Depiction of sex and violence in Hindi films and its impact on the Indian youth is summarized as follows –

Indian cinema is the leader in the film production in the world. Advanced technology has been adopted. Indian Cinema has worldwide market. The Primary purpose is entertainment and then to build awareness. It is a medium to communication the commercially value, stimulates the appetite of the young people for excitement and violence and for indulging in risk and adventure. It also It is blamed for youth crimes glorify decent activities, impart knowledge of criminal techniques and its scenes of adventure, kidnapping, rape, assault, murder, crime, sex and violence.

Violence in Indian Cinema

The film writers and directors realised that the deception, chaos and underdog characters pleases audiences and as such most of the Indian Cinema/Films include violent character, Violence boosts in TV News ratings, the gorier the picture the higher the rating and thus the advertising rates.

Portrayals of Sexual Violence in Popular Hindi Films

Incidence of sexual violence against women is greater in society in India. Large number of cases is registered every year. Unreported sexual crimes are on very higher side.
This is common among almost all age groups. Man abuse of women is often glorified within Indian cinema. In the past, government agencies in India have tried to take necessary action with regard to such films.

**Community Violence**

They are physical and verbal and are of various types such as fight, rape, sex fear conflict etc.

**Faces of Violence on the Screen and their Influences**

Children watch violent films and television, showing scenes of murder, teaching, humiliation, killing of enemies, terrorist etc.

**Films Helps Culture of Violence against Women to Evolve**

Indian cinemas are showing film serials on rapes, gang rapes of women and attacks to women. Violence has become normal on threatening, rape, kidnapping, suicide, self humiliation, love etc.

**Rape Cinema and the India Women**

Showing of rape in cinema is dangerous especially with girlfriends. It is a matter of shame to the society. It is a violation of human right. It should be checked by social originations and laws be enactments.

**Social Roots of Indian Cinema**

Since last thirty years Indian cinema has changed with the fast changing political and economic scene of India. Some of the Indian films are exhibiting
films of character, to curb sins of crime films. Some of the films on regional, communal and caste based.

**Social Issues**

The causes of violent and crime are due to poverty, unemployment, home lessen, prostitution and psychological background. Social issues are behind the sex and violence in cinema. They are dowry and violence, prostitution, female feticides, bride burning, child abuse, violence against women, rape, kidnapping and

**Element and Degree of violence in Hindi films**

It imparts knowledge of criminal techniques. It is blamed for crimes.

It depicts scenes of rape, kidnapping, assault, murder, fighting and violence. Sex and violence are two major themes. It causes deviant behavior among the youth.

Crime and violence are being debated in the mass media, because it is causing concern in the society for promoting violent attitudes. There are strong concerns about violence. Action and fighting is common feature of Bollywood films which is unsuitable for family entertainment. Violence is an integral part of Bollywood films. People did not expect violence seriously and did not restrict the viewing of violent scenes. Conceptual perspective on violence is not only physical but inflict psychological and emotional damage such as tears
humiliation, fearful by threat of violence is seen amongst children according to some researchers.

**Types of Violence**

There are four categories of violence.

(i) Instrumental violence used to achieve a goal.

(ii) Expressive violence committed in a state of anger.

(iii) Intentional violence intended to do harm to another.

(iv) Unintended violence not knowing that another would be harmed.

There are seven dimensions of aggression-

i) Assault (Physical violence against others)

ii) Indirect aggression (malicious gossip slamming doors lantrums)

iii) Irritability (grouchiness rudeness bad temper)

iv) Negativism (Oppositional behavior usually against authority figures)

v) Resentment (jealousy and hatred of others especially related to mistreatment)

vi) Suspicion (Projection of hostility onto other distrustfulness)

vii) Verbal aggression (arguing shouting including threats and curses)

Features of violence cause it to be related in different ways such as

i) The physical nature or type of violence perpetrated.

ii) The kind of weapon used (cutting weapons wave seen as the worst)

iii) The degree of harm done to the victim (s) of the violence.
iv) The nature of the physical context in which the violence takes place.

v) The realism of the setting for the violence.

vi) Societal norms themselves relating to which character perpetrates is victims of the violence.

