child’s hair and saying how much she loves to cook. In the next scene her husband describes how much the family suffers due to his wife job.

If home maker is one image of women that the media promotes, the other is that of the avid consumer. Though the media purports to project the modern, liberated women within the limited guise of the western models, it is actually endorsing women as consumers, this is derogatory to the image of women and is remotely linked with their real concerns.

A study conducted some time ago by the Delhi based Media Advocacy Group highlights instances of stereotyping and of discrimination. Interviews of men hardly ever mention their marital status or their dress sense. The focus is on his work, by contrast women achievers are subjected to irrelevant and even distasteful queries and colourful details about appearance and personal life and other feminine qualities.
The amount of coverage women get is also much less than men, who are provided with a larger number of opportunities to present their viewpoints and are shown in diverse roles. In areas such as administration, law, business, science and technology, representation of women varies from negligible to total exclusion. Even when the issue of reservation of seats for women in panchayats was discussed on television it was men who did the talking while women sat as silent spectators.

When expert opinion is sought on an issue, 90% people interviewed on media are men even when these issues concern women.

According to Betty Friedan in the article “Television and the feminine mystique” – “This whole process of feminine mystique is projected on television to such an extreme that the question is not only what the mystique and its stunted, dehumanised, sick image of women is doing to real women, and their respect for themselves or men’s love and respect for women, but what it is doing to television”.

**ROLE OF RESEARCH IN THE PRODUCTION OF WOMEN’S PROGRAMMES:**

A gender sensitive approach to development looks at the totality of social relations in the economy, the family and society in order to understand how gender operates between and within particular arenas of social life. Women’s perspective has to be investigated rather than assumed. Need assessment studies have to be conducted to find out the basic needs to which a programme or a series of programmes should be addressed. Determination of entry skills, needs assessment studies and background research have become pre requisites to mounting of a series, which had well defined objectives and could become an effective communication tool. Thus formative research is a guideline for any programme to progress in the right direction. It is very essential for every producer to understand the requirements of the audience, their problems & status.

Before starting a programme one has to determine the level of knowledge of both men and women, the difficulties they experience and the social and economic factors of a community. Hence a field study is conducted regarding the needs of audience, their problems and various factors responsible for the problems. Both qualitative and quantitative data is collected, the problems listed out and a priority list is prepared after an indepth study of women’s needs and each of their problems.

The needs assessment study is conducted to understand the basic needs of the audience. These needs are then properly placed in the programmes. Hence needs assessment study, background research and a definite entry skill are the tools which enable a programme to have definite objective and effective communication.

On the basis of the needs assessment or the background research the type and extent of knowledge or information of the audience can be ascertained. Hence by fixing a definite entry point it is possible to enter areas of specific needs of the audience.
PROGRAMME PRESENTING
Presenting is an important aspect of formative research. Presenting is aimed at determining the attention holding ability of the programme, its comprehension, effectiveness of the format, personal relevance, identification, believability and acceptability. The inferences drawn from the presenting helps to correct or modify the programme serial and make it more effective and purposeful.

BRIEF WRITING
Detailed brief writings have been found to be effective. The brief includes information on the target audience, the objective, the content and the major question which needs to be tested. When the programme is based on such brief it is much better goal directed. Because of research, there is an insistence on the script writer to stick to the definite objective. This prevents other unrelated matters from entering the script. Such scripts fulfill the objectives thoroughly as programmes based on such detailed briefs have very well defined goals.

FEEDBACK EVALUATION
To ensure the success and the effectiveness of the series and its progress in the right direction, frequent feedbacks are also taken during the programme. The purpose of this feedback is to check the aptness of the information for better effectiveness. Attention is paid to the popularity, lucidity, effectiveness, comprehension, usefulness and authenticity during the feedback. The feedback also provides information on attention holding ability, likes and dislikes, comprehension, identification, personal relevance and whether there was anything offending in the programme.

IMPACT EVALUATION
Just as formative research is conducted before and during the serial, a summative research is carried out at the end of the serial to ascertain its effectiveness, popularity preference and usefulness utilization. The entire serial in evaluated by the summative study. Through such studies impression about the serial emerges. Moreover, the information regarding the audience psychology also becomes clear.

RESULTS OF FEED BACK & SUMMATIVE EVALUATIONS
Following are the common conclusions, drawn as a result of the study conducted on women's programmes.

1. Generally women like programmes based on drama format and a continuous story line attracts more, than programmes of single episodes.

