



IMPACT OF SOCIAL MEDIA ON WOMEN: A SOCIOLOGICAL ANALYSIS OF HINDI CINEMAS.

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ABSTRACT:

Social Media and gender refers to the relationship between media and gender and how women is represented within media platforms. These platforms include but are not limited to film, radio, television, advertisement, social media and vedio games. Initiatives and resources exist to promote gender equality and reinform women's empowerment in the media industry and representations for Example: UNESCO in co-operation with the international federation of Journalists elaborated the women sensitive indicatore for media contributing to gender equality and women's.

In sprite of their monumental achievement women's relationship in media remains drastically different to that of their male counter parts. Women are the focus of only 10% of NEWS stories, comprise just 20% of experts or spoke people interviewed and more 4% of NEWS stories claimed to challenge gender steriotypes. According to report investigation of female characters in popular films across 11 countries, 1 women for 2.24 men appeared on the screen between January 1, 2010 and 1, 2013 of may. In 2009 the screen Actor Guild (US) also found that men continue to make up the majority of roles, especially supporting roles for every female contribute around two roles for every female role whereas female hold a slightly larger proportion of lead roles compar to their proprotion of supporting roles but still less then lead roles occupied by male Actor parts. The focus on media specially for women in this study is the part of a growing global emphasis on gender inequality. Around the world gender gaps persist in health, finance, education, and politics that impact economic growth and social progress.

Despite a push by the United Nations to champion gender equality progress remains stagnant in media context worldwide Female representation in entertainment media matters. Previous research indicates that while media does not tell people what to think it does tell us what to think about and how to think about it? Media influence what issues people focus on and what options they think are available for social change. Media content and influence very depending upon the cultural settings and the socio political empowerment but no country to date how achieved political, social alleconomic gender parity.

Under this back drop my study is based on Indian cinemas as per my title" Impact of social media on Women: An Sociological Analysis of Hindi Cinemas" in this we have covered all the diamensions of society like economic, social, educational, and cultural. Focus of my study is mainly is on women empowerment exist in society or not? with special reference to context of Indian cinema..

KEYWORDS:

INTRODUCTION:

Media is considered as fourth pillar or backbone of democracy. Their main responsibility is to supervise the rights and privileges of public. In early days of advancement media was information as well as played a crucial role in development of a civilized society. These days they are racing and competing with each other to make fast money even if it is an unethical way. Media has shown lot of impact on the Indians life style since the television and computers, hence become a daily need of people many channels emerged many interesting facts and mainly media become a bridge between public and government. Now a days we can know each and everything happening around both in the country and outside .But as a competitive market emerged new channels are now more concentrating on their TRP'S(television rating point).

Indian cinema consist of film produced in the nation of Indian cinemas is immensely popular in India , with as many as 16000 films produced in various languages every year, Indian cinemas produces more films watched by max. no. of people than any other country. Mumbai, Chennai, Bangalore and Hyderabad are the major centres of films production in India. The overall revenue of Indian cinema reached to US\$1.3 billion in 2000.The hindi film industry is known as bollywood the largest sector representing 43% of box office revenue .The combined revenue of the Telugu and Tamil film industries represent 36% Indian cinema is a global enterprise.

Men is most societies were seen as breadwinners while role of women was restricted by being a good homemakers and a good mother. This applies to women in highly patriarchal society of India as societies entered the world of modernization the role of women changed dramatically,

a number of researches have been done on the role of women in society. However little has been said about the importance of films in portraying women in shifting roles over different decades and the impact it has on society in general. Over the past decades Indian cinema has witnessed a significant transformation in the way women portrayed through films. This article deals with these fast changing role of women. In Indian cinema and its influence on the patriarchal Indian society with focus on some representative Bollywood films feminist writers, largely gaining prominence.

In the 1960's during second wave feminism began criticizing the western canon for providing and promoting an exclusively white male world view. These feminists typically perceive gender as a social construct which is not only reflected in artistic work but perpetuated by it. Until fairly recently feminists have mainly directed their studies to gender representations in literature. recently a new wave of academic studies focused on gender representations in modern society and culture such as in the film, advertisement and cultural industries. Mass media has become a force to discrimination based on gender images and expectations of gender roles are highlighted through a variety of platforms and sources like the structure of language, activities media school settings, historical passages or art pieces and the workplace and sexualization of women in particular is heavily centralized in mass media. When these platforms hyper sexualize women portray them in a lack of clothing or depict women as subordinate to men, a woman's self esteem, body image and emotional well being may be negatively affected one of the earliest studies of role portrayed in advertisement was done in 1971 by country and lockeretz. U.P studies done by Wagner and Bonas and Belkaoui and Belkaoui reached similar outcomes. The final two points highlight the angle that women are viewed in regards similar outcomes.