Heavy film and television viewing and violent behavior are connected to each other effecting war between various different social groups. Media is responsible arising public anxiety.

**Violence in Indian Cinema**

Crime films draw attitudes towards crime victim’s law and punishment. Different types of crime films flourish at different point of times.

Hindi films present a tragic vision.

**Element of Violence**

A UNESCO study on Hindi movies indicated that 75% of them have elements of violence in them, either physical or verbal. The study found that while the actual numbers of rapes as explicitly shown in Hindi films have not increased significant over the years, ranging between 12 to 16 percent between 1949 and 1997, the sexual harassment of women in films has gone up from 35% in the pre-1975 period to 65% in films made over the last decade. Rape scenes were generally used in the earlier years to continue the story line or justify a fight against social oppression as in *Madhumati (1958)* or *Roti Kapda Makan (1974)*. While in the 1975-85 period rapes were used to justify the changing role
of the hero to an angry young man image for instance in lawaris (1981) or to justify death of protagonists as in Ek Duje ke liye (1981).

Post 1985, women have taken action against a group of individuals or society in general as in Zakhmi Aurat (1988), for harms done to them. That decade for the first time allowed women to fight and take physical action against at their personal level and seek revenge for wrongs done to them, instead of male taking revenge on their behalf.

The most important functions of violence in the movies are to induce fear, to dominate, to create conflict and to establish a character. Of these indicators, the major change has been that more Hindi films in the post 1985 period show violence to induce fear. This is corroborated by a corresponding reduction in the use of violence to dominate, showing a relative reduction in feudal type class caste relationships to the use of violence to induce fear at the mass scale. This is also supported by a growing trend of using violence to acquire property or money. The results indicated that the use of violence as a medium of oppression has increased over the years.

More importantly it is found in particular that the film attendance appears to reduce alcohol consumption. There is suggestive evidence found that strongly violent movies trigger an increase in violence, however, this increase is dominated by a substitute away from more dangerous activities.
In the short-run violent movies deter almost 1,000 assaults on an average weekend. Also there is no evidence that exposure to media violence increases violent behavior in the short-run.

**Hindi films portray sexuality within films**

Hindi films portray films on sexuality. It has variety of effects on viewer's attitudes and behaviours. The recent films are made with dosage of sex and violence. The incidence of sexual violence against women is greater in the society. It is on increasing side. Eve teasing is used to refer to sexual harassment of women in public place. Eve teasing is in different form and is done mostly by college students followed by more violence assaults such as rape and murder. Indian film industry produces films on higher side. Films are shown in cinema halls and over television. Although critics have voiced concerns but very few researchers have dealt. With it in summary, portrayals of sex and violence films suggest that some types of explicit images can lead to harmful effect on viewers.

According to World Health Organization (WHO) 12% to 25% women have experienced sexual violence in lips. As data shows that 7 lacks women were raped or sexually assaulted in 1995. Most of the countries have made laws for harsh punishment. The factors of sexual violence are traditions of society, because of ill literacy, poverty, Dowry menace obscene fashion etc.
An analysis of ‘A’ grade films shows sexual violence, out of which the modern sexual violence was found in Hindi films in the shape of fun and romantic love. The victims were women.

There is a need for research in the area of sexual violence. The literature available proves effects of sexual violence generally supports claims that Hindi film contribute sexual harassment. Popular Hindi films are viewed by people of all age groups. Sexual violence constitutes rape, sexual harassment, eve teasing and domestic violence etc. Sexual violence can be categorised as severe or moderate.

The results of the study supports the idea that substantial portion of sexual scenes in popular Hindi films depict sexual violence, even in those films meant for viewing by all age group of audience or with parental guidance if under 12 years. Thus it is a cause of concern not only about the sexual portrayals but also the nature of this portrayals.

These films indicate a gender divide when it comes to perpetrators and victims of sexual violence. Almost all films show female characters as victims of sexual violence, whereas male characters are shown as perpetrators of these incidents. This seems to be consistent with traditional gendered beliefs in India that women should be submissive and men should be aggressive in social relationships.
Another aspect of these portrayals that is a cause for concern is that the perpetrators of sexual violence were not just villains, but also heroes. This lends some support to the idea that being aggressive is depicted as “being manly.”

