CHAPTER-1

THE FRAME WORK OF THE STUDY

The statement of the problem

Cinema is a popular cultural institution that helps to mediate a broad spectrum of social meanings, values, and structures (Tudor: 1972). The very mention of cinema invokes up a rainbow of captivating images. Cinema from its birth is global. The first motion picture in India was shown on at Watson's Hotel in Bombay on 7 July 1896 barely six months after the grand success of Lumière brothers’ screenings of cinematograph show on December 1985 in France. As a consequence cinema became a global phenomenon obliterating the boundaries of nations. The success of Lumiere Brother’s pioneering enterprise opened up a new vista for a new industry of rapid growth and vast potential. Indian celluloid chapter started with the successful endeavours of Dada Saheb Phalke with the producing of the first full-length motion picture in India, Raja Harishchandra (1913).

Cinema has a subsequent history of development covering a period of more than a hundred years. Its transition from the silent era to sound era has been a big leap forward as the ever developing sophistication of treatment and technique has brought about a perceptible change in motion pictures both in form and matter.
Over the years, Indian Cinema has made strides to become the leader in Film production in the world with a record of about 28,000 feature films and thousands of documentary, short films so far. In the 20th century, Indian cinema, along with the American and Chinese film industries, has become a global enterprise. Enhanced technology paved the way for upgradation from established cinematic norms of delivering product, radically altering the manner in which content reached the target audience. Indian cinema found markets in over 90 countries where films from India are screened. India is the world's largest producer of films, producing close to a thousand films annually. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, and Warner Bros.

In the world of cinema the words ‘film’ and ‘movies’ are synonymous. A movie usually refers to a motion picture for the masses whereas a film is something with more artistic and or educational appeal. The primary purpose of a movie (or feature film) is entertainment and for the studios that make them, profit. The purpose of a film (typically documentaries) is to build awareness. However, the two are not mutually exclusive. Film is a medium through which we can communicate with the masses. It can be any topic or subject. Commercially sold stories in the market are called movies. They are also known as ‘movies’ as it moves like slides in a bioscope. Cinema is a feature film. Film as an art form embrace both elitist and popular concept of art and work closely with aesthetics. The two art form- verbal and visual- are not nearly parallel but interactive, reciprocate and interdependent. Yet the two mediums are very
different and the reader viewer relationship is very complex. One can demarcate the areas and raise issues which could highlight the disparities between the two.

Some of the present day movies, various TV programmes and serials stimulate the appetite of the young people for excitement and violence as also for indulging in undue risk and adventure. Moreover these movies and programmes tend to glorify decent activities, impart knowledge of criminal techniques and exaggerate the extent and spread of criminology in society. Thus, TV programmes and motion pictures have now come to be blamed for many youth crimes. 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 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. Motion pictures too have own share of violence and some of them are much too preoccupied with sex. This fact is borne out by the lurid advertisement magazines. Some thinkers are of the opinion that youths encounter frustrations which may be drained of by these movies and TV serials. The youth project themselves into aggressions in the field of fantasy rather than in overt aggressions behaviour. However, there is no gain saying the fact that these movies and TV programmes do really cause or at least facilitate deviant behaviour among the youth.
The ubiquity of crime and violence in the mass media has stimulated a whole host of debates about how far the media may encourage anxieties, shape attitudes, define values or excite behaviour in the public. Not surprisingly the most persistent concern has been the mass media violence causes violence in the society (Cumberbatch: 1989). The testimony of young criminals as regard the source of their criminality is unbelievable. It is plausible to surmise that the criminal youth interpret the mass media in anti social ways. To the non criminal youth, a movie full of violence and sex may offer the lesson that ‘crime doesn’t pay’, to the criminal youth, it may act as a teacher in crime technique. The proposed research is aimed to study the depiction of sex and violence in Indian Films and its impact on the Indian Youth.

Review of Literature

The social science research of mass communication seeks an objective understanding of the institution that express mass communication and the consequences of communication and persuasion for human society (Janowitz:1968).

Mills (1951), in his evaluation of the American middle class, placed a good deal of emphasis on the role of the media as a mirror of modern life. Inglis (1938) has attempted to compare the actual data on the employed women with the fictional version in magazines. Berelson (1952) has employed the communication content as an index to diverse cultural norms which most researchers find mirrored.
McQuail (1969) identified three major areas of enquiry in the field of mass communication research during the years covering the 1930’s, 1940’s and much of 1950’s: (a) the research concerned with behaviour, interest and structure of audience; (b) researchers on the effectiveness or persuasive power of media and (c) research concerned with general social effects of the mass media.

Despite frequent comment on power of press, cinema and radio to change options and influence behaviour, attempts to measure the effects of mass communications, this topic probably represents the most neglected area of communication research (Berelson: 1953). A number of very useful reviews of research findings on mass media effects have been attempted by Berelson (1948); Hovland (1953); Klapper (1960); Halloran (1965). For those who want a simple answer about the power of the mass media, it would have to be in the negative. A thought in many respects misleading, would fit most of the available evidence. In the findings of the sociological interest, firstly it seems that the effects of media, where they occur, most frequently take the form of a reinforcement of existing attitudes and opinion (Klapper: 1960). Secondly, it is clear that effects vary according to the prestige on evolutions attaching to the communication source (Hovland: 1954).

In the social consequences of mass communication, it was expected that the crime and violence will be encouraged by mass media content tends to over represent the portrayals of acts of crime and violence (Head: 1954; Himmelweit: 1958).
The effect on attitudes (*Peterson:1933*) of emotional responses top crime portrays and showing that crime films were popular and showing that crime films were popular amongst young criminals (*Blumer:1933*), but eventually neither producing a verdict nor an acquittal, an outcome which has been repeated several times in case of television. There is expectation about mass media especially television that encouraged: ‘passivity’, ‘escapism’, ‘unsociability’ and ‘loss of creativity’. Evidence of small initial reductions in interest and initiative on the part of ‘new’ adult viewers of television was obtained, on the basis of much less elaborate research study, report rather similar findings about television in an American Community.

Media are helpful in bringing about attitudinal changes, *Lazersfeld and Merton (1948)* have suggested that news report can expose a discrepancy between private attitude and behaviour and public morality, thereby forcing the public to a decision. On this matter, *Thurstone and Peterson (1933)* tested the attitudes of a group of subjects before and exposing them to a film. The results indicated that in case of children there were measurable changes in the attitudes and direction indicated by the film. At least in one of the groups, these effects persisted significantly for five months. Similarly, *Rosential (1934)* has demonstrated that pictures, with certain types of contents, produce measurable effects on the socio-economic attitudes.

*Doob (1961)* says that in the examination of the role of mass media in the transition of the traditional societies on developing nations to a modern form,
Lerner (1958), Rogers (1962, 1969) and Schramm (1964) have espoused the view that mass media prepare, instigate and undersigned the development of a modern society. The prominent works on the role of communication in development are the most influential.

Wilbur Schramm (1964) for the UNESCO mass media development programme propounded the theory of magic multipliers. He pointed out that information must flow, not only to people, so that their needs can be known and so that they participate in the acts and decisions of nation building and information must also flow vertically so that decision may be made, work organized and skills learned at all levels of society.

With the historic effect of the 73rd constitutional Amendment Act on 24th April 1993 a new dimension was created in the concept of Panchayati Raj System in India. The setting up of the 3 tier system of Panchayati Raj is to ensure participative democracy with the active participation of the women at the grassroots level. And further with the introduction of the Women's Reservation Bill in the Lok Sabha on September 12, 1996 reserving one-third seats for women decision making at each level of Parliament and state legislatures is an historic achievement in the increased political participation of women which would help them fight the abuse, discrimination, and inequality they suffer and would lead to gender equality in Parliament, resulting in the empowerment of women as a whole. (http://www.csrindia.org/). Further, Bihar, Uttarakhand, Himachal Pradesh and Madhya Pradesh has already implemented 50% reservation of women in the
Panchayati Raj Institutions as per the Union Cabinet’s amendment bill of Article 243 (D) of the Constitution to reserve 50% of the total number of seats in 3-tier panchayats and urban local bodies for women. This would bring about justice and equality towards women and curb violence towards them definitely.

Mass Communication Research in India

Communication research in India began in earnest in 1950’s. Mass communication research primarily concentrates on the study of its effects on the society. The role of mass media in development activity was very clearly implied in the dominant paradigm of development. But most of the development models were developed in the context of western countries. The Media is instrumental in defining what we think who we are and what are one's place in the society. It has an impact on how issues are interpreted and evaluated.

Since the establishment of the Indian Institute of Mass Communication (IIMC) in New Delhi in 1965 by the Government of India, various types of Researches have been undertaken on various dimensions of communication. Since August 1, 1975 through the Satellite Instructional Television (SITE) development programmes were shown in 2,379 villages of six states. A team of social scientists were employed by SITE to test the efficiency of television on and in improving agricultural practices and population control in promoting National integration, in upgrading and expanding education and in promoting better health and hygiene for a better life in rural areas (Gupta 1985). In fact, very little work has been done in the field of social communication prior to 1990's. Since 1990's onwards the trends
have been shifted to National Television Network i.e. Doordarshan and more specifically to successful; launch of the Polar Satellite Launch Vehicle (PSL V D2) on Oct 15, 1994 marks an important milestone in India's space programmes.

*Klapper (1960)* suggested that people exposed themselves to messages selectively. There was a tendency of individuals to expose themselves relatively more to those items of communication that were consonant with their beliefs, ideas, values, etc. Regardless of exposure to communication, an individual's perception of a certain event, issue, person, or place could be influenced by his/her latent beliefs, attitudes, wants, need or other factors. Thus, two individuals exposed to the same message could go away with diametrically different perceptions about it. Research showed that even recall of information was influenced by factors such as an individual's needs, wants, moods, perceptions and so on.

*Atal (1973)* developed a communication model for analyzing nation building in which he discussed social apertures and insulators as facilitating and obstructing mechanisms in the free flow of information.