I think Governments, educational institutions, non-governmental organizations are responsible for the prevention of all forms of discriminations against women. Besides all of them the responsibility of the media is also big in this issues. Today media constitute a big part of our lives almost everyone benefits from the media. Actually it's a really big power to announce our thoughts and our goals about empowering women economy why do not we bring up the ideas about media efforts for women economic empowerment? How can we benefit from mass media in the gender equality and women protection and sexual harassment?. In this paper we will discuss all dimensions of women who were working in cinemas.

OBJECTIVES:

1. To understand the gender equality.
2. Impact of cinemas on women who were working in it.
3. Is Hindi cinemas is empowering women or not.
4. To study social, economic, and educational status of women.

My study is based on secondary data analysis, research design is descriptive in nature. Magazines, internet, books, journals has been used.

LITERATURE REVIEW:

Considering the subjects of gender, cinema and society is important. It is surprising to find that there is relatively less literature on the said topics. Also notably whatever material is available is primarily from USA and very little work has been done in India. Here, we would like to discuss the writings specifically in the context of the Hindi film industry popularly known as Bollywood.

Mayne (1981) analyzed women's cinema as having two definitions. The first would be those films made by women and the second refers to female audience in Hollywood products. She focused on the issue of the relationship between the inauthentic and the authentic portrayals of female experience as also on women's relationship traditionally and historically as filmmakers and as film consumers. She worked mostly on classical Hollywood films throughout the 1930s, 40s, and 50s, especially on the works of women directors like Dorothy Arzner and Ida Lupino. She found that women function as objects of spectacle and projection of male fantasies in classical cinema.

She focused on the public and private spheres of women's life, the public including cinema as a field of business and industrial production along with the social institutions related to them, and the private containing home, family and personal life of the character. Using the feminist theory she explored how women interact within the private and public realms. A study by Shohat (1990) analyzes "oriental" films, which either are stories about the orient, stories located in the orient or at least have some oriental characters in them. Such movies provide us with Hollywood's view of the orient, especially the view of gender (woman) as a product of the western male gaze. Such kind of films show veiled women as a metaphor for their land, which is ripe for western domination, because east is characterized as the other and west as Ego.

For instance, in Hollywood films like *Ishtar* (1987) and *Lawrence of Arabia*, oriental women characters are under the power of western men. Similarly, colonized women are under the protection of the colonial patriarchal figure and they are an object of spectacle for the western voyeuristic gaze. The sexual hierarchy shown in these films additionally indicates a western racial view, which occupies the centre of the narrative by white women and men. The white woman is desired by the male protagonist and the darker marginalized women appear as sexually subordinated. It should be noted that in these oriental films the traditional sexual role and gender hierarchies are marked by the domination of the western men. Similar views are presented by the researchers who have worked on the Hindi cinema.

Datta (2000) examined the concept of cultural identity and personalized nationality with implications on gender

through media and film. The main question in her study was about how larger ideological forces and market forces impact process of gender presentation in Indian cinema. She mentioned that in the 1980s with the coming of satellite television, the worldview changed. Narrative cinema was inundated by the overriding image of women as being dominated by masculine ideals of representation such as muscular body and physical aggression and it also presented conservative ideology in valorizing the male and objectifying the female. At the end of the twentieth century globalization has represented the interests of the free market for all the people. This transition and using of nation as a family paradigm has located women in subordinate positions, confined to domestic and motherly roles.

The process of globalization simplifies image making from a historical or social context. But she believed that women's movement and struggle for an egalitarian society brought women from the margins to the centre of their texts and focused on female subjectivity. Some filmmakers such as Aparna Sen, Vijaya Mehta and Aruna Raje have shown portraits of protagonist women highlighting their social and sexual identity. Butalia (1984) stated that the most powerful medium of communication in Indian society is commercial Indian cinema. Many directors have produced films about women's social issues and paid attention to some important women's issues such as marriage, widowhood, dowry and rape. This has shown that the role of women has become more visible on the screen. But it should be noted that in spite of films concerning women's issues being made, we can see only one film in every 100 that shows women as human beings in their own right. Most commercial films continue to portray women as sex objects and as unequal partners. She suggested that Indian cinema should focus more on balancing women's image and avoid the same stereotypes.

Anu Celly (cited in Jain and Rai, 2002) has analyzed aspects of women's representation in "Indian popular cinema". Using semiotic and psychoanalytical approaches she pointed that the image of women is not the reality in their life. On the contrary, women's functions are factors of myth, custom and ritual. She also believes that the victimization syndrome is a component of women's image and life history and usually gazes of the male protagonist control and limit women's subjectivity and sexuality in to an object. For instance even a film like Satyajit Ray's "Devi" which is seen as a kind of revolutionary and pioneering attempt to show women's image as a protagonist, there is a use of myth as a normative paradigm for the ideal construct of womanhood.