In addition, the viewer’s modeling of a media character’s behaviors is particularly likely to occur when the character is portrayed as attractive, likable, and heroic. This suggests that Indian male viewers may be likely to emulate sexually violent behavior perpetrated by heroes.

Heroes and villains differed in the types of sexual violence that they perpetrated. Heroes were more likely to perpetrate moderate crimes such as eve teasing, sexual harassment, and domestic violence, whereas villains were more likely to perpetrate severe crimes including rape and eroticized murder. Thus, moderate sexual violence seems not to be condemned and might even be rewarded.

Therefore, these findings suggest that only rape and eroticized murder might be considered crimes by the audiences, but that eve-teasing, sexual harassment, and domestic violence may be socially acceptable sexual behaviors.

Furthermore, moderate sexual violence is often depicted in the context of fun and happiness, whereas severe sexual crimes are depicted as serious and dramatic. This pairing of fun with moderate sexual violence implies that such crimes are not bad but enjoyable for all involved.
Film portrayals of women as victims of sexual aggression are particularly problematic because such behavior might be learned and imitated by the viewers. Moreover, the finding that heroes more often aggressed against heroines than against any other characters is consistent with the argument that aggression is portrayed as a desirable attribute in Hindi films.

It should be noted that in all the films in this study, the hero and heroine were romantically involved. This suggests that it was appropriate, normal, and perhaps even romantic for men to aggress against the women with whom they were romantically involved.

From the perspective of sexual script theory, these portrayals may suggest to viewers (especially young adults, adolescents, and children) that these recurring themes of violence among romantically involved couples in the media represent acceptable ways of behaving in sexual relationships.

The films analyzed in the current study were not adult films but those rated U and UA. Thus, it is highly likely that these films’ audiences include younger age groups who are also likely to be learning social norms related to gender and sexuality.

Moreover, as mentioned previously, eve-teasing statistics report that about one third of the perpetrators in real life are college-age youth (“Films,” 1998).
This situation suggests that social learning and sexual script theories might be at work although clearly, experimental research needs to be conducted to determine the specific nature of the effects that these films may be having on their viewing audiences.

Researchers in such circumstances are duty bound to highlight the drawbacks and suggests means for reformation. The social institutions and government should give attention to guide the people to make change in their behaviour to these issues and Instruct the film makers to educate people through films. The government should make effective enactment for dire punishment for such violence.

**Patterns of Sex and Violence in Hindi Films**

India has one of the oldest film industries in the world. In 1896 Lumiere brother’s movie picture was shown. In 1913 Raja Harishchandra was screened. Its director Dada Saheb Phalke made a numbers of films. Phalke could not find a woman to play the female role. Young man played the females role in the film themselves. Indian epics were used. Subsequently female roles were played by females.

A number of films were made in different Indian languages. Studio systems were developed. In Devdas film social protest was the main issue arranged marriage.

In 1929 Prabhat film theatre was established in Tamilnadu New theatre appeared in 1936, Maratha film was also made in 1936, "Sant Tuka Ram". All
these films were full of materials on marriage, dowry, widowhood, caste and class. Several other films were also made having tragic scenes.

Hindi films were associated by Rajkapoor, Bimal Roy, Gurudutt Devakirani etc. Most popular Hindi films were Awara (1951), Shri 420 (1955) and Jagte Raho (1957). All these films were commercial and critical success. Some of the films were also made on love, Indian society, social conditions and marriages. Dramatic shift took place in film making. These caused concern with conservative Indians. Some of the films were deemed to be sexed up. There has been gradual shift in film style creating the values in the Indian society. The transplantation of western ideas led to extreme vulgarity with sexual innuendo and unnecessary violence in the cinema. Arguments began with the comments by film federation of India. They complain that the films made and Bollywood were too westernized and are degrading and diminishing Indian's true cultural identity.