The diffusion of innovations theory has important theoretical links with communication effects research. The emphasis was on communication effects: the ability of media messages and opinion leaders to create knowledge of new practices and ideas and persuade the target to adopt the exogenously introduced innovations. There was disagreement on the question of whether ideas were independently developed in different cultures, or whether an idea was invented in
one culture and borrowed by or diffused into another. Evidence indicated that in most cultures there was predominance of borrowed or diffused elements over those that developed from within a particular culture (Linton, 1936, Kroeber 1944). The diffusion of innovations research established the importance of communication in the modernisation process at the local level. In the dominant paradigm, communication was visualized as the important link through which exogenous ideas entered the local communities.

Daniel Lerner’s “The Passing of the Traditional Society” (1958) points out that the mass media were both index and agent of modernisation. In Lerner's model, there was a close reciprocal relationship between literacy and mass media exposure. The literate developed the media which in turn accelerated the spread of literacy.

S.C.Dube (1958) studied the importance of communication in community development programme in India. Wilbur Schramm (1964) emphasized on the role of communication in the process of social change by saying that the development of mass media is one of the requisites for and signs of a modernising society. “Communication is not something that is a life of its own, it is something people do. It is a fundamental process of the society in the way people relate to each other”. (Schramn 1964: 11). Even in the case of modern industrialised Societies, "with the ever increasing case of mechanical communication and physical travel the increasingly effective organisation of specialisation mid discipline, there tends to be paradoxically an increasing reliance upon direct
Schramm (1964) noticed change in social, cultural, religious and personal attitudes which subsequently have helped change and shape a society completely differently. The society has by and large reacted almost in an identical manner. This has been amply established by some well-known studies conducted by Indian mass communication scholars such as Rao (1965), Danile (1956) and several others. These researches have proved that mass media have immensely aided and assisted the rate and score of development and the pace of people in absorbing the new media which has completely revolutionized the style of people.

Lakshamana Rao's (1966) monographic study of two Indian villages is based on the anthropological approach. He has not administered any systematic technique for collecting data except depending on observation. His two villages of south India – Kothuru (a new village) and Pathuru (an old village) were found at contrasting stage of development. One was becoming industrialized, whereas the other still clung to the agrarian economy. He has tried to study the role that communication plays in the economic, social and political development of a community. The findings reveal the impact of communication on economic, social and political spheres of community. Communication helps a person to find alternative ways of making a living, helps him to raise a family's social and economic status, creates demand for goods, motivates local initiative to meet the rising demands, raises the literacy rate, shifts the influence from the age old and traditional status to knowledge and ability helps him in the process of power.
change from heredity to achievement, motivates the traditional leaders to defend their power by raising their information level, increases awareness about government plans and programmes and helps the community or the nation to achieve power through unity.

The impact of communication on rural development in Costa Rica and India by Prodipto Roy, Frederick and Rogers (1969) is a comparative study of two different cultures. It analyses the way in which different channels of communications can bring about better knowledge and adoption of desirable innovations in rural areas. The research design of the Costa Rican study involved bench mark measurements of knowledge the evaluation and adoption of 23 innovations in agriculture, health and social education, and the effect of a 52 week programme of three treatments, radio forum, reading forums and animation training, designed to enhance knowledge and the adoption of innovations. The radio forums consisted of 52 broadcast, each of one and half hour, and they were heard and discussed by volunteer group in four villages. The reading treatment consisted of 52 pamphlets, which were discussed in forums in four other villages. The findings reveal that changes in the knowledge and adoption of innovations were related to participation in both the radio and reading forums. Participation was not related to a more positive evaluation. The association between knowledge and adoption was much stronger than that between knowledge evaluation and adoption evaluation.

C.R. Prasad Rao and K. Ranga Rao (1976) have studied the village
communication channels in three villages of Andhra Pradesh. Their study examines the determination of the communication channel usage in a sample of 209 farmers. Causal relationships between the channel usage and the audience attributes are sought to be identified through path analysis. The farmers, all under 50 years of age, each cultivating over 2.5 acres, were interviewed with the help of a structured schedule. The farmers willingness to change was determined by their secular orientation, credit orientation and risk orientation; their resource based abilities were determined by applying four status dimensions, viz. caste, education, the scale of farming operation and the level of living. Three channels of communication were considered to be dependent variable - urban contact, contact with extension agencies and exposure to mass media. High caste, high SES and wealthy farmers were found to benefit most from the farm extension activity, which was not significantly influenced by education. Urban contact was found to promote extension contact which, in true, directly contributed to exposure to mass media. One of the important findings is that the knowledge imparted through broadcasting was significantly retained by the respondents even 30 days after the broadcast. The effectiveness of communication could be enhanced by using a mix of the following mutually reinforcing channel, for the effectiveness of the subject matter of the broadcast. (1) The subject matter should be related to the felt needs; (2) the dialogue should be able to create a mental picture in the mind of the listeners regarding the subject matter; (3) clear summaries should be given at the end of the radio talk. Two further suggestions are made to improve the modes of presentation, viz., (1) at the time of broadcast,
the key ideas should be tactfully stressed so that they may be easily detected by
the listeners and (2) the programme should be carefully rehearsed and timed. The
commercialization of radio and television in India has brought the whole world of
advertising to his door steps. As the messages about the new goods and products
reach the rural homes and if the massages relate to people's interests, consistent
with their attitudes, congruent with their beliefs, and supportive to their values, as
*De Fleur and Rokeach (1976)* point out, these are quickly acted upon and hotly
pursued. This is a fact that majority of people are not gaining or are not able to
benefit too much from the media messages. Since there are individual differences
in personality characteristic among such members, it is natural to assume that
there will be variations in effect which correspond to these individual differences.

*S.C.Dube (1964)* conducted a survey on the perception of emergency after
Chinese attack. He observed that 83.3% of the respondents were aware of the
Chinese aggression. The information reaching the elite through the mass media is
relayed to the common village people through the traditional channel. *Lakshamana Rao (1966)* studied the role played by the communication in
economic, social and political development of a community.

*Damle (1966)* enquired into the diffusion of modern ideas and kinds of
knowledge in seven villages near Pune (Maharastra). The study elicited
information regarding the awareness of people about the national political scene,
world political structure, modern ideas regarding caste and religion and the
impact of new ideas of recreation, movie, radio, sports, newspapers lectures, political propaganda, etc.

Agarwal (1978) studied the impact of differential exposure to television on Indian rural people and followed the respondents who desired a small family increased but television did not increase adoption of family planning methods. It was concluded that television can play a contributory role in changing attitudes.

George Gerbner (1984) studied the effects of daily television viewing on the political self designations. The study revealed that those who watch television are significantly more likely to call themselves moderates and avoid labels like liberals and conservatives. Heavy viewers also perceive themselves as moderates. The study concluded that television cultivates moderates notions and blurs the traditional differences.

Ishwar Modi (1985) studied the inter-relation between leisure, mass media and social structure in an empirical situation of Rajasthan. He provided comprehensive description of traditional forms, folk motifs and cultural roots of leisure and the new challenges from the electronic revolution of the mass media and it's encroachment on leisure, culture and social structure. His work was based on an empirical study of a village Garhi Maamur in Alwar district of Rajasthan and the urban community in Jaipur of Rajasthan. His major finding was that there exists a clear condonimance between the social structure and the structure of leisure of a society and change in either of the two influences each other. Thus, Modi establishes that social structure influence the nature and form of leisure and
the leisure itself helps in generating newer structure, social norms and culture.

*Mellencamp (1985)* traces this back to the 1950's where she finds the origin of the "gender base" of television, with sport and news shows for men, cooking and fashion shows for women. *Brown (1986)* found that in any society, feminine personality comes to define itself in relation and connection to other people more than the masculine personality does. In an analysis of the work of several Japanese films, researcher *Yasuko (1977)* found that the predominance of the perception of women is either wife or whore the dichotomy already found in media portrayals. Studies on television programmes have also shown that media present an extremely narrow range of female image a young in traditional feminine occupations -if employed at all, seeking identity through love, or marriage, deliberately home oriented, self sacrificing and dependable. Television copes with and helps to produce a crucial categorization of its viewers into masculine and feminine subjects.

*Mahajan (1988)* in a study of patterns of television viewing among girls in Meerut city found that television viewing increased knowledge about other countries and promotes the general feeling of universal brotherhood.

Singhal and Rogers (1989) evaluated the popular Hindi serials Humlog and the researchers came to an analysis that high percent of the respondent leaving prosocial attitudes and behaviours from Humlog.

*According to Bhagat (1992)* improved technologies for rural women are established to be the heart of development and innovativeness was thought to be
the best single indicator of the multifaceted dimension called modernization.

Subhanarayan (1991) emphasized that light viewer can remain active so he attends to his work and make a decent living provided; he does not fall for the glamour and glitter as provided by television. He watches TV for a few specific hours a day and remains so as a light viewer and restricting his choice to programmes like news, documentaries etc. Thus, he leaves out the entertainment as presented by TV and shuns away from commercially oriented serials and music and anything of the kind. He becomes an abnormal person when he starts watching serials and other entertainment oriented programmes. TV is like a magic box and it mesmerises the audience completely. To turn away from TV it needs a strong will power and education to cure him of the negative effects of television.

Potter (1999) says, “We are certain that violent portrayals are pervasive in the media, especially the dominant medium, television. We know that people use the cues in the portrayal violence to construct meaning. Scholars strongly agree that exposure to media violent leads to negative effects both immediately during exposure and over the long term of continuous exposure. We also know that certain types of portrayals of violence, certain types of viewers, and certain environments increase the probability of negative effects.”

Nevertheless, mass media can play an important role in generating the awareness and shaping the public opinion in the case of the developed societies as well as in the case of a developing society like India. In case of vulnerable disease like AIDS/HIV mass media can play a vital role.
Sardana (1995) depicted that Panchayati Raj personnel should be taken into trust and confidence at decision-making level. They are not investigative journalists. They are the spaces of the enterprises charged with the responsibility of projecting the correct image of the organization to various publics. They can perform their role in an atmosphere of understanding, appreciation, direction and support from the top management.