Chatterji (1998) has written a book entitled Cinema Object: Woman: A Study of the Portrayal of Women in Indian Cinema. This book is perhaps, the first attempt by an Indian film critic within the framework of Indian popular cinema and was the result of three years of intensive research, through films, books and documentation consisting of archival material on Indian cinema. The idea was rooted in a consistent thrashing of

ideas and concepts attacking the patriarchal dominance in Hindi popular cinema through articles written in Indian publications and papers presented at seminars on cinema over the past two decades. It is an emotional response to the portrayal of women in Indian cinema based on psycho-analysis, semiology and structuralism.

It has sought to place Indian popular cinema in perspective along sociological lines where the subjects of mythology, marriage, adultery, prostitution, rape, suicide and male masquerade have been analyzed through the glasses of an Indian woman addicted to cinema and to women. Supriya Agarwal (cited in Jain and Rai, 2002) has provided an analysis of the Muslim women's identity in films. She argued that in Hindi cinema between in the 1970s to 1990s the portrayal of woman was projected through stereotypes and the women's point of view was never included in her role. This also holds true for the projection of Muslim women as members of a minority community marginalized in society. They are placed in stereotypes and with little choice in their own lives. In her study she analyzed four Muslim women centered films – Pakeezah (1971), Nikaah (1982), Bazaar (1982) and Umrao Jaan (1982).

In these films we can see that a secondary position is imposed on women by strong environmental forces of society and they are shown to be oppressed by various societal pressures. In fact, women are presented from the male point of view in that they cannot have a respectable or independent identity without being under the protection and control of men. Men are portrayed as strong, powerful and authorized. On the contrary, women are depicted as weak and powerless and have to submit to male authority. She suggested that by formatting a counter hegemonic feminist discourse, all these problems need to be challenged and discussed.

Uberoi (1990) analyzed representation of women in Indian popular art. She has mentioned in her study that women's representation has two processes. The first is the commoditization of women and second is the troping of the feminine within an overall cultural context that is both homogenizing and hegemonic. She noted that in many genres of presentation in social and cultural activities, women are prominent objects of male desire and potential possessions. She analyzed two main reasons for their invisibility both in society and in media. On the one hand, because of marginalization of women in patriarchal discourse, they have never been allowed to make their full and proper contribution to society and on the other hand society's

FINDINGS:

We report our major findings were based on the secondary methods through which we gone through various sites of Indian government, case studies , books, and magazines. some of the findings n studies are discuss below.

Through findings we come to know that people imitate the styles attitudes and behaviors they see in film and

television. Adult participants notice that films and television are especially influential with children. Women and men have equal jobs equal roles. It affects the mind of children and it also affects the society and culture.

Some viewers credit the changing depiction of women in movies with helping them see themselves in a different light. In particular women cited movie RANI MUKERJI in "MARDAANI" (a 2014 bollywood film about a female crime branch officer who investigates child trafficking), PRIYANKA CHOPRA in "MARY KOM" 2014 biographical sports drama about a five times female world boxing champion, these are examples of films that show girls taking on challenges and pushing their limits in order to succeed. Adult focus group participants see that men are more likely than women to play the hero in film and are more often shown as professionals or in positions of power. They notice that women mostly appear in supporting roles. Participants of all ages say they like to see female characters doing many different things including taking care of their family, respecting their elders, working in professional passions, serving the poor and needy and treating people well in general.

One study in 1993, in willemsen, looking at the content in girls magazines discovered the main topics to be fashion, beauty, food and decorating and relationships with the opposite sex. He later concluded that the magazines promoted looking good, having a significant other and taking care of the house. When a heroine was mentioned it was generally a male indicating that women are dependent and need a man to help solve problems. It is important to note that not all females read these magazines, but avid readers are consistently overwhelmed by these stereotypical images and texts.

It is no mystery that advertising uses gender roles as a means of promoting products (EISEND 2010); however it is arguable whether it is advertising that impacts societal expectations of gender or if societal norms themselves shape how gender is portrayed. Previous literature notes that advertising may be moving away from stereotypical portrayals of men and women while other studies suggest role portrayals as getting worse.

In recent time many lead actresses are doing strong roles. As more and more women is joining in the film industry as directors, producers, actresses etc. the situation of female characters portrayal improving. Most of the mainstream movies are male centric in which actresses are treated as glam dolls in these movies. In many movies of present times female characters are needlessly sexualized. Along with that, adding vulgar lyrics and dances in the name of "item songs" is very derogatory towards women and is impacting youth in bad way.

Indian film industry topped in objectification of women according to first ever UN sponsored global study (2014) of female characters in popular films across the world. Lead actors are always shown as saviors women are shown as either helpless victims or cunning villains. In general, hero is the one who solves everyone's including

heroines problems.