Despite massive Bollywood romantic blockbusters such as Kuch Kuch Hota Hai, Devdas and Dilwale Dulhania Le Jayenge, concentratating on the themes of love and romance, the filmmakers are becoming interested in the values of western cinema. Thus, resulting the remakes of Hollywood films designed to cater for the Indian audience. This trend has involved the inception of sex and violence in the hindi films to a large extent. A prime example being Raaz, a remake of Michelle Pfeiffer`s What Lies beneath. Others included in the list are
Aetbaar, which was a classic remake of Reese Witherspoon`s Fear and the 1993 blockbuster Baazigar, which was India`s version of A Kiss Before Dying.

The Indian cinema has entered a new stage of evolution. After the first onscreen kiss in 1980`s, there has been a gradual increase of action, violence, bloodshed, and above all sexuality on display. Gone are the days when an actress would be wrapped in an elegant sari performing a traditional classical dance; nowadays she`s more likely to be dressed in a very skimpy and revealing outfit shaking her hips. The golden era had specifically item girls (Helen, Bindu, Jayshree T, Madhumati and others) performing erotic, seductive cabaret numbers. However, this trend has gone away further up and this genre of dance sequences have been explored by the recent actresses.

Apart from the dances, the hindi films are also seen depicting unnecessary sexuality just to arouse the viewers. A lot of skin show is required for the success of the films. It is also observed that the abuse of women is often glorified within Indian cinema. Although many critics have voiced concerns, very few researchers have dealt with sexually violent portrayals in Indian films. In a rare study of its kind, it was proved that these films conveyed the notion that force and physical aggression were legitimate means of expressing romantic love. Therefore, sexual violence was not only "normal" but also "expected" in romantic relationships between heroes and heroines.

The recent films are also made with a high dosage of sex and violence, to a point of no return for the viewers, who mostly try to ape the western antics and
culture. Films such as Bandit Queen, focusing heavily on the ill treatment of the women in the Indian society, proved the directors point of interest by depicting high sexual and violent scenes. This film had hence created huge media interest and discussion. Also, the 1997 film Fire, the first ever Bollywood film about lesbians, proved that there were now no taboos that could not be explored by Indian filmmakers.

The movies like Laga Chunari me Dag, Ishqiya, Murder, Khwahish, Chocolate, Girlfriend, Dirty Picture, Chameli, Ab Tak Chhappan and the others are a testimony to the fact that most of the films inspired by the westernized theme do contain heavy doses of sex and violence. However, despite the changes, some of the Bollywood films have yet remained distinctively Indian; their greatest strength. The recent movies like Lage Raho Munnabhai and Dor, are great examples of this.

Movies now-a-days, depicts scenes of adventure, kidnapping, rape, assault, murder which offer a new form of behaviour to today’s youth who tend to emulate them in their real world.

Songs and movies shown on various satellite channels carry pictures, scenes and visuals that are awfully of poor taste and tend to emotionally disturb and unhinge the youth minds. They often depict techniques of committing crime. Sex and violence seem to have become two of the major television themes.

Some thinkers are of the opinion that youths encounter frustrations which may be drained off by these genre of movies. However, there is no gain saying
the fact that these movies do really cause or at least facilitate deviant behaviour among the youth.

Feminist scholars are particularly concerned that popular films in India too often portray women in stereotypical roles of subordination-accepting sexual violence as a normal part of relationship with men. Further, they have pointed out that men’s abuse of women is often glorified within Indian cinema.

More specifically, critics have pointed out that the repeated glamorization of eve-teasing in films as a mach manifestation of a tough-acting, college students hero, who initially upsets the heroine but finally wins her attention, has fostered a climate supportive of such acts in real life. Sexual violence was not only “normal” but also “expected” in romantic relationships between heroes and heroines.

Thus according to Potter, 1999, the media industries are in the business of constructing audiences that can be rented to advertisers. Therefore, programmers are under pressure to select material that will appeal to the greatest number of people within a desired audience segment. The most desired audience segment is people 18 to 34 years old, because advertisers heavily target this group. Advertisers want to get their message in front of these people, because these are the consumers with the highest needs as they set up their own households and establish brand loyalties. People in the industry believe that violence is an essential tool in building audiences, especially younger audiences.
Several notable films such as Tezaab (1989), Angaar (1993) and Gardish (1993), show the community participating in the fights between the hero and the villain as mute spectators. This is an absolutely new and frightening aspect of ‘mass’ culture that cinema has internalized. The spectators are mute and will not interfere or intervene, or even give evidence later. They watch within the frame and magnify the terror of the violence that is being experienced. Their very passivity is a background against which physical violence stands out in stark contrast. One of the most devastating of such mass scenes in recent times has been in Jigar (1993) where the protagonist’s sister is raped publicly in a square to teach the brother a lesson.