2. They also prefer programmes based on true incidents presented in the form of interviews of real personalities since they believe that such programme will have a stronger effect on people. But even if the problems are real the women want to see a positive end, even if they are 'unreal'.
While being conscious of reality is important, it is equally important that the end should be such that new directions or solutions are suggested.

It has been known that the right time for the women’s programme is after eight at night because that is the time when women finish their household chores and get to watch TV.

Women’s programmes should not only be related to women but they should bring awareness to both men & women.

Lastly they consider TV as the strongest medium to create awareness and social pressure.

A COMPARATIVE STUDY OF THE GENDER BIAS

As has already been stated content analysis has been the most effective way of studying the mass media and has been widely used to analyse contents of television programmes to find out how women were projected on television. One of the researchers in this field was Sunil K. Behera who studied the ‘Gender Role biases on Indian Television’ (Media Asia Vol 16 No. 3 1989), the other study which was more elaborate and important is considered a milestone in Indian content analysis studies. This was by Prabha Krishnan and Anita Dighe titled 'Affirmation and Denial : Construction of Feminity on Indian Television (1990)

OBJECTIVE

The Objective of these studies were to find out broadly.
1. how women and their concerns are reflected in the programmes.
2. the extent to which special programmes for women are representative of realities in the Modern World.
3. the pattern of women’s representation on television programmes (news, serials & commercials) in terms of the functions they perform and the roles they play.

SAMPLE SIZE

In his study, Sunil K. Behera analysed 20 episodes of various television fiction serials, 20 news bulletins and 100 commercials telecast over 3 weeks from 4-29 January 1988.

In the study by Prabha Krishnan and Anita Dighe the sample consisted of every alternate day of Delhi Doordarshan programmes over a one month period. (July 1986).
1. 6 p.m.-11.15 p.m. every night.
2. 1.45 p.m.-4 p.m. on Saturday in addition to 6 p.m.-11 p.m.
3. 9.30 a.m.-11.15 p.m. on Sundays

Every single programme of a total of 15 days became part of the sample.
The quantitative aspects included number of items about women or women's issues, the time allotted to them and the number of male versus females. The qualitative aspect on the other hand emphasised the format of coverage, context, the colour of the coverage etc. It basically reflects the efforts of the electronic media, its involvement and commitment to the cause of women.

THE PRESENT STUDY
The present study aims to make a comparative analysis of these previous studies as well as a present analysis conducted by the researcher.

Objective: The objective is to find out the change in coverage of women's issues both qualitative and quantitative from 1986 to 1998. The questions that we aim to answer through this study are as follows:

1. Do women get an equal share of Television time with men?
2. Does the image of women presented on television programmes reinforce traditional female roles, or does it promote a greater equality between sexes by breaking down of role expectations and dependence.
3. Do the subjects presented in news and current affairs programmes represent a broad spectrum or areas of human life or are they weighted towards the so called hard topics which have been traditionally held to be associated with male culture.

TYPES OF PROGRAMMES
The Type of TV programme considered for this study are as follows:

1. News programmes: these reported current events without going into analytical details. The English and Hindi news bulletins fell in this category.
2. TV fiction: These are programmes which made an attempt to reflect social realities through drama. All TV serials and plays fall into this category. They were either sponsored or commissioned or in-house productions of Doordarshan.

NEWS
The news items were analysed on the basis of subject, categories, location. This is an attempt at answering the following questions.

1. How many stories about women are available on television news?
2. What are the nature of these stories?
3. What are the locations of these stories?
4. What are the number of news stories about women vis-à-vis men?

SAMPLE SIZE
Six main news bulletins are telecast on the main Doordarshan Channel. The ‘Samachar’ in Hindi is telecast at 7 A.M., 2 P.M. and 8.30 P.M. and ‘The News’ in English is telecast 8.15 A.M., 2.10 P.M. and 9.00 P.M. everyday.
The sample consisted of three news bulletins each day for 7 days in the month of April '98. Then these 21 news bulletins were analysed according to:

a) Location of news
b) Type of news covered
c) Coverage of males and females in these bulletins.

The language of the news was not significant because the contents of Hindi and English news were more or less similar.

FINDINGS

News about women is defined as a story in which a woman (or women) is the central character, or a story about a topic assumed to be of primary significance to women. It is quite clear from table 21.1 that men were newsmakers in a total of 88.2% cases whereas women were in 11.8% cases in '98.