Suriakanthi (1995) depicted that government's efforts to provide community radio sets in the villages did not succeed as real beneficiaries are far away from the picture. The goal of radio (Bahujan Hitaya, Bahujan Sukhaya) has got much more relevance in these days particularly in tribal dominated regions. Real picture of the country and the country-men are found in village India. Everybody loves to hear reality, truth, the event as it is, but not a concocted image of an event. The time is nearing when radio will be of the people, by the people and for the people. When the very survival of the medium is questioned, there is a need to decentralize, the whole system, when everybody becomes a broadcaster and a listener as well. Comprising predominantly field-based programmes, radio clubs will act as resource centres for total human development.

According to Kumar (1995) the need for appropriate communication technology in speeding the process of rural development is essential communication technology for the third world must be in the vision of new possibilities for enriching the lives of people both economically and socially with the aid of science and technology. In this context, the importance of video, one of
the most powerful mass media is introduced, no doubt an important aspect of advancement in communication technology but it has mainly been a source of entertainment for long time, and its potential for development lies largely untapped. He further emphasized that formulation of proper strategy for the effective utilization of video in the developmental efforts really paid it. Video technology has received considerable attention by the development practitioners throughout the world.

Malhan (1995) emphasized that the communication media (including the big and small, modern and traditional, person-to-person and extension) are necessary to inform, educate and persuade people and thus provide effective communication support to democracy and development plans. The media can disseminate news, views, programmes and policies; provide perspective to them for proper understanding; and promote participatory dialogue. They have to act as a watchdog on the social as well as economic front. They can help in promoting national cohesion, enlighten and mobilize public opinion and stimulate the participation of various publics at different levels. The media have the potentiality to act as catalysts in diffusing new practices, skills and technology. In this age of communication explosion and propaganda, they can aid in presenting a time image of the country and its people abroad, and promote better understanding of the outside world and its events among the people in the country.

According to Mohanty (1995), agricultural extension, health education, population, education, rural development and public information through the use
of modern mass communication media has become more popular for the use of the rural urban masses. Mobilization of the human potential at present scarcely tapped is not dependent on technological means alone but inter-personal communication plays a crucial role in this endeavour.

According to Kuthiala (1995) the media of mass communication has to be used to cater to the need as perceived by the people themselves and not by experts. Control of the media has to move from techno experts to socially conscious non experts experiments like Kheda. The role of media men in the developing society is that of the facilitators who coordinate dialogue between different sections of the population, rather than controllers and information brokers.

Singh (1995) conducted a pioneer study about the impacts of satellite television on the middle class youth of Bhopal city of Madhya Pradesh in tendency of the shift in their habits of using other media of mass communication specifically broadcast media and print media. In this study he analyzed the impact of satellite television network on the viewing of National Television network and specific impact of the channels of STAR Television Network on the urban middle class youth. Singh (1993) found that the advent of the innovation of the satellite television has affected the Indian middle class in two ways. On the one hand, it has changed the habits of using other media of mass communication in the middle class and on the other hand, it has an impact on their value orientation. The major finding of the pioneer works of Singh (1995) lying on the fact that a significant
decrease in the frequency of radio listening and cinema going was observed which is an indicator of change in their media habits. However, the exposure of urban middle class to the print media was not affected by the satellite television. The programmes of foreign origin have an edge over the indigenous programmes of Doordarshan. Another finding of the study was that there was a change in the value-orientation due to continuous exposure to STAR television. The discussion brings relief in the following features of mass media in India.

(i) The mass media in India reaches the common masses through the traditional channels of communication i.e., from elite to masses.

(ii) The mass media in India has contributed immensely to the process of development in the aspect such as rural development, agriculture, population control, national integration, education, health and hygiene, value orientation, etc.

Singh (2003) analysed the relationship between mass media communication and level of modernity among the middle class youth in an empirical study conducted during January-March 1999 in Silchar town of Assam by administering an interview schedule on a sample of 44 male and 38 female youth drawn from the voter list of a middle class locality He found that as far as the relationship between mass media communication and modernity is concerned there was a positive relationship between mass media exposure and modernity at the medium level, but mass media exposures is not solely responsible for 'the modernity level of an individual. It is also influenced by some other variables.
such as caste, class, occupation and education of the subject. Regarding the relationship between social structure and modernity, it was found that there was no clear cut relationship between castes and the level of modernity as most of the higher caste subjects have medium level of modernity and the lower caste subjects have developed high modernity. Thus, there seems to be a negative relationship between the caste and the level of modernity. However, there is a positive relationship between education and modernity in the sense that no respondents have primary level of education and no one has very low level of modernity. It also suggests that although the level of modernity increases with the level of education but it perpetuates more at medium level. As far as the relationship between the income group and level of modernity is concerned, the medium level of modernity was found in a high degree in the low income groups. These suggest that there is no relationship between income group and modernity.

Among the Brahmins most 60.86% have medium level of mass media exposure, while among the Kayastha (52.83%) have medium level of mass media exposure, among the Vaishyas (67.67%) have medium level of mass media exposure, among the lower caste no one has low media exposure and most of subject have high (33.03%) and medium level of mass media exposure (66.67%). It suggest that the media exposure of lower caste is relatively high than the upper caste respondents. The level of mass media exposure increases with the level of the education of the respondent. At the secondary level 25% subjects have low media exposure, while at the graduate and post graduate level it diminishes at 10%. The level of high media exposure increases as one move from secondary to
post graduate level at secondary level 18.75%, graduate level 28.57% and post graduate level 45%). Father's education also has a positive relationship with son's media exposure. The subjects whose fathers are engaged in Govt. or private sector have more mass media exposure rather than those whose father are engaged in business activities or retired from the services. There is no relationship between income group and mass media exposure. In conclusion, we can say that the relationship between the three variables taken in the present study is complex. Although there seems to be a positive relationship between mass media communication and modernity, but level of modernity perpetuates more at the medium level. The other factors like level of education, father education and occupation have important bearings on the level of modernity of a person. However, the structural variables like caste has to some extent negative relationship not only with level of modernity but also with exposure to mass media communication as tower caste respondents have high and medium level of modernity associated with high and medium level of mass media exposure. Therefore, it can be said that education is most important factor in the advancement of the modernity level from medium to higher level rather than exposure to mass media communication. The factors like religion and caste have a negative impact on the process of modernization. This is evident from the items wise analysis of the modernity, in which most of the respondents were of the view that a person who is Atheist may not be a good person. Thus the deep root of caste and religion in Indian social structure check the process of modernization in a developing society like India. Therefore, the level of
modernity perpetuates more at medium level.

*Peterson, Bates and Ryan (1986)* in their study attempted to verify, the notion that most adults who watch television for more than 4 hours per day view what is on rather than selecting what to watch. The researchers found that 20 percent heavy viewers watch television programmes passively, while the rest actively select what to what out of the six available programme patterns. Passive heavy viewers of television have more or less similar socio demographic characteristics.

*Sharada (1988)* attempted to study the impact of television exposure on the political awareness. The researcher performed a co relational analysis on the data collected from people belonging to ten villages surrounding Hyderabad. The data indicated poor correlations between the respondents, degree of exposure to television and their political awareness. However, the study revealed that political awareness was related to the exposure to specific political programmes. The study revealed that inspite of high exposure to television, political awareness of women respondents to be very low and television has diluted people away from radio and cinema.

*Singh (2003)* thus rejects the views of *Dharamvir (1990)* and *Mahajan (1990)* that mass media has a negative relationship with modernity which in his view is an over simplification of the intricate relationship between mass media exposure and level of modernity. This study also shows the invalidity of the works of *Aggrawal (1978), George Gerbner (1984), Sharada (1988) and Singhal...*
and Rogers (1989). It is very clear that it is not simply the exposure to mass media communication which brings modernity but what is most important is the contents of the programme listened or watched by a person on audio-visual and broadcast media or the kind of contents read by a person in the newspaper or in the magazines. The highest frequency of watching mythological serials on television by most of the people indicates that such type of programme may check the process of modernity rather than to enhance it.

Von Feilitzen (1998) analysed the role of “... if research of the 2000s is to better comprehend the import of media violence and achieve more practical results, it must be directed by on overall view, that is, it must theoretically embrace media violence as well as the power of culture, the active audience, and the economy, power relations, and media technology in society. It must, therefore, combine teleological understanding and causal explanations, and quantitative and qualitative methodology. It must also leave the simplified notion of 'entertainment violence' aside and realise that the borderlines between fictional and non-fictional media violence are often blurred and sometimes non-existent, and that all kinds of media violence are cultural or symbolic constructions.”

Harjinder Walia (article (2009) publised communication today (page 92-93). India is a country where 70 percent of population resides in villages. A nation can prosper with right kind of welfare. Former president Dr. A.P.J. Abdul Kalam talked about this in vision 2020. He focused on escalating agriculture, education, health, employment, women development, environment and economic
development. But to day these social aspects merely get 12 percent coverage in the daily news papers. At present only those aspects are touched which increase the TRP of a news channel or the circulation of a newspaper crime, violence, entertainment and to some extent advertising are the dominating subjects. The subjects discussed at prime time of a news channel are rape, riots, murder and entertainment. On the other side the main page of a newspaper is filled with news of sex and crime. Though the development aspects of society are printed on the front page at the time of budget otherwise they are shifted to second or third page of news papers.

Same happens with news channels as well. They show these kinds of programmes at the time of policy declaration or they do it just to fill up their time slot. We have done a comparative study of news papers regarding this issue.