Rape has always been a staple ingredient of the villain’s villainy, but it has always been committed as an act away from public gaze, in the privacy of a room, in the jungle but always in a lonely isolated place.

Acts of violation committed against the father, sister or mother are always the factor responsible for the rebirth in violence of today’s hero. The storyline in the films of the fifties and sixties, whether they dealt with romance or gangster, often rested on a tension between the family and social relationships. In the films of the 70’s the family showed signs of breaking up, with the father getting lost either morally or physically. This loss defined the hero’s being. Today it is the family and by extension the community, as territorial notions, that are to be defended at all cost by the hero. It is in this context that the hit of the late 1980s
“Phool or Khante” is interesting. It deals with the ‘lost father’ returning very decisively to reinstate himself emotionally and physically into the family.

After the long spate of violence oriented films till the mid nineties, melodies, interspersed with stories of teen romance, have made a comeback in commercial films. It was Maine Pyar Kiya that initiated the return to melodies in films.

Bollywood consisted of escapist musicals with common storylines of good vs. evil and boy meets girl. The films were generally family orientated and the plot kept simple so that even the rural villager would find it easy to relate to. There has however, been a gradual shift in film style that has threatened the values and of the Indian society.

Thus the current Bollywood formula has some causes for concern because the transplantation of western ideas has led to extreme vulgarity with high sexual innuendo and unnecessary violence in the films. This argument begins with the comments made by the Film Federation of India, a regulatory body that presides over film content. They complained that the films made in Bollywood were too westernized and are degrading and diminishing India’s true cultural identity.

Another is the case for duplication of popular Hollywood films. It is easy to identify new Bollywood release to a existing Hollywood original film, somewhere down the line.

Films like ‘Oops’ and ‘Boom’ have caused a lot of controversy in India. Oops deals with the story representing two male strippers and Boom shows the
three main female leads in little more than bikinis and are frequently the targets of crude sexual remarks.

The criticism to the change in film style also comes from the religious as well as separatist guerrillas groups, who feel that Bollywood films are degrading traditional values. Recently in India’s northeast have called for a ban on the screening of Bollywood films, claiming they are too racy for young people and local culture.

The globalization of both east and west film styles can be seen to be a success when Hollywood takes on the ideas of Bollywood. When Australian director Baz Lurman was filming Moulin Rouge he commented that his intention was to apply the ‘Bollywood masala’ formulae. When director Shekhar Kapur shot ‘Elizabeth’ he insisted that it has all the kinetic colour of a Bollywood film. Kapur was also the producer for the recent Bollywood style romantic comedy “The Guru” complete with dance numbers and dream scenes. New releases like Bollywood Queen and Bride and Prejudice also intend to apply this formula.

Healthy, balanced diet of wholesome entertainment is the need of the hour. The present day picturisation of sex and violence in films is not only against the long chairs Indian traditions, but also effecting the young generation and the children of country adversely. The increase in sex crimes and other criminal activities are result of sex and violence supplied through the films to a great extent. To save young generation from this deprivation and degeneration, some suitable result actions are required to be initiated urgently.
Socio Economic Profile of Respondent

Most of the respondents both young women and men lived at home with their families. 93% of these commuted to college from their residences in city are nearby villages.

The demographic profile of the respondents of Silchar Town can be summarised as follows:

The data has been gathered from Silchar Town. The structured schedule was distributed among 200 men and women. The study was conducted in three localities of Silchar Town namely, Malugram, Rangirkhari and Link Road. On the basis of the locality, the respondents were classified into five wards taking representative samples.