In 1986 the percentage was slightly higher i.e., 80.7 males and 15.2 females, but in 1988 it was lower i.e., 81% males and 8.5% females.

Women on Television News

Table 21.1 : Total

<table>
<thead>
<tr>
<th></th>
<th>1986% Male</th>
<th>Female</th>
<th>1988% Male</th>
<th>Female</th>
<th>1990% Male</th>
<th>Female</th>
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<td>Political Affairs</td>
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<td>1.3</td>
<td>52.8</td>
<td>19.6</td>
<td>42.5</td>
<td>8.8</td>
</tr>
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<td>0.4</td>
<td>9.1</td>
<td>5.0</td>
<td>8.5</td>
<td>0.7</td>
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<td>Health</td>
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<td>0.1</td>
<td>1.1</td>
<td>2.4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Human Interest &amp; Development</td>
<td>10.5</td>
<td>1.4</td>
<td>12.8</td>
<td>21.7</td>
<td>4.0</td>
<td>0.7</td>
</tr>
<tr>
<td>Law &amp; Order</td>
<td>2.4</td>
<td>0.1</td>
<td>4.9</td>
<td>3.1</td>
<td>11.4</td>
<td>0.3</td>
</tr>
<tr>
<td>Death &amp; disaster</td>
<td>9.9</td>
<td>9.9</td>
<td>8.0</td>
<td>13.9</td>
<td>4.4</td>
<td>0.3</td>
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<tr>
<td>Religion</td>
<td>0.6</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4.0</td>
<td>-</td>
</tr>
<tr>
<td>Art entertainment culture &amp; Sports</td>
<td>8.7</td>
<td>2.0</td>
<td>10.2</td>
<td>33.2</td>
<td>11.4</td>
<td>0.7</td>
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<tr>
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<td>-</td>
<td>1.1</td>
<td>1.1</td>
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<td>0.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>80.7</strong></td>
<td><strong>15.2</strong></td>
<td><strong>81</strong></td>
<td><strong>8.5</strong></td>
<td><strong>88.2</strong></td>
<td><strong>11.8</strong></td>
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<td>11.3</td>
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<td>4.0</td>
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<td>Health</td>
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<td>0.8</td>
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<td>-</td>
<td>0.1</td>
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<td>Human Interest &amp; Development</td>
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<td>5.0</td>
<td>0.7</td>
<td>-</td>
<td>4.6</td>
<td>0.9</td>
<td>6.0</td>
</tr>
<tr>
<td>Law &amp; Order</td>
<td>1.6</td>
<td>0.1</td>
<td>2.3</td>
<td>2.0</td>
<td>5.1</td>
<td>-</td>
<td>0.6</td>
<td>-</td>
<td>2.0</td>
</tr>
<tr>
<td>Death &amp; Disaster</td>
<td>3.3</td>
<td>0.4</td>
<td>3.1</td>
<td>5.8</td>
<td>1.4</td>
<td>-</td>
<td>2.2</td>
<td>0.1</td>
<td>2.9</td>
</tr>
<tr>
<td>Religion</td>
<td>0.5</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>0.7</td>
<td>-</td>
<td>0.1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Art Culture &amp; Sport</td>
<td>0.9</td>
<td>1.1</td>
<td>1.0</td>
<td>1.8</td>
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<td>-</td>
<td>1.2</td>
<td>0.2</td>
<td>1.3</td>
</tr>
<tr>
<td>Sciences Technology</td>
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<td>-</td>
<td>0.3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>0.8</td>
<td>0.4</td>
<td>1.1</td>
</tr>
</tbody>
</table>

Political Affairs:

Table 21.2 shows that the number of political news was the highest in all the years and at all levels i.e. State, national or International.

At the state level women featured in political news only once i.e. In 1988, where 1.1% women featured. At the national level however the percentage of women newsmakers has been showing an upward trend, in 1986 they were 0.1% which rose to 2.1% in 1988 and a good 8.5% in 1998. The main political news that were featured in the 1998 bulletins were of Jayalalitha who first asked for resignation of the DMK Govt., then wanted the Centre to send a team to investigate the law and order situation in Tamilnandu, she went on to demand the resignation of three Govt. ministers, as a result of which Buta Singh was asked to step down. Also in the news were Ms. Mamata Banerjee of Trinamool Congress, who severed her ties with the BJP Govt. and Sonia Gandhi who began a nation wide campaign to revitalize the image of Congress. To a lesser extent Rabri Devi and Mayavati also figured in the political news. In the International field however women's; Political news saw a high in 1988 with 16.4% women which is also higher than the percentage of men (15.7) the figures were however comparable in 1986 (1.2%) and 1998 (0.3%) Thus, whereas women were influencing policies in the national politics and making waves at the National level, the women at international and state level maintained a low profile.