**Conceptual Perspective on Violence**

Violence is not just physical. People inflict psychological and emotional damage on others. Episodes in which someone is reduced to tears, humiliated or simply made fearful (perhaps by the threat of violence) are still violent. Those conducting content analysis of violent material have had to distinguish between different acts of violence. Violence can also be portrayed through comics, novels, radio, through computer games and on Internet. The decoding of violent image in a comic is more immediate than the decoding of words. Violence is not a single act of a single text within a single medium. Violence whichever it is exactly is a composite of experiences across media.
Gunter (1985) suggests 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.

Potter (1999) reviews the nature of violence in terms of aggression, and refers to literature which discusses this. For example, he quotes Berkowitz in saying that aggression is 'any form of behaviour that is intended to injure someone physically or psychologically'. He refers to Berkowitz's comment that violence is an extreme form of aggression. He also picks up that notion that violence can be verbal as much as physical in referring to seven dimensions of aggression (Velicer et al. 1985):

1. Assault (physical violence against others);

2. Indirect aggression (malicious gossip, slamming doors, temper tantrums);

3. Irritability (grouchiness, rudeness, bad temper);

4. Negativism (oppositional behaviour, usually against authority figures);

5. Resentment (jealousy and hatred of others, especially related to mistreatment);
6. Suspicion (projection of hostility onto others. distrustfulness);

7. Verbal aggression (arguing, shouting, including threats and curses).

Violence is something that is perceived and judged through its representation. Features of the violence cause it to be rated in different ways. For example, Gunter (1985) found that TV viewers judged the severity of violence according to number of factors:

1. The physical nature or type of violence perpetrated;

2. The kind of weapon used (cutting weapons were seen as the 'worst');

3. The degree of harm done to the victim(s) of the violence;

4. The nature of the physical context in which the violence takes place;

5. The realism of the setting for the violence;

6. Societal norms, themselves relating to which character perpetrates or is victim of the violence.

In a summary of content findings Potter (1999) asserts among others, the following content findings about TV violence:

- rates of violence fluctuate across different types of programmes;
- rates are higher for verbal violence than for physical violence;
- violent crime is much more frequent on TV than in real life;
- most perpetrators are white, middle-aged and male;
- a high proportion of violence is committed by 'good' characters;
consequences for victims are rarely shown;

- weapons are often found in violent acts;

- much of the violence is portrayed in a humorous context.

*Belson (1978)* produced a widely reported piece of research which seemed to prove that heavy television viewing and violent behaviour were connected in respect of teenage males.

The cultivation model of accumulated media effects suggests that heavy television viewing cultivates a negative view of the world as being a violent place. Refinements of the theory through research over a period of time have added notions such as that of the general or mainstream television view of violence' among other effects areas. It has also been suggested that effects vary between different social groups. It assumes that television viewing is as much a passive as an active experience. Other approaches to long-term effects have looked at children in particular. Some research has suggested that childhood viewing of violence may be related to aggressive behaviour in adulthood. However, the evidence is not conclusive, given the range of socializing influences that may produce such an effect.

Inoculation theory proposes that experience of media violence leads to desensitization and toleration of violent behaviour. This has been no more proved than *Aristotle's* theory of catharsis, which proposes the opposite - that experience of violence (through drama) purges violent thoughts and impulses in the audience. *Feshback and Singer (1971)* in particular have explored the idea that
violence on TV can make some viewers less likely to commit violence in life.

Uses and gratifications theory proposes that we use media material to gratify certain internalized needs that drive our behaviours in general. There is nothing in the model that suggests, for instance, that reading crime thrillers with violent incidents in them has any influence on behaviour or on attitudes to violence.

Gunter (1985) referred to assumptions and to the unsupported use of terms: “the terms "violence" or "aggression" receive almost indiscriminate use, not simply by journalists with reference to television portrayals, but also by ordinary people in everyday life.'

Ironically it is the section of the media that are themselves significantly responsible for arousing public anxiety and for making uncritical assertions about violence. The media transmit information; arouse anxieties, sets agendas- without necessarily being a cause of violence as such. There is evidence that media cause people to believe that there is more violence occurring in society than is actually the case. People worry about violence happening to them and to their relatives. This concern causes those people to adopt particular lifestyles or patterns of behaviour (see Gunter's reporting of British crime surveys in 1981 and 1983. in Gunter: 1987).

**Violence in Indian Cinema**

Crime films feed our apparently insatiable hunger for stories about crimes, investigations, trials and punishment. From almost the first moment of
moviemaking, film writers and directors realized that nothing please audiences more than deception, chaos and underdog characters that refuse to be trampled by institutions and laws. More frequently, crime film plots are fictions that draw on general attitudes towards crime, victims, law and punishment prevalent at the time of their making. Whatever be the basis of their stories, crime films reflect the power relations of the context in which they are made attitudes towards gender, ethnicity, race and class relationship of state to individual. Examining the history of crime films helps explain why different types of crime films flourish at different points in time. *Hamilton (1998)* discusses the commercial advantages of broadcasting violence and quotes “US senator as saying ‘programmers, producers and advertisers have discovered, axiom that violence is nearly a sure-fire ratings booster. It moves the numbers.’ Similarly he refers to a journalist's observation that ‘violence boosts TV news ratings; the gorier the pictures, the higher the ratings and thus the ad rates’.

**Portrayals of Sexual Violence in Popular Hindi Films**

The incidence of sexual violence against women is greater in societies that have male dominated ideologies and a history of violence as in the case of India. The number of registered cases of sexual crimes against women in India increased from 67,072 in 1989 to 84,000 in 1993. In 1995 more than 25000 cases of molestation and 12,000 cases of rape were reported in the capital city of New Delhi. It is estimated that well over 80% of the sexual crimes go unreported. For example, only 7,643 of the estimated 50,000 instances of violence against women
were reported to the police even in Kerala, a south Indian state with the highest women’s literacy rate.

One specific form of sexual harassment called “eve-teasing” is prevalent, especially in urban India. The term eve-teasing is used to refer to sexual harassment of women in public places such as the streets, public transportation, parks, beaches and cinema halls. This type of public harassment by a lone man or gangs of men includes verbal assaults such as making passes or unwelcome sexual jokes: nonverbal assaults such as showing obscene gestures, winking, whistling and staring and physical assaults such as pinching, fondling and rubbing against women in public places.

The variables that give rise to sexual violence in India are undoubtedly numerous and complex. However for feminist media scholars, the idea that popular cinema plays a significant role in shaping notions about gender role and gender identities within the Indian context is of special interest and concern. Cinema has been a dominant medium in India because of the sheer size and reach of its indigenous film industry. The National film Industry produces about 800 feature films annually- the highest in the world (National Film Development Corporation). Not only does India produce the largest number of films in the world, but also a sizeable amount of film consumption is common among almost all age groups, socio-economic backgrounds and geographical locations within India. It is estimated that every week approximately 90-100 million Indian viewers go to the cinema halls to watch films. Many cinemagoers ritualistically
make as many as 20-30 visits to the cinema hall in a month and repeatedly view a favourite film several dozens of times. Moreover, Indian films are popular not just in India but also amongst the Indian Diasporas in countries such as the United States, UK, Canada, Fiji, Dubai and Singapore. Indian made films constitute the majority of the films watched by Indians; only 5% of the Indians watch non Indian Films.

According to Derne (1999), Indian film portrayals form a “privileged arenas for construction of sexuality” for the common person and serve as primary sources of information about how men and women are to behave in sexual relationships. A recent study sponsored by UNICEF and save the Children Fund in the Indian subcontinent showed that the film medium is influential, especially among the teenage boys, in teaching notions about masculinity, power and violence in relationships with women. Similarly, researchers in the North American context have found that children and adolescents use media narratives (especially teen magazines and prime-time television programs) as sexual scripts for learning about dominant norms concerning gender, love and sexuality.

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, “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.” (Potter: 1999)

**Community Violence**

*Hamilton (1998)* produces an argument- “Economics determines the supply and demand of violent images in American television programming. The portrayal of violence is used as a competitive tool in both entertainment and news shows to attract particular viewing audiences. The likelihood that a television program will contain any violent acts and the type of violence portrayed depend on a number of economic factors: the size and demographic composition of the potential viewing audience; the distribution of tastes for violent programming; the values placed by advertisers on viewing audiences and the willingness of viewers
to pay for programming; the costs of different types of show; the number of networks and stations in a viewing area; the market for different types of US programs abroad; and the interactions among the theatrical, video, cable, network broadcast, and syndicated television markets ...

Economics explains television violence as the product of rational, self-interested decisions made by viewers and television programmers. The top consumers of television violence are males aged 18 to 34, followed by females aged 18 to 34. Advertisers are willing to pay a premium for these viewers, which means that some programmers will face incentives to offer violent shows.”

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. The mother runs from pillar to post and even tries to enlist the help of a policeman nearby, but to no avail. The girl then publicly commits suicide. 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. The voyeuristic gaze in this particular instance also includes an incestuous one, since the brother is tied up at a height and has perforce to witness the rape and death of his sister.

Today’s hero moves around in a group (Anil Kapoor is the quintessential mob hero as in the film Ram Lakhan, 1990), in the way the underprivileged instinctively move in a clannish group. It is not as if Amitabh Bachchan as the persona par excellence of the seventies and the eighties did not have friendship with other male characters- as for example in Sholay where Amitabh and Dharmendra are partners in petty crimes. However, an aspect of the personality that he always cultivated was that of a loner and nonchalant one at that.

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. The inversion of the popular
70s theme was possibly the factor behind the success of the film as a new kind of violence was ushered in. Nageshwar Rao, the city’s leading underworld don, kidnaps his own grandson to force his estranged son and daughter in law to come and live with him. He is finally killed in an encounter with a rival gangster and his surrogate son who has been with him through thick and thin and expects to inherit the ‘empire’, is now incensed at Rao’s affection for his biological son. In the gangster films of the 1970s, it is the hero who is estranged from his real father, gravitates towards a surrogate son from then underworld.