75% of the youth respondents are in the age group of 23 to 27 years. Majority of the respondents profess Hinduism. A large number of these respondents belong to general category and their mother tongue being Bengali and besides knowing Bengali (80.5%), few know Hindi and English (78% and 72.5%).

All of them are educated with majority having graduation and post graduation degrees (55.5 % and 31%). Regarding the monthly income of father, majority of them are central and state government employees (61.82%), whereas (89.5%) of respondents are housewives.

Maximum number of respondents have small and nuclear families (85% and 78.5%), are from Cachar district of Assam (75%) and lived here since their
birth (86.5%), having their own residential houses (86.5%). 87.5 per cent of the respondents have access to supply water and (95.5%) having LPG for cooking purpose. Majority of the respondents have their accounts in State Bank of India (69%).

The majority of the respondents own a colour television set (80%), followed by Cable connection or DTH (69%) and majority have everyday household appliances and are well to do in economic status.

The data also revealed that majority respondents prefer to go to private clinics/chambers of doctors for medical treatment i.e. 84%.

The data analysis reveals that with regards to regional Political leaders, Sadhan Purkhayastha, Kabindra Purkhayastha and Purabi Sarkar is recalled by 28%, 26% and 23% of the respondents from Rangirkhari, Malugram and Link Road area in Silchar Town of Assam.

Amongst socially active Elites of Rangirkhari locality Amal Das was recalled by 15%, Sanjoy Sarkar in Malugram area with only 20% and few respondents i.e. 15% recalled Ratan Sarkar.

Mr. A.K. Das is mostly recognised by the respondents with 14.5% of Rangirkhari as an educated elite; followed by Jasoda Ranjan Sikdar with 25% in Malugram area and in Link Road area is Prof. Sanat Biswas 24.5%.
Impact of Indian Hindi films on Indian youth with special reference to sex and violence-

Cinemas are audiovisual movies and so massages are imparted. The main objective of cinema is to provide entertainment to audience through music and dance. It is business oriented.

Films refer to all documentary educational, feature, informational and advertisement. Cinema has become westernized and for profit purpose, movies on sex and violence are depicted. They have adverse impact on the mind of young people the society is perturbed with the increased with sexual and violence acts.

The findings of the survey revealed that cent-percentage of the respondents watch Films in Television. 64% of the respondents have seen one movie during the last one week. Romantic and Comedy is preferred by the majority of the respondents which is 75%. The data reveals that 85% of the respondents like to watch Hindi language Films. 28.5% like Bengali and 22.5% watch English Films. 100% of the respondents have interest in viewing colour films.

The majority of the respondents i.e. 54.5% like to see Films made in their decade i.e. 1990’s – 2010. 30.5% of the respondents like the Films of both the decades i.e. (1970-80 & 1990-2010).
58.5% do not like to watch dubbed Films, whereas 41.5% like to watch dubbed Films and the youth respondents like to watch Films in the evening hours (42%) and night hours (36.5%).

73% youth respondents like to watch Films with their family members. 86% do not like to visit cinema hall to watch films. Of the respondents who visit cinema hall 88.5% are neutral about their visits to cinema theatre as they do not follow any specific duration.

The Film Director Yash Chopra, Aditya Chopra and Karan Johar are found to be the most favourite Directors with 80% youth respondents liking them. Gulzar is the most favourite script writer amongst youth respondents. 80% of the respondents like Saroj Khan as their favourite Choreographer.

Most of the young respondents like Mohammad Rafi as their favourite playback singer with 47.5%. Regarding favourite female playback singers the most loved female playback singer is the legendary singer Lata Mangeshkar with 80% youth loving her. The Oscar Award Winner A.R. Rehman is the most loved music director of the youth respondents with 49.5%.

Madhuri Dixit is liked by 67.5% of the youth as their favourite female actress whereas Amir Khan is liked by 77% of the respondents.

The data reveals that majority of the respondents i.e. 65% feel that the function of film is to provide entertainment. 68% of the respondents feel that the use of modern technology is highly seen as a new trend in films and this has help films, followed by 65% of the respondents who feel that the new trend is high budget.
as the cost of things has increased in every walks of life thus films too have become expensive in their budget. 63% of the respondents feel that the new trend in films is the increasing use of westernised clothes. The rest 37% did not feel like responding to the aforesaid question.