The overall figures show that women were politically prominent in the year 1988 (19.6%) followed by 1998 (8.8) but in 1986 they were a dismal 1.3%.

Economics:

At the state level only 1986 saw 0.1% women in economic news, there was no news in 1988 as well as 1998 about economic affairs featuring women.

At the national level however 3.5% women featured in economic news in 1988. This went down to 0.7% in 1998 and 0.2% 1986.

At the International level also the picture is more or less similar. In 1988 1.5% women were reported in economic news which went down to 0.1% in 1986 and 0% in 1998.

The overall figures reflected similar findings i.e., 5% in 1988 followed by 0.7% in 1998 and 0.4% in 1986.

Health: There was no news about health concerning both men & women in 1998. There was 2.4% health news about women in 1988 and 0.1% in 1986. There was no news about women concerning health at the national or international level in all the three years. The total percentage was 2.4 in 1988 compared to 0.1 in 1986 as far as women were concerned.

Human Interest & Development: This category concerns with news of Human Interest and Development news. Women outnumbered men as newsmakers in 1988 in the Developmental news category at the national level where they were 12.9% compared to 6% men. However in 1986 and
1998 their numbers were very low (0.9%) and (0.3%) respectively. At the state level also more women featured in Developmental news (50%) in 1998 than in 1986 (0.4%) and 0% in 1998.

A similar picture emerges at the international level also.

38% women featured in this category in 1988 compared to 0.3% in 1998 and 0.1% in 1986. The overall picture shows that women are far ahead of men in 1988 (21.7% women compared to 12.8% men) the lowest is in 1998 (0.7%) with 1986 (1.4%) coming in between. The developmental news about women in 1998 featured the National Commission for Women (NCW) returning kidnapped Bangladeshi children to their country. The chairperson of NCW was interviewed and the girl kidnap victim was also interviewed.

**Law & Order:**

In law and order category also, the number of women were very few. At the international level there was no women's news in all the three years At the national level there were 1.1% women in 1988 and 0.3% in 1998. At the state level there were 2% women in 1988 and 0.1% in 1986.

The overall picture shows in 1988, 3.1% women were featured in news concerning law & order compared to 0.3% in 1998 and 0.1% in 1986.

**Death & Disaster:** In this category women appeared as victims of calamities or man made accidents as well as victims of crime against women. Though the media has a tendency to overplay these kinds of news, during the time periods that these analyses were made it is possible that no significant disaster had taken place, hence the number remained comparatively low. In 1988 at the state level women out numbered men (5.8 women compared to 3.1 men) At the national level they were comparable (2.9% men and 2.8% women). At the international level however the number again shot up where women were concerned ((5.3%) women and (1.2%) men). The figures of 1986 were insignificant 0.4% at state, 0.1% at National and 0.4% again at international level. In 1998 only one news of death was reported at the international level and was the death of world's oldest women.

Thus the overall percentage shows that in 1988 women do out number men (13.9% women and 8% men) In 1986 percentage of men and women are equal 9.9%, whereas in 1998 there is a major difference 44% men and 0.3% women.

**Religion:** There in no religious news about women whatsoever in any category though in 1998 the period of analysis included a good Friday hence there were visuals of women in church.

**Art culture and sports:**

In this category also in 1988 women out numbered men at state level (1.0 men and 1.8 women), National level (1.3% men and 8.1% women) and at international level (5.2% men and 18.1% women). In the rest the figures are comparable 1.1% at state level, 0.2% at national level and 1.2% at International level in 1986. And 0.3% in National and International level in
1998. The sports news was that Maninder Kaur was appointed the captain of Indian Hockey team. Thus in 1988, 33.2% of women's news was reported in the field of Art entertainment sports whereas, 2% in 1986 and 0.7% in 1998. The position is reversed in 1986 and 1998 where news about men is much more than news about women (8.7% in 1986 and 11.4% in 1998).