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. A record number of audio cassettes of this film were sold and the popularity of the songs outdid hits of the preceding decade. The film was produced under the *Rajshri Banner*, who was known for their small budget, modest return films based on rural, nonviolent themes and featured new stars and a new director. The film became a super hit surpassing *Sholay*, mainly because of the popularity of the songs. But even in these successful comedies, the use of violence is mandatory at least in resolving the conflict between the rich and the poor.

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 significantly 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.
The project carried out by teachers and students of Quilmes and Buenos Aires National University, showed a total of 4,703 violent scenes for the 242 hours observed in the study. Thus an average of two hours a day in front of the screen would mean that within a year children could see about 14,200 violent scenes just watching children’s programming. The research also revealed that violence increases noticeably on Saturdays and Sundays (between 100% and 150%), precisely those days on which children have wider exposure to the screen.

Statistics show that boys are as vulnerable as girls to abuse. A 2006 study by Tulir showed that 48 percent of boys reported having been abused while the abuse among the girls surveyed was 39 percent. Designer Rina Dhaka Shares, "children are soft gargets. It is essential to create the right home environment, where you keep a dialogue open and build your child trust." However amidst all this gloom there may be some cause for cheer the comprehensive law being tabled in the Rajya Sabha to deal with Sexual offences against children called the protection of children from Sexual Offences Bill 2011 might be soon passed as legislation." The bill defines clearly what constitutes CSA, and the proposed law aims at protecting children against penetrative sexual assault, sexual harassment, Pornography and also provides for the establishment of much needed special courts for the speedy trial of CSA cases.

The bill proposes stiffer punishment of offenders going up to 10 years of imprisonment. "Finally we can look forward to law that covers the entire range of
offending sexual behaviours that constitute CSA." says Anuja Gupta, Executive Director of RAHI foundation.

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

There is a general perception that what children watch today is more violent than what previous generations watched. And they are watching more of these violent portrayals in films and on television than ever before. The assumption is not far-fetched, given the extensive penetration the mass media, particularly television, have achieved in the last few years. With more than 150 television channels available in India, children are exposed more to television. Besides the market is loaded with films showing realistic torture scenes and even real murder, computer games that enable the user to actively simulate the mutilation and killing of enemies and the internet has become a platform for child pornography, violent cults and terrorist guidelines.

Violence obtains attention, perhaps this is because attention is part of an age old mechanism dating back to the early development of human beings. Early man learnt how to look closely at dangerous situations so as to be able to defend himself and survive.

Most television and movie producers, who export their products, need a dramatic ingredient that requires no translation, “speaking action” in any language and fits any culture. That ingredient is violence. As Gerbner points out:

“Formula driven media violence is not an expression of freedom, popularity or crime statistics. It is a de facto censorship that chills originality and
extends the dynamics of domination, intimidation and repression domestically and globally. The media violence overkill is an ingredient in a global marketing formula imposed on media professionals and foisted on the children of the world.”

With the technical means of automatisation and more recently of digitalization any media content has become potentially global. The media themselves differ in their impact. Audiovisual media in particular are more graphic in their depiction of violence than books or newspapers: they leave less freedom in the individual images which the viewers associate with the stories. As the audiovisual media can portray the three dimensions of virtual reality and interactivity such as the computer games and multimedia with more perfection and as the audiovisual media is always accessible and universal such as the video and internet therefore the representation of violence “merges” increasingly with reality in audiovisual media.

Violence is a stale and integral part of the world seen on today’s television. Even programmes targeted at children are not free from violence. In the United States, violent scenes occur about 5 times per hour in prime time and between 20 and 25 per hour in Saturday morning children’s programmes. The depictions of violence are camouflaged in humour, so it is difficult for uncritical viewers – especially children to realize what they are consuming.

In the United States, young people spend 6 to 7 hours each day on an average with some form of media. A national survey in 1999 found that one third
of young children (2 to 7 years old) and two thirds of older children and adolescents (8 to 18 years old) have a television in their own bedroom. Many of those televisions also are hooked up to cable and a Videocassette Recorder (VCR) (Roberts, 2000). Sexual talk and displays are increasingly frequent and explicit in this mediated world. One content analysis found that sexual content that ranged from flirting to sexual intercourse had increased from slightly more than half of television programs in 1997-1998 to more than two-thirds of the programs in the 1999-2000 season. Depiction of intercourse (suggestive or explicit) occurred in one of every 10 programs (Kunkel, Cope-Farrar, Biely, Farinola and Donnerstein, 2001). One fifth to one half of music videos, depending on the music genre (e.g., country, rock and rap) portray sexuality or eroticism (DuRant et al., 1997). Two thirds of Hollywood movies made each year are R-rated; most young people have seen these movies long before they are the required 16 years old (Greenberg et al., 1993). Although teen girls' and women's magazines, such as Seventeen and Glamour have increased their coverage of sexual health issues over the past decade, the majority of advertising and editorial content in these magazines remains focused on what girls and women should do to get and keep their man.

The past two decades have witnessed a growing interest among researchers in exploring the linkages between the media and the attitudes and behaviours of young people in India. In the context of the increasing incidence of research on the sexuality and sexual behaviour of young people has highlighted the media as a significant source of information on reproductive and sexual health matters, and an important influence in young people’s lives, particularly with respect to their
interaction with the opposite sex (Vasan, Dinesh and Prashanth, 2004; Sodhi, Verma and Schensul, 2004; Belaku Trust, 2004). More recently, a youth needs survey undertaken in six states of India has found that substantial proportions of youth are exposed to the media; that for many youth, the media constitutes a leading source of sexual and reproductive health information; and that many youth, particularly men, have watched blue films or seen blue magazines (IIPS and Population Council, 2010).

Yet, very few studies have explored media use patterns among young people in terms of their media preferences, the context of media use, their interpretation of media content, and what they finally pick up and apply to their lives. A recent review of young people’s sexual and reproductive health in India recommends the need for research aimed at understanding how the media influences young people and how young people negotiate these influences towards a safe adulthood (Jejeebhoy and Sebastian, 2004).

In this report, we present findings from a study intended to address what is known about the interaction between the media and young people. Specifically, it studies the influence of films and television (TV), the two most popular and accessible forms of the media among young people, as well as that of two other major influences, namely friends and the family, on the behaviours of college students.

Social scientists and policy makers have long been concerned about the impact of the visual media (films and TV) on the attitudes and behaviours of
young people. In particular, there are apprehensions about such exposure leading young people to risk-taking behaviours, including unsafe sex, alcohol use and violence.

Films help Culture of Violence against Women Evolves

The Indian press has been full of accounts of daylight rapes and gang rapes of women, the most egregious attacks have been in the major cities. A diplomat in her mid-30s was carjacked in the early evening from a police-patrolled area in Delhi and gang-raped in her own car. A deaf-and-mute girl was raped in broad daylight on a computer train in Mumbai. A 13-yar-old girl was kidnapped and gang-raped in Ahmedabad. Prodded by the Supreme Court of India, the Delhi police reportedly arrested 107 “eve teasers” in one day alone on the suburban trains.

Americans of all hues wish each other Happy Valentine’s Day, expressing eternal love for the objects of their affection. A world away, however, Shiv Sainiks rampage the streets of Mumbai and other Indian metropolitan cities, torching restaurants, overturning buses and impeding traffic, objecting to this corruption of Indian culture foreign influences. To them, LOVE is the four letter word from which young adults and particularly their “sisters” must be shielded.

Where are these “do-gooders” when their “sisters”, numbering in the hundreds this year alone, are attacked openly and violently in the must humanly degrading of ways on the streets, and in their schools or homes? And some of the self-appointed protectors of women are themselves wolves in sheep’s clothing.
In the Post-Independence India, boys were pampered and encouraged to be aggressive. Girls were kept on a right leash and forced to be submissive. Boys were expected to bring home the bacon when they grew up. Girls were trained to be good homemakers. Sex was always an after-marriage thing. Arranged marriages were the norm. Dowry was important, but “sanskar” (value system) was even more so. Boys and girls seldom interacted. A smile was invariably the start of the prohibited boy-girls relationship. An extended conversation suggested the parties were keen on intimacy. An afternoon or evening together indicated that the relationship had taken roots. Holding hands meant the couple was treading dangerous waters. And, kissing was a sure sign that things had progressed to the point of no return. Others in the know acted quickly, the moment their suspicions were aroused, to stem the slide down the slippery slope. Usually, the girl’s family or neighbours would beat or threaten the boy with dire consequences that he should not be ever seen in the neighbourhood or the vicinity of the girl. It was always the “save your sister or daughter” thing. Boys roamed freely. Threats were hurled and a constant vigil was imposed on the girls and her environs. The family became energized to quickly marry off the girls, so as to preserve her chastity and the family’s reputation.

Love marriages gradually gained a modicum of acceptability, just because of the Indian cinema. The story was always the same. Rich girl and poor boy “Hero” fall in love against the parents’ desires. The apparently rich “Villain” boy, wanting to many the girl for her inheritance, finds favour with the parents. Eventually, the villain is exposed and the Hero and Girls gets married with a happy ending.
Then, beginning in the 1980s, violence became the normal. The Hero gained the girl’s affections through kidnapping her or threatening her with rape, suicide or self immolation. At this show of “tough love”, the girl, who until then had despised the Hero, melted in his arms, forever swearing by his love. The Villain too moved up the violence ladder, killing the Hero or defiling the woman by raping her, arguably limited her choices to spending the rest of her life with the Villain, the perpetrator of the crime!

Whether movies inspire rapes or simply mimic the changing Indian society is of little consequence. These are the lessons being learned today by many of India’s youth, who spend more time watching movies and television than pursuing intellectual or otherwise productive pursuits. Is it any surprise that women are seen as pieces of meat to do with whatever?

**Rape, Cinema and the Indian Women**

How much of our outlook has changed when we are presented with a woman post-sexual assault? What value-system does rape carry with it? Whatever protests we may make on the subject, for a large percentage of the population of this country, rape is still viewed as the most shameful thing to ever happen to a woman. There is an urgent need to take severe action against this crime of rape towards humanity

In India, the worth of a woman’s womanhood is still based on the purity of her sexual life. There is no doubt that Hindi commercial cinema, with its strong themes of good and evil, right and wrong, crime and justice, has an extremely
powerful subconscious influence on its unwary viewers. And rape has been a constant obsession in our films, till date.

