

Women Representation in Entertainment World: A study on the Soap Operas in Indian Private TV channels

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ABSTRACT

Communication system is the backbone of a society. Due to technological boom in media the mindset of common masses is changing every day. Everything is feed them in the form of entertainment. Even now a day, news is also presented in a very eye-catching manner. Infotainment is now a popular term. Entertainment world in India is a huge entity. Television penetration has been increasing such a way that this media became the most powerful communication tool in a country like India. During last couple of decades, the wave in Indian soap operas has flown the culture into a new, very different and unique dimension. The trends of TV serials have been able to revolutionize the values of our society. In this world the portrayal of women is a very delicate issue. This research paper is a humble effort to study the status of women representation in the Indian soap operas reflecting the aspects of