**Science & Technology:**

News about women in science & technology is practically nil. Only in 1988 1.1% of women were featured at the national level. In 1998 there was a news about a rare species of panda giving birth to young ones by artificial cross breeding. After much speculation this researcher decided to categorise it as woman's news.

**TV SERIALS AND PLAYS**

"The media has considerable power to throwback to us a version of ourselves which is presented as the norm."

If we examine this normative image of ourselves we find that women are solely defined in relation to men. The images of women on television or in any other media appear natural to the audiences watching. This is not just because we have grown accustomed to seeing these images from our earliest days, but also because we are socialised into categorising women according to those images. The predominant social relations outside the media-in the family and at work-gives rise to these categories. Fragmentation of women into stereotypes is one such method.

Ammu Joseph and Kalpana Sharma formulated four steps to the understanding of Television Fiction.

1. **Realist Narrative**

Here the serial opens into an enigma or a lack which disrupts the existing order or equilibrium or status quo in the central characters life situation. Very often a woman is the root cause of the problem, for example a woman is abandoned, she strays from her sacred marriage vows, or becomes too independent to conform to the norms of society. The story then proceeds through a series of complications to restore order by making good the lack. Narrative closure depends on returning the women to their proper place to restore order. This may mean that the husband comes back through her effort or that the wife realises the sacredness of her marriage vows or the careerist is tamed into domesticity. It is mostly a sexually definitive resolution, based on the male female courtship bond.

2. **Cinematic codes**

The cinematic devices like cinematography, editing music contribute to the creation of this illusory reality and help to keep the narrative going.

All these supposedly invisible techniques and devices are designed to get the spectator to believe in the meaning that the narrative has produced. The technicality or the mechanicality of the programme is concealed so well...
that the spectators are unaware of its working and assume that they have come to understand the final resolution independently.

3. Identification

Charistian Metz distinguished two kinds of identification

(a) Narcissistic - By looking at the representations of human body, or parts of it, the spectator identifies with himself much like the identification of the mirror phase.

(b) Voyeuristic - Here the spectator identifies with the position or look of the camera. According to Laura Mulvey, in dominant cinema women have always been constructed as erotic objects for the characters within the screen story and as erotic object for the spectator (read males) in the auditorium. Women however are placed in the position of identifying with the masculinization of the address with the male protagonist who is in control. Thus we see that narrative filmic conventions are not gender neutral.

4. Positive Images

Every woman's life is shaped by her class, regional and language background, age and her understanding of these factors: therefore positive characters are not universal absolutes, they have a relationship to a particular social reality.

SAMPLE SIZE

The sample consisted of seven episodes of the following serials Aurat, Aparajita, Itihaas, Waqt ki Raftar telecast between 12.00 P.M. to 1.30 P.M. These serials were chosen because they were telecast at noon and were made exclusively keeping in mind the non working women audiences. They supposedly projected the women's point of views and had women as the central characters. Hence they could be termed as women's serial. All these programmes were commercially sponsored by a host of household products, soaps and beauty aids.

FINDINGS

The affirmation and denial theory proposed by Prabha Krishnan and Anita Dighe still holds true after almost a decade. There was affirmation of a limited definition of womanhood that was situated and contained within the home and denial of aspects of womanhood that are largely located in public spaces.
### Table 21.3

**Principal male & female characters**

<table>
<thead>
<tr>
<th>Year</th>
<th>Males</th>
<th>Females</th>
</tr>
</thead>
<tbody>
<tr>
<td>1986</td>
<td>105 (65.6%)</td>
<td>55 (34.4%)</td>
</tr>
<tr>
<td>1988</td>
<td>72 (64.3%)</td>
<td>40 (35.7%)</td>
</tr>
<tr>
<td>1998</td>
<td>48 (62.3%)</td>
<td>29 (37.7%)</td>
</tr>
</tbody>
</table>


### Numbers

As far as numbers go, there has been a marginal increase in the male female ratio, in 1986 it was 65.6% males as compared to 34.4% females, which increased only slightly in 1998 i.e. 64.3% males compared to 35.7% females. Whereas one would expect a higher increase rate in 1998 the figures show otherwise. 62.3% males compared to 37.7% females. Thus there is only a marginal increase in the number of women on media after ten years, which goes on to show that the scenario has not changed much as far as numbers are concerned.