The respondents when were enquired about the projection of Bad elements, 59% of the respondents feel the use of crime in the films, while 55% feel that films use the concept of black money and 54% felt the use of the corruption concepts are shown extensively in films.

38% of the respondents feel that films have low impact on audience. 27% of the youth respondents feel that films have no impact on the audiences whereas an equal percent of respondents i.e. 25% feel that films have high as well medium impact on audiences.

Out of the total 176 respondents who responded that films have high, low and medium impact 29% feel that the film music is popularised, 25% feel that films boost certain culture and values, 24% feel that the youth become fashion conscious, 5% plan for jobs while 4% disobey and oppose parents and 1% take adverse steps if wish is not fulfilled.

**CONCLUSION**

Films have become the most influential art form of the modern century. India holds an eminent position in films making in the world. It produces the highest number of films every year. Whatever may be the quality of the films, they continue to be the popular mass media.
From the above narration it is found that cinema is the mirror of society’s image. It has shaped and expressed the changing scenarios of modern days and influenced the way of people in all respects. It has the ability to touch the heart and mind of viewers. It carries massages of awareness and changes to the viewers. It has the power to cause differences in public opinion and to focus on social injustice.

Cinema is a popular culture institution and helps to bring social meaning value and structures. It is global. The purpose of film is to provide entertainment to audience the purpose of studio is to make profit. The film is a medium for communication of massages of reformation and awareness to the people and to bring to the knowledge of government for proper legislation and control. Film refers to all documentary educational, feature, informational and advertisement cinema.

Indian society has been facing social issues due to poverty, unemployment, homelessness abuse, frustration and psychological background. The various social issues have been the reason behind the sex and violence in the cinema. The issues related to sex and violence are prostitution, female feticide, bride burning child abuse, violence against women rape kidnapping and abduction, sexual harassment and sexual violence.

There has been domestic violence also for increasing greater number of audience. The film makers have been making films which are in the nature of sex and violence due to which they have been blamed for youth crimes.
The films are also depicting scenes of adventure, kidnapping, rape, assault murder. Some films showing social and domestic issues are reformatory in nature but no very effective as their numbers is few. The mass media too are also taking suitable steps to advise the people about the evils and dangerous effects of such films.

The incidence of sexual violence against women is greater in society that has male dominated ideologies and a history of violence in India. The reasons for sexual violence are numerous and complex. It is seen that in a large number of films it's greater than in other films.

In early stages film directors could not get women for female roles. Latter the roles of women were and are adopted on the western pattern which includes scenes of sex also due to globalization and dramatic shift in the styles of film. The western ideas have led to severe vulgarity and unnecessary violence.

In the present study the respondents were found living at home with their family. They are mostly in the age group of 27 to 35 years. They are educated and all of them view films. The respondents have gender differences as women have family restrictions and limited outside access. They had friends of opposite sex and like to watch cinema with the opposite sex. Although young men liked to go to cinema more than young women.

They prefer watching films of love story, comedy, Sexy adult films etc. watching films with opposite sex is on higher side. They hail mostly from the family of government jobs. Their parents are educated.
Here one youth said that Public attraction for television and video has increased because of diversified interest of the youth not only in the new style presentation of pictures and themes but also with respect to telecast of live programmes of national and international significance. On account of this kind of changes in the taste values of people, the youth stated that Films industry will have to upgrade its presentation skills and sensitivity.

From every angle crime has excessively increased. The situation is global but in India the social structure which is different than foreign countries is needed to be maintained. The social reformers should awaken the people, the society and also impose upon the government agencies to reduce sexual crimes and violence. The educational system too needs reformation to help curbing the menace among the young men and women. The sexual crime and violence is increasing by depiction of sexual and crime related issues in films. No doubt the government has taken certain steps to control the depiction of such films but they are still insufficient and ineffective.

Films are seen and appreciated by the vast mass of Indian movie lovers. They are largely melodramatic, often musical, conveying simple, clear moral messages, with their unique combination of fantasy, action, song, dance and spectacle. Indian popular films constitute a distinctive Indian form of mass entertainment.