Through, findings we come to know about media and hindi cinema and what kind of impact they had on women. People had different views some said its good and it helps women to become empowered and whereas some were in the view that it is not good for women because lots of crime has been done in film industries on the name of job or acting in films. So, by this we can see that mixed approach people had.

CONCLUSION:

In this paper we come to the conclusion that INDIAN national identity and Indian entertainment cinema in respect to representation of women. Often oppressed and treated as the sex -symbol. The lady of the cinema regained self esteem from time to time and was determined to call the shots in the new millennium. She has changed her image and attitude to adjust to changing trends and milieu she has classically enjoyed all the ambivalence, anxiety and otherness that the sexualized semantics of the word heroine is likely to summon up in the dominant social imaginary a relationship always fractions, occasionally tender somewhat contingent that underlies the politics of pleasure.

It appears from the above that the socio-cultural context within which women started acting in films, conditioned the roles that were given to them in films; their film roles had to conform to the existing socio-cultural realities of women, and to the semiotics of their real life roles (upholder of family values, representing the status of family and community, etc.). Since women and their actions were considered epitomes of family honor and respectability in Indian society, Gokulsing & Dissanayake, observe that in films, -Their need to preserve honor is expressed through elaborate codified behavior patterns that require the women to remain secluded, confined to the domestic domain and dependent on the husband.|| 86 In trying to portray characters in these -stereotypical|| socially acceptable roles, Richards (1995) observes, -The Hindi film upholds the traditional patriarchal views of society which, fearful of female sexuality, demands of the woman, a subjugation of her desires||87.

Women have somehow inherited specific social and cultural roles, which carry into the mainstream film industry and they end up always being cast in similar roles. As opposed to the portrayal of women as ideal wives and mothers, the other popular portrayal is the exact opposite characterization, that of the vamp. -She flouts tradition, seeks to imitate Western women; she drinks, smokes and visits nightclubs. She is quick to fall out of love and is portrayed as a morally degraded person and unacceptable for her behavior and she is punished for it||. Indian women are not in general autonomous and self-defined in the films92.

This is not surprising given that 90 percent of the directors and producers are men. It is not an oversimplification to say that in popular Indian cinema women are seen very

much in bad or good roles. The good ones are, more often than not (self-sacrificing) mothers, (dutiful) daughters, (loyal) sisters or (obedient and respectful) wives. They support, comfort and very seldom question their Men. They are self-sacrificing and above all pure. On the other side of the coin modernity often seems to be equated with being bad. Bad women, other than being modern, are often single, sometimes widowed. They may be westernized and they may even smoke and drink. Often they will wear western clothes but the moment they suffer a change and 220 reform their ways, they will clad themselves in a sari and cover their heads.

There are, of course, exceptions to the above stereotypes, but they remain exceptions. In summary women are either absolutely pure wives or girlfriends, or self-sacrificing mothers and sisters, or they are immoral prostitutes, cabaret dancers, strippers and vamps. These are very clear-cut categories in films. If for any reason, the pure woman showed eroticism on screen it was for the sake of the good and pure hero and therefore it was alright. None of these women were self-defining, powerful characters who decided for themselves and chose for themselves.

They were always deciding and choosing and doing as per the norms and values of family, culture and society. In this sense, a hero who smoked and went to a cabaret dance was still a pure man, but a heroine who by choice dressed in a sexually attractive fashion (wore revealing attire), or a vamp to whom the hero goes to satisfy his desires were all not as pure. The point of this analysis is not to argue that women should not be objectified or that it is immoral for women in films to expose their bodies. These are personal choices made by actresses and directors. However, the way this exposure and exhibition of sexuality is portrayed on screen has an undercurrent, which carries messages to the audience, reinforcing further, the pre-existing stereotypes in society, adding strength to the vicious cycle – do films lead to sociocultural stereotypes or do these stereotypes find their way into films? Where does the Madonna and the whore complex even come from?

Another trend that was found in the depiction of female characters is the clear dichotomy. The woman is docile domestic honorable, noble, and ideal or she is the other extreme - wayward, reckless and irresponsible. Therefore it can be said that when she was being misrepresented projected as an object of desire and sensuousness.

Above all, we would like to re-iterate that the application of agency debate in this study was done with the aim of extending film analysis, especially the study of women's portrayal, from the usual psychoanalytical and semiotic approaches to a more sociological examination. In cinematic terms it means that since the image of women in cinematic representations reflects the realities of women's lives, then by showing empowerment and agency of women on screen, perception of society may be changed and people can be made have a better understanding of women's social and cultural issues. Since so much of

discrimination becomes internalized as cultural values, cultural action and educational interventions are imperative to break down existing gender stereotypes fostered by patriarchy, both in films and in real life.

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