### Table 21.4:

**Profession of men and women as depicted in serials 1998**

<table>
<thead>
<tr>
<th>Profession</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business persons</td>
<td>1 (1.3%)</td>
<td>6 (9.8%)</td>
</tr>
<tr>
<td>Business associate</td>
<td>—</td>
<td>3 (3.9%)</td>
</tr>
<tr>
<td>Secretaries</td>
<td>2 (2.4%)</td>
<td>1 (1.3%)</td>
</tr>
<tr>
<td>Journalist</td>
<td>1 (1.3%)</td>
<td>1 (1.3%)</td>
</tr>
<tr>
<td>Author</td>
<td>1 (1.3%)</td>
<td>1 (1.3%)</td>
</tr>
<tr>
<td>Office worker or career person</td>
<td>2 (2.4%)</td>
<td>—</td>
</tr>
<tr>
<td>Factory worker</td>
<td>—</td>
<td>4 (5.2%)</td>
</tr>
<tr>
<td>Photographer</td>
<td>—</td>
<td>1 (1.3%)</td>
</tr>
<tr>
<td>Policemen, CBI Officer</td>
<td>—</td>
<td>4 (5.2%)</td>
</tr>
<tr>
<td>Servant</td>
<td>1 (1.3%)</td>
<td>3 (3.9%)</td>
</tr>
<tr>
<td>Villagers</td>
<td>—</td>
<td>4 (5.2%)</td>
</tr>
<tr>
<td>Criminals</td>
<td>3 (3.9%)</td>
<td>9 (11.7%)</td>
</tr>
<tr>
<td>House wife</td>
<td>9 (11.7%)</td>
<td>—</td>
</tr>
<tr>
<td>Textile Designer</td>
<td>1 (1.3%)</td>
<td>—</td>
</tr>
<tr>
<td>Unspecified</td>
<td>7 (9.0%)</td>
<td>11 (14.3%)</td>
</tr>
<tr>
<td>Matriarch</td>
<td>1 (1.3%)</td>
<td>0</td>
</tr>
</tbody>
</table>

**Total** | **29** | **48**

Occupation

In the 1986 study in terms of occupation of the women (34) i.e., 21.2% were housewives or compared to 11.7% in 1998. Whereas the other professions of women in 1986 were dress designers, school teachers, flight attendants which comprised a very small percentage, in 1998 also they remained more or less similar. Women worked in occupations that were basically female oriented and an extension of female roles like desk women, teachers, actresses, nurses etc. Only occasionally were women portrayed as police officers, journalists or businessmen.

In 1998 however there was a little diversification of professions. The number of housewives had diminished but there was hardly any increase in the number of women in other professions. Though there was a diversification of professions, the percentage of women in each profession was still significant. There was only one businesswoman compared to 6 men in business, there was one women journalist who was the editor of a newspaper, one author and a textile designer.

Thus there was no significant increase or novelty in the profession of women with the passage of time. There was however a new addition to both the woman’s and man’s occupation and that was of a criminal. Women criminals were mainly blackmailers whereas men were drug dealers or hired killers. The discrimination is obvious in the field of crime also.

Table 21.5:

Male & Female goals as depicted in TV fiction Programme

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Achieving success through own efforts</td>
<td>34</td>
<td>5</td>
<td>29</td>
<td>7</td>
</tr>
<tr>
<td>2. Achieving reflected success thru</td>
<td>2</td>
<td>24</td>
<td>4</td>
<td>26</td>
</tr>
<tr>
<td>supportive action</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Seeking familial approval</td>
<td>9</td>
<td>21</td>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>4. Self realization</td>
<td>5</td>
<td>-</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>5. Seeking power in the world outside</td>
<td>48</td>
<td>5</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>6. Seeking power within home</td>
<td>9</td>
<td>11</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>7. Seeking fulfillment through marriage</td>
<td>1</td>
<td>24</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>8. Seeking Revenge</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Source: Affirmation & Deneal. P Krishnan & A. Dighe; Sunil K. Behara, Gender biases in Indian TV; Personal Survey 1998.
Goals

It is clear from table 21.5 that in case of goals too, the home and marriage formed the focus of a woman's character. 5, 7 and 8 women respectively in 1986, 1988 and 1998 strived to achieve success through own efforts as compared to 34, 29 and 19 males but the number is dramatically altered in 1986 and 1988 where the goal is to achieve reflected success through supportive action. In 1986 there were 2 males and 24 females and 4 males and 26 females in 1988. But in 1998 the number of men and women were the same i.e., 11 male and females. Thus whereas women are projected to be more independent in their achievement men have become creepers and hanger ons.