The portrayal of rape in our cinema is a combination of danger with conveniences and necessities. Danger in the sense that it influences the audience and it is convenience and necessities with regard to the details of its portrayal. For instance, the woman in question is necessarily a girlfriend/wife or a mother/sister while the active justice-seeking protagonist of the film is conveniently the ‘hero’, male protagonist and a concession to the male-dominated image of our society. Then, necessity: his girlfriend is always saved by him in the nick of time – love makes the box office always full. This was the simple formula behind a hit film. Some of the stereotypes always shown in the movies are: - the villain is always a villain, he is a successful and wall-established rapist and while the villain may be apprehended by the law, his numerous rape crimes are hardly ever brought up against him. Also, regardless of this villain’s reputation, the raped woman is always viewed by herself and society as ‘disgraced’. The sister will now never find a man willing to marry her-the goods are impure and damaged and the mother, whether married or a widow-is no longer pure enough for her husband. The ultimate solution is always suicide. All these popular stereotypes of the big screen such as the vamp, the triumphant working class hero, the dishonoured sister, the righteous mother, the middle class good fortune life, the morality of the common man, the super rich villain has always continued to flourish and influence the audiences in a myriad ways.
Women are always shown to be under the realm of any of the male member of the family. And rape is a matter of everlasting shame in the eyes of society and the woman herself. The woman is torn between the bitter conflicting emotions of natural wrath against her assailant and the same for the assault. She is torn in acting upon the impulses of the one and the other. Whatever her struggle, suicide is seen to be the most desirable solution in preference to pursuing any other course of action.

Rape is a violation of human’s right. It is an imposition of physical force by the rapist over another’s body. The victim’s rights of physical space are being violated and this is crime regardless of the victim’s involvement under threat or duress. Rape is criminal offence in India, and the rapist is granted death penalty for this crime. To have been raped is a dreadful act to anyone, whether male or female. It is a deliberate overcoming of one’s possession of one’s body, it is a physical invasion with terrible emotional and mental repercussions. What is not is the basis by which one judges one’s value.

A woman’s rape is not tied up with her essential self-worth, ones sex is not her only identity. While a rape is an overpowering of the body against ones will, it must not become a standard by which one measures ones self-worth. If a woman thinks that the basis of her self-worth and identity is rooted in her sex, then it is an easy job for a man to damage the self-worth of a female. Raping her is enough, equated as it is with her entire self-perception and value system. Rape is not a crime against womanhood. Rape is a crime against humanity.
Media influence on behaviour

Studies in the Indian context have found that films and TV are an integral part of youth sub-culture. Focus group discussions conducted with 16–18 year olds in Delhi and Mumbai to understand the relevance of Indian cinema in the context of teenage lifestyles and behavior noted that films serve as a medium through which young people are Akhila Vasan presented with new ideas about dress codes, behavior or attitude which they often imitate and use in their daily interactions with friends and acquaintances (WHO, 2003). Films/ actors were part of everyday conversation with friends, evoking a desire to imitate the looks and mannerisms of their favourite actors. Goswami and Kashyap also found that imitating hairstyles, clothing and accessories of actors in popular films was widespread among both urban as well as rural youth (Goswami and Kashyap, 2006).

The WHO study further noted that “films have created a yearning for romance” and that to be labeled ‘boyfriend’ or ‘girlfriend’ implies “popularity, coolness and modernity”. Findings also showed that ‘gangster’ films are particularly popular with college students and dialogues from these films are used in everyday conversations with friends; when combined with the right kind of accessories (such as motorbikes and mobile phones) this not only becomes a style statement but an indicator of belonging to a youth sub-culture (WHO, 2003).

Among efforts to study the influence of the visual media on sexual behaviour is a study of 300 school girls in Pune which found a strong correlation.
between their TV watching habits and involvement with boys (Joshi, 2005). Other studies have reported that adolescents “select” songs and speaking styles from films and TV for use as “scripts” in heterosexual interactions.

**Social Roots of Indian Cinema**

The social reality gets invariably reflected in the cracked mirror of Indian cinema, sometimes realistically and sometimes elliptically. But under the glamour of realism, the harsh facts of life invariably peep out. This is so because however, escapist or realistic cinema may be, it cannot remain unaffected by political and social milieu. Andison’s (1977) calculation that 77% of studies claim that media violence causes violence in real life probably holds true (Cumberbatch: 1989).

An overview of last thirty years shows how Indian cinema has changed with the fast changing political-economic scene of India.

The decade of 1970 thus saw two distinct trends in Indian cinema, although both reflected directly or otherwise, the growing disenchantment of the people with the prevailing system. This was heightened by yet another war with Pakistan resulting in the birth of Bangladesh; declaration of Emergency during which civil liberties and personal freedoms were extinguished; the electoral defeat of the ruling Congress party at the Centre for the first time since Independence; and emergence of the first coalition government in Delhi.

It was a period of unprecedented changes, a virtual breakdown of democratic institutions, systemic rot, sharpening of disparities and rise of a non-ideological, self-serving political class.
All this got reflected in the parallel cinema and resulted in some outstanding films by Mrinal Sen and Budhadeb Das Gupta in West Bengal; G Arvindan and Adoor Gopalkrisnan in Kerala; B. V. Karanth, Girish Karnand, Girish Kasavalti in Karnataka; Shyam Benegal, Basu Chatterjee, Basu Bhattacharjya and Avtar Kaul in Mumbai. They were soon followed by M. S. Sathyu, Mani Kaul, Kumar Sahni, Jabbar Patel, Govind Nihalani, Saeed Mirza, Biplab Roy Choudhury and Ketan Mehta.

These film makers departed from song and dance formula films, bringing out the rich variety of Indian experience and growing existential problems of the people. They exposed the exploitative power structure and focused on increasing bush fires of social discount.

On the other side of the cinematic divide, popular films made the persons of Amitabh Bachchan the vehicle for portraying a dysfunctional system. Film after film, the Bachchan movies held that the solution to social maladies lay outside the democratic process. Bachchan represented the “angry young man” who single-handedly fought evils of the society. Expectedly, these and other films in this genre glorified the cult of violence. They justified villainy; film time was devoted to extenuating circumstances that cause the hero to embark upon the path of revenge. This was rationalized by advocating that evil can be dispensed only with evil, thus trying to retain a sense of ‘justice’ in the moral universe created.

The fall of Amitabh Bachchan in the 80’s coincided with a major shift in political-economic agenda of the country. The flickering fortunes of the Congress
party put an end to an ideology, to an organization and to an ethos. Regional, communal and caste based formations came to the fore.

The chaotic, direction less phase aggravated the social and economic contradiction. This got reflected in diverse ways mostly in the regional cinema. Mrinal Sen’s *Famine* brought out the failure of the developmental process by depicting the unchanged conditions of the peasantry. The Malyalam film-maker Shaji Karan’s film *Piravi*, became a modern classic by its cinematic values and its theme echoing a real event during the Emergency when a young man disappeared after he was picked up by the police. The film is about the agony of the father who tries to trace his son.

Such films made an impact in foreign film festival. Mrinal Sen’s film figured in the completion section of the Cannes International Film Festival. This was the first Indian film to contest for the coveted awards. This gave a boost to Sen’s films which were taken by foreign film distributors. A package of about 50 Indian films was shown in eight cities of the United States. These included a historical section, a contemporary section and a complete retrospective of Ray’s films. Another first was a retrospective of Ritwik Ghatak’s films at the London Film Film Festival.

In Mumbai, the 80s marked the dichotomy of Indian cinema. On the one hand it produced Govind Nihalini’s film *Ardh Satya* about nexus between crime and politics. This protagonist, a conscientious police officer, takes law into his own hands after being frustrated by politicians to nab a mafia don. Mahesh Bhatt
came on the scene by producing sophisticated commercial films. His *Arth* (1983) proved a great success although it dealt with the perennial lever triangle, its cinematic values set it apart/ even more importantly, the film ended by asserting the Indian woman’s independence, a theme seldom attempted by Hindi films.

These films were exceptions because Bollywood now plumped for the techniques and ethos of western television music channels. The dominant features of such films were dances with songs and sensual body movements presented by a voyeuristic camera. The new sexuality of these films was modelled upon the pattern perfected by Madonna. This was successfully emulated by young Indian actresses.

**Social Issues**

It is harder to accept that social environment and aspects of individual upbringing have been shown to be a more consistent factor that correlates with violent behaviour. The causes of violence and crime seem much more likely to be found in poverty, unemployment, homelessness, abuse, frustration, personality traits and psychological background than in television programmes (*Gauntlett: 1995*).

Different social issues have been the reason behind the portrayal of sex and violence in the cinema. *The following are some of the issues related to sex and violence in Indian Films:*
Dowry and Violence

This is one of the reasons why married women are harassed and led to the death of more and more bride. Though under Dowry Prohibition Act 1961, the government bans dowry but in reality it has always existed in the society. Delhi police recorded 371 cases of bride burning from 1\textsuperscript{st} January to 30\textsuperscript{th} November, 1983. The actual figures of death rate due to dowry are undoubtedly bigger in numbers. According to the NCRB, between 1998 to 2001, there are 6851 reported dowry related deaths in the country. In August the Government announced that the defendants under the Anti Dowry Act would be able to be released on bail.

Despite various effective measures taken by the government of India and states to curb a dowry and dowry deaths it has considerably increased. According to report published in times of India dated 16\textsuperscript{th} June 2011 the dowry deaths alone in 2010 figured as 2052 and in 2011 (up to May 2011) the figure is reported to be 922.

In recent times in last few years non fulfillment of dowry demand has resented in diverse suicide murder and violence cases against women. This is seriously breeding disturbance in the normal living of society. India is a large country of different religions casts and creed located in different states. The laws made by Union Government and States have failed to curb the menace and dire evils. The Laws should be a mended to accommodate stringent action and punishment. Side by side people should be educated to mould them selves and leave evils and narrow mindedness other wise the society will suffer a great and
in fact will be destroyed specially in the sphere of peace and tranquility and will give way to dispute and crime include serious offences. There is no town city and village which are free from victimisation of the women. Such menaces are largely prevalent among the educated and richer class of people, Reforms from governmental and non governmental agencies including civil societies ate necessary to eliminate such types of evils.

**Prostitution**

The majority of the women who are into prostitution are swayed by poverty, economic crisis or sometime by compulsory trafficking. “Estimates suggest that more than 2 million women participate in commercial sex work and 25% of the women are below 18 years. At least 25,000 children are engaged in prostitution in major cities: Bangalore, Delhi, Hyderabad, Madras and Mumbai. According to sources, 500,000 girls younger than 18 years are victims of trafficking in India. It is note worthy that 61% of commercial sex workers in India belong to the under privileged, scheduled castes and tribes” (*Mishra: 2006*). Many females who are engaged in commercial sexes are due to no other alternative for survival but sex. Women and girl children in particular are vulnerable to trafficking within and into India due to the adverse sex ratio which is creating a deficit of women in certain regions. It is estimated that every year 5000 to 7000 Nepalese girl children are trafficked to India alone. Regions such as Punjab and Haryana are the destinations for many women and girls, trafficked from poorer states such as Assam, Jharkand and West Bengal. Trafficking seals
the fate of many of poor women; whether they are enticed by the prospect of employment or sold by their own families, they are sentenced to a life of bonded labour, forced marriage or forced prostitution. Further more dedication of girls as Jogans or Devadasis to temples for sexual abuse of the female child in the family and neighbourhood environment also leads to prostitution (Dube: 1990). This predicament deprives them further of education, of their right to bodily integrity, of their rights in general.

The Union State Governments have made Laws and amended the provisions to include serious measures to curb this menace but this menace is unbridled and increasing alarmingly. This is prevalent right from higher strata of people to the lower strata of people and from higher caste to lower caste.

In a survey, study conducted in the year 2002-2004 the percentage of prostitution was found in increasing alarmingly and a figure of 28 Lacks lady and girls involved in prostitution was reported according to study 35.47 percent belong to girls of less than 80 years of age. On 5th June 2006 the Foreign Affairs Ministry of United State issued a list to exercise vigil over the country where prostitution was found on higher side India was one of the counties in the listed country. A large number of persons, women lady girls below 18 years of age both in India and other country are engaged are sex scandal.

For example- A Sex Scandal was televised by IBN7 channel (News) on 15.07.2010 New Delhi. This television exposed that one of the women sonu
panjaban has disclosed about a sex scandal of large number of women ladies and girls below 80 years its enclosed both lady and girls.

According to punjaban the women folk etc have engaged them self in such affairs for the purpose of amusement and earning money to maintain. Family expenditure and repayment of family Loans such women belongs to rich class, politician's family etc. and the person's involved were from higher to lower streta.

The government non governmental Agencies and civil society must exercise vigilance and educate the people through media both print and electronic to stop such menace.

Other wise such dangerous atmosphere will damage the society and the government. It self such of abnormal situation shows slackness, apathy on the part of administrative offices including police authority and as such stringent punishment are to be taken again them.

**Female foeticide**

Sex examination tests through techniques such as ultrasonography and amniocentesis are banned in India, but still female child is often killed in some regions where a preference for son is imbibed in the culture. As a result, the government says around 10 million girls have been killed by their parents either before or immediately after their birth over the past 20 years. The National Maternity Benefit Scheme (NMBS) provides for 100% central assistance to the states/ UTs for extending financial benefit for first two live births to women who
belong to households below poverty line and have attained nineteen years of age and above.

In 2006 joint survey was conducted by India and Canada in which it was found that foeticide in higher size is found among the educated women and uneducated women both. In a recent survey it has been found that in India there are more than 40 Lakh foeticide cases every year. Mostly all of them belong to in legal category. The government have take Immense measures to punish various agencies under taking engaged in exposure of gender of unborn babies. Due to foeticide the ratio of born girls child was on lower rate than the male child.

**Bride Burning**

According to NGOs, approximately 7000 deaths in the country are from dowry related burnings each year. All though most dowry deaths involved lower and middle class families, the phenomenon cross both cast and religious lines. In recent times dowry death is reported on higher side in up it self 2052 dowry death cases were reported in the year 2010 and even upto they will 31.05.2011 the figure has reached 18922. The figures of dowry deaths of other stats are also on very higher side. This is a serious case and has to be checked by stringent measures and by educating the people other wise it would expose serous threat to the people and the states.
Child Abuse

Some studies limit the term ‘child abuse’ to “children who have received serious physical injury caused will fully rather than by accident” (Garden and Gray, 1982:5). This definition has not been accepted by the social scientists because of the ambiguities in the word ‘serious’ and diversities in ‘physical injury’. Kempe and Kempe (1978) have defined child abuse as “a condition having to do with those who have been deliberately injured by physical assault”. This definition is limited in scope as it restricts abuse only to those acts of physical violence which produce a diagnostic injury. Child abuse is usually classified into three major types: physical, sexual and emotional.

Male child workers as reported in media who are engaged in manual working are paid less salary and on refusal of are given physically insures work on less salary besides this femmona prevalent throughout the country. Despite total ban in their engagement the female child besides being paid less wages are subjected to sex scandal and rape and in some cases after sex and rape they are murdered and thrown away. In a press report July 2011 TV today a 14 year girls was raped by a large no of people including her facture Kerala and murdered dispute stern laws made by Govt.

Violence against Women

The problem of violence against women is not new. Women in the Indian society have been victim of humiliation, torture and exploitation for as long as we have written records of social organization and family life. Today, women are
being gradually recognized as important, powerful and meaningful contributors to that of men; but till a few decades back, their condition was pitiable. Ideologies, institutional practices and the existing norms in society have contributed much to their harassment. Some of these favour of women in our society after Independence, the spread of education and women’s gradual economic independence, countless women still continue to be victims of violence. They are beaten, kidnapped, raped, burnt and murdered.

Violence against women may be categorized as:

(i) Criminal violence-rape, abduction, murder…

(ii) Domestic violence-dowry-deaths, wife battering, sexual abuse, maltreatment of widow and/or elderly women…

(iii) Social violence-forcing the wife/daughter-in-law to go for female foeticide, eve-teasing, refusing to give a share to women in property, forcing a young widow to commit sati, harassing the daughter-in-law to bring more dowry…

Rape

Section 375 of the IPC describes rape as sex with a woman against her will or without her consent or with her consent obtained by putting her in fear or death or hurt or with her consent when the man knows that he is not her husband but she believes him as her husband or with or without her consent when she is under sixteen years of age. A rigorous punishment should be enforced for the crime against women rather than merely giving fines and imprisonment. According
to MAVA (Men Against Violence And Abuse) and National Crime Records Bureau in every 29 minutes one Rape occurs. In every 15 minutes Molestation, every 53 minutes sexual harassment, every 16 minutes murder, every 9 minutes cruelty act and every 77 minutes dowry death.

**Kidnapping and Abduction**

Section 361 of the IPC describes kidnapping as the taking or enticing away of a minor- a female of less than 18 years and a male of less than 16 years of age without the consent of the lawful guardian. Section 366 of the IPC describes abduction as the forcibly, deceitfully taking away of a women with an intent of seducing her to illicit sex or compelling her to marry a person against her will.

**Sexual Harassment**

In 1990 half of the cases reported against women were on molestation and sexual harassment. A study of women has revealed that even women in civil services are also harassed at one point of the time or the other either mentally, physically and sexually, verbally or by even spreading slanderous gossip about the lady officer (*R.C.Mishra:2006*). The Supreme Court of India has taken a strong initiative against Sexual harassment of women in workplace in 1997 and further defined Sexual harassment as ‘unwelcome sexually determined behaviour (whether directly or by implication) including physical contact or advances or demands or request for sexual favours, sexually coloured remarks, showing of
pornography and other unwelcome physical, verbal or non verbal conduct of sexual nature.’

**Sexual Violence:**

According to the World Health Organization, 12 and 25% of women around the world have experienced sexual violence at sometime in their lips. In the United States, data compiled by the National Victim Centre in 1995 indicate that over 7 lakhs women are raped or sexually assaulted annually. The laws of the countries around the world, such as India, Malaysia have explicit exemptions for marital rape. Further, armed conflict situation and civil wars in approximately 100 countries around the world have been the increasing use of rape as a weapon of warfare. Women civilians and refugees, specifically targeted by armed forces, are subject to mass rape, forced pregnancy and sexual slavery.

**Domestic Violence**

According to the World Health Organization, results of large scale studies conducted in various developing and industrialized countries indicate that between 16 to 52% of women reported having been assaulted by an intimate partner. In the United States, 28% of women reported at least episode of physical violence from their partners. Many cultures condone for legally sanctioned domestic violence. In northern Nigeria, for example, section 55 of the panel code allows a husband to discipline his wife so long as the action doesn’t amount to the “Infliction of Grievous hurt”.

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Though it is said that media form public opinion and changes the perception of people on various issues it is often seen that media itself falls into the trap of societal values and judgment resulting the coverage of certain issues or portrayal of certain items in a way conducive to society’s value system. There are many social issues including women issues which get low priority. Serious women issues dealing with their problems, trials and tribulation get low coverage. Women in Indian cinema ranging from cult movies and celluloid blockbusters like Sholay of the 1970s to the more recent Zubeida which engages itself with serious gender issues continue to be portrayed and pressured as either damsels in distress to be rescued by Knight in shining armour demented feminists or just plain simple belly-shaking glamorous dolls whose ambition in life is to attract the attention accomplished males. However compared to the present scenario earlier films have had great stories with a definite social massage yet the director executed the films in such fashions that didactic ones like Bandini on women’s emancipation, Sujata on inter-caste marriage. Prem Rog on perils of widowhood, Sajan ki Saheli on concept of motherhood and so many hit movies were commercially viable yet dealing with women’s issues.

Nowadays most films have too much of violence and sex where the actress has no real impact on the story line. She is used mostly in the dance sequences to give visual relief when the hero and viewers are tired of on-screen violence. Rarely are there alternative films such as Aastha, Lajja, Chandni Bar, Aastitva, Kya Kehna, Filhaal, Sparsh by enlightened directors who have created a niche for themselves at least in urban areas. In these films, women directors like Aparna
Sen, Deepa Mehta, Kalpana Lajmi, Meghna Gulzar and Sai Pranjal have attempted to break away the realm of mainstream cinema and have presented issues concerning women and common people. The content analysis of some of the films has been done to further understand how women are treated in the Indian films.

Violence against women rape kidnapping and abduction, sexual harassment sexual violence, domestic violence is reported to be of very higher side in India. The following figures as reported in (time of India, June 15 2011, page 4) it self are in support of higher degree of such types of cases.

<table>
<thead>
<tr>
<th>Major Crimes</th>
<th>Crime Against woman</th>
<th>Crime Against SC/ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docility</td>
<td>170</td>
<td>70</td>
</tr>
<tr>
<td>Loot</td>
<td>2007</td>
<td>836</td>
</tr>
<tr>
<td>Murder</td>
<td>4114</td>
<td>1414</td>
</tr>
<tr>
<td>Brawl</td>
<td>3745</td>
<td>1560</td>
</tr>
<tr>
<td>Feticide</td>
<td>4073</td>
<td>NA</td>
</tr>
<tr>
<td>Kidnapping</td>
<td>57</td>
<td>2042</td>
</tr>
<tr>
<td>Dowry Deaths</td>
<td>2052</td>
<td>922</td>
</tr>
<tr>
<td>Rape</td>
<td>1290</td>
<td>706</td>
</tr>
<tr>
<td>Total</td>
<td>1,59, 796</td>
<td>Data till may 31, 2011</td>
</tr>
</tbody>
</table>

It's stated engaged were above Delhi sex scandal was dread full sex scandal crime where the number of people were move than population of Puna city. (IB7, July 15 news east) it discoed by sona punjaban.
It is illustrated from the above discussion that there are various paradigms and approaches about the effects of Hindi cinema on society. There is lack of studies on depiction of sex and violence in Hindi Films. Some researchers are of the view that there is direct effect of the depiction of sex and violence in Hindi Films on the society and individuals, while the others say that there is limited impact of this phenomenon on society and that is also under certain conditions. Some claims that there is no any direct effect of media at all. Therefore, it proposes to undertake an analytical as well as empirical study of the depiction of sex and violence in Hindi Films and its impact on the Indian Youth.

**Objectives of the study**

The specific objectives of the proposed study are as follows:

i. To find out the elements of violence in Hindi Films.

ii. To find out the patterns and degrees of violence in Hindi Films.

iii. To analysis the patterns of the depiction of sex and violence in Indian Films

iv. To find out how the Hindi films cultivate the culture of sex and violence among the Indian Youth.

**Hypothesis**

No specific hypothesis is formulated as the study is exploratory in nature.
Methodology

The study will be focused on the textual analysis of selected Hindi films in the last two decades i.e. in 1990s & the first decade of the present century.

Sample

A sample of nine full-length feature films was randomly selected from a population of top-10 box office hits in the Hindi film industry released in the years 1997, 1998, and 1999. Within each of these 3 years, three films were randomly selected. Because we were interested in mass entertainment, especially films viewed by adolescents, films rated “U” (universal audience) and “UA” (public viewing with parental guidance for children under age 12) were included in the study but those rated “A” (films restricted to adult audiences) were excluded (National Film Development Corporation, n.d.; see Table I for a list of the films analyzed).

Units of Analysis

Two units of analysis were examined in this study: characters and sexual scenes. A scene was defined as a division of the film that presents continuous action in one place such as a single situation or unit of dialogue in the film (e.g., love scene or fight scene). Because we were interested in examining the nature of violence within the context of sexual interactions, only sexual scenes (both violent and nonviolent) were coded. The entire film was watched to locate the presence of sexual scenes. One hundred and eight such scenes were included in this study. A sexual scene was defined as one in which two or more characters were involved in activities such as having sex, kissing, petting, initiating or
suggesting sexual contact, displaying nudity, engaging in sexual talk, bathing in an erotic way, wearing provocative or revealing clothes, or shown as a sexual object of gaze. This included actual depictions, suggestions of, and preparation for sexual activities.

For the empirical analysis the study will be administered on 100 male and 100 female youth drawn through purposive sampling method in Silchar town of Assam. The data will be collected through an interview schedule.

**Operational Definitions**

i) Mass Media Communication:

The term communication is derived from the Latin word- ‘Communis’ which means common. In social situation the word communication is used to denote the act of imparting, conveying or exchanging ideas through speech, writing or sign. It is also an expression of transferring thoughts and messages.

According to Mc. Quail (1969) “communication is a process which increases commonality, according to him, interaction, interchange and sharing of ideas through signs and sound”.

Leagans (1961), however, observes that “the communication is a process by which two or more people exchange ideas, facts, feelings or impressions in ways that each gains a common understanding of the meanings, intents and use of messages”. He emphasized on the continuity while describing the act of communication as a process. This is possible only through constant interacting, interchanging and sharing of ideas, facts, feelings or impressions until a
commonality occurs between the participants in the communication act. Therefore, communication is a process of transmitting a meaningful message from one person to the other and is the means for social interactions.

According to American Political scientist Harold D. Lasswell (1948), the convenient way of describing any act of communication is to answer the following questions who? (Communicator), Says What? (Message), In what channel? (Medium), To whom? (Receiver), With what effect? (Effect). Thus in the process of communication the essential elements are communicator, message, medium, receiver and effect.

ii) Cinema

Cinema is the Latin spelling of the Greek word kinema (kinetic), meaning "a motion." Cinemas are replica of dreams in natural settings and so influence audience. Cinemas are audio visual, moving and so messages are imparted interestingly.

The main objective of Cinema is to provide entertainment to audience. It includes the ingredients like-star system, high budget, abundance of music and dance can be seen. It is mostly business oriented.

iii) Film

Films refer to all documentary, educational, feature, informational and advertisement cinema. The audio visual nature of film media enables media viewers to interpret, comprehend and understand the implied messages. The medium is reach in live effect and demonstrates as well as suggests. Most
significant attribute of cinema is that it reaches messages to illiterates, neo literate, moderately educated and highly educated people having basic visual literacy.

According to the EICAR, the International Film School of Paris, “film encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Film are produced by recording images from the world with camera, or by creating images from the world with camera, or by creating images using animation techniques or special effects. Films are cultural artifacts created by specific culture, which reflect those cultures and, in turn affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating – or indoctrinating – citizens. The visual element of cinema gives motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.”

**iv) Violence**

George Gerbner and Lerry Gross (1980) defined violence as the overt expression of physical force, with or without a weapon, against self or other, compelling action against one’s will or pain of being hurt or killed or actually hurt or killing.

The violence on the mass media has been defined in the report to the National Commission on the causes and prevention of violence in the United States (Lange et.al.,1969) as “the treat or use of force that result or is intended to
result in the injury or forcible restraint or intimidation of persons, or the destruction or forcible seizure of property”.

v) Sex

When explaining sex in the media and its effects on the media audiences, sexual depictions can appear in many forms. They may comprise verbal references to sex, reports of sex, sexual innuendo, mild sexual behaviour, graphic sexual simulations or without nudity, depiction of real sexual behaviour including explicit petting, oral sex and full sexual intercourse. The sexual depictions may involve members of the same sex or opposite sex. They may depict sex between couples, sex in which one participant has multiple sexual partners or group sex.

Sexual content in mass media has a “profound real-life effect” according to researchers who point to the co-evolution of media messages and sexual culture in American society (Carpenter). Mass media can either reinforce norms or offer insights into alternative ways of thinking. Entertainment content depicting sexual norms, stereotypes, double-standards, and sexual roles may have a profound influence on teens’ perceptions about sex, body image, and social norms.

vi) Youth

Around the world the terms "youth", "adolescent", "teenager", and "young person" are interchanged, often meaning the same thing, occasionally differentiated. Youth generally refers to a time of life that is neither childhood nor adulthood, but rather somewhere in-between. Youth also identifies a particular mindset of attitude, as in "He is very youthful". The term youth is also related to
being young. "This world demands the qualities of youth: not a time of life but a state of mind, a temper of the will, a quality of imagination, a predominance of courage over timidity, of the appetite for adventure over the life of ease." - Robert Kennedy

Youth is a period in life ridden with temptations that interfere with ones ability to tell right from wrong. Character is the wall that youth must build around itself to protect against the onslaught of temptation.

The age in which a person is considered a "youth", and thus eligible for special treatment under the law and throughout society varies around the world.

- "Youth... those persons between the ages of 15 and 24 years." - United Nations General Assembly
- "Time in a person's life between childhood and adulthood. The term "youth" in general refers to those who are between the ages of 15 to 25." - World Bank.
- The Commonwealth Youth Programme works with "young people (aged 15-29)."
- "A person... under 21 years of age." - National Highway Traffic Safety Administration
- "People between the ages of 14 and 21." - Wilson School District
- "Youth; an individual from 13 through 19 years of age." - Alternative Homes for Youth, Inc
"Youth is defined as any member of society between the ages of 15 and 35" - The Danish Youth Council (en.wikipedia.org/wiki/youth)

Scope of the Study

The proposed study attempts to provide a clear picture of how Indian Films depicts the violence of the society. The proposed study has its vital importance not only from the academic point of view but also from the development of status of the crime victimized in Indian society as well as development of Indian film.