It has always been important for women to seek familial approved in whatever they are doing, 21 women in 1986 and 26 women in 1988 and 22 women in 1998 wanted the approval of their families as opposed to 9, 8 and 9 men in the three respective years, in Television fiction.

Self realization for women came quite late i.e. in 1998, when 11 women character discovered their inner self. Prior to that only one women trod on the path of self realization in 1988.

But till today more men than women, venture into the outside world to seek power as far as television fiction is concerned. In 1986 there were 48 men and 5 women in 1988 the number of women fell to 2 as opposed to 43 men but in 1998, 10 fictional women went cut into the world to seek power along with 20 men. Thus the number of women venturing out of home seeking power has increased manifold since 1988.

Through more women have ventured out of home seeking power the number of women seeking power inside home is still more. In 1986 there were 9 men and 11 women, in 1988 there were 8 men and 16 women and in 1998 there are 3 men and 14 women. Thus we see that the number of men seeking power within home has decreased in 1998 as compared to the previous two years.

One thing that has not changed over the years is the number of women who seek fulfillment through marriage. In 1998 the number has come down to 12 as compared to 24 in 1986 and 27 in 1998. The number of men on the other hand has remained more or less similar.

A new category that has been added to other goals is seeking revenge. With violence increasing in our real life, it is but quiet natural that the soaps will also have their fair share of violence. Hence number of criminal both professional and amateur, seeking vendetta is on the increase. The women criminals are blackmailers., or dishonest secretaries bungling with the accounts or vindictive women settling an old score with a lover or trying to break up a relation ship. They are mainly petty criminals. Men on the other hand are drug dealers, college hooligans, local or hired killers. Though the number of men is higher than women in this case also (22 men) the number women cannot be ignored. (10 women).
Thus the result disclosed that women were portrayed as far less career oriented than their male counterparts. A higher percentage of women were concerned with the personal well-being of their families and homes, whereas men were mostly concerned with their social and professional problems.

Unlike the old times when women were projected as a tender, romantic and attractive wallflower opposed to the authoritative positive and active man, today there has been a shift in the attitude towards women.

Today women television characters also share the decisiveness, dignity, dominance, and assertiveness of men along with the eternal female characteristics of sentimentality, sacrifice, and being houseproud.

In most of these serials, the women protagonist has a profession and a goal. In Aurat, she is a textile designer with a mission who goes to the slums to teach poor women to be self-sufficient, at the same time trying to save a native young girl from the clutches of a conniving boss.

In Aparajta, which means unvanquished, the protagonist is a strong woman who, after being abandoned by her husband, completes her studies and takes up the family business and at the same time looks after her old father-in-law. There is another main female character with shades of grey who is the daughter of a rich man and has bound another man (the male lead) by contract into writing best sellers for her. She is ruthless as far as business goes, but caring about her husband's well-being at the same time, who incidentally is having an affair with another woman.

Waqt Ki Raftar, is about two cousins fighting for the ownership of a newspaper founded by the grandfather who is dead. The grandmother is the matriarch who wants to save the newspaper no matter what, she puts the love of the newspaper prior to the love of her grandson. In the same serial there is a woman newspaper editor who is tough and upright and is not afraid to confront even her boss.

Though there is a change in attitude, the tendency, to embrace the old values still remains which gives rise to confusion. Thus a woman inspired by these fictitious characters tries in vain to balance perfectly a career and home and when unable, suffers from frustration.

Merely projecting role models which are difficult to achieve will give rise to confusion, it is also important that the problems are focussed upon there by projecting a balanced outlook.

THE PIONEERS

Recently there has been encouraging signs that indicated entertainment television can be used to promote development in Asia. A number of Third world nations broadcast soap operas to disseminate prosocial messages. Prosocial television refers to televised performance that depict cognitive, effective and behavioural activities considered to be socially desirable or preferable by most members of the television audience (Rushton 1982).
Borrowed from Mexico this concept of prosocial serial was first telecast in India during an 18 month period in 1984-85 and was known as 'Hum Log'. It was based on the needs and social milieu of India and was intended to address some of the social problems that plague Indian society. This was extremely popular throughout India.

The period between 1982 and 1987 saw Doordarshan launch, for the first time a massive refurbishment of its traditional image as a purveyor of male elite interests by telecasting a deluge of women oriented serials.

In 1987 there was Kashm-Kash (struggle) which was based on short stories written by well known women authors in various regional languages and examined the lives of women as they coped with oppression both within and outside home.

Stri, in the same year was filmed in a docudrama style, had the stories of positive heroines. It created portraits of women who had negotiated the public world of power successfully.

In 1988 Nirmala, a Munshi Premchand classic centered around a female protagonist.

There were two other women oriented serial one was Shakti and the other Udaan which offered the possibility of an unusual career for women. In 1991, Udaan again reappeared on Doordarshan.

The other women oriented serial were Noopur in 1989, Maila Anchal in 1990 based on a famous literary classic and Sadhana.

Adhikaar dealt with laws relating to women's rights to property, equal pay, maintenance and breach of promise, among others.

Aur Bhi Hain Rahein, consisted of vocational guidance, and outlined different career opportunities for women.

Swayam Siddha dealt with the growth into selfhood of a divorcee.

The first daily soap called Shanti (1994) also dealt with the search of a woman for her roots. In 1995 Jhansi Ki Rani focused on the life and times of the brave Rani Laxmibai.

"Though these serials have focussed upon the topical or sensational aspects of issues of women's movement they have elevated the status of women projected on these serials as some demi godesses. There is little focus on the problems they faced and little or no understanding of the systematic nature of women's oppression", Deepa Dhanraj in 'A critical focus in media and women's issues'.

**CONCLUSION**

The two themes of television news, excitement and seriousness are both based upon masculine values, a fact that discourages women from staking a claim to the genre, said Holland. Fiske called television news "masculine
soap opera" because of its lack of closure, multiplicity of plots and characters and repetition and familiarity.

Hard news-soft news distinction of journalists has institutionalized a gendered division between 'serious important' news that is overwhelmingly masculine and human interest life-style news that is more likely to be the purview of women reporter and readers.

It is not surprising then, that in this masculine narrative, women seldom have parts as speaking subjects. Women appear in connection to the news in mainly two ways:

1. As news makers
2. As sources

And as this research has proved and is evident to any causal observer that men far outnumber women in both categories.

According to observations women are mainly found in the following categories:

1. Woman as a wife of a very influential man
2. Woman as ridiculous different or odd phenomenon
3. The suffering woman
4. The woman as an adornment or decoration usually popping up a famous man's status (cricket star surrounded by women autograph hunters)
5. Close up of famous pretty women
6. The women as worker mainly in the private spheres
7. Women in the so called small news (rape, medical information concerning women's diseases by male experts, small news-shots or women all around the world.)
8. Women as newscasters They are mainly decorative performers and make up for their lack in the news content. She is to present an authoritative, confidant yet unremarkable image of the active speaking subject.
9. They frequently appeared as a member of a crowd or audience and even more so if she happens to be attractive.

Thus we see that women are mute, non-existent especially in economics, foreign and domestic politics, defence politics and in all those public areas where special expert skills are demanded.

Many more serious research is needed to cover these black holes on the level of image and representations of women in media.

It is evident from the limited study of the select woman oriented serials that the changing image of woman being represented on Television serials in a limited way, conforms to the urban, middle class, literal and upper caste women. This suits the sponsor and the advertisers alike who target the urban middle class women who have the purchasing power.
This poses major distortions and falsifications of images of women who come from a totally different sociocultural background. Their value systems, problems and perspectives are entirely different from the urban middle class who so mercilessly dominate the Indian television today.

There is no mention of religious minority groups and only a very few marginal characters belong to them. The regional difference are also not brought about by the media.

Secondly though the media today is starting to project an emancipated woman it still gives priority to the sacred marriage vows and looks down upon any women whose priority is career rather than home. This puts forward a very confusing picture to the media users. And they try in vain to balance the home and the world.

Thirdly real women who are projected on television are presented as demi goddess. Their achievements highlighted and failures and struggle are not mentioned, thus painting a very rosy picture to the aspiring achievers.

Some profession such as advertising, modelling films and journalism are so glamourised that the aspirants can only see the glamour and overlook the darker side of the profession.

There is a need to provide truthful and de glamourised insights into the world of the so called glamorous professions, serials need to be more truthful and nearer to reality.

Television today badly needs some heroines. It need more images of real women to help girls and women take themselves seriously and grow and love and be loved. And television decision makers need to take real women more seriously not just for women's sake but for their own.

REFERENCE
8. Behera Sunil K. Gender role biases on Indian Television, Media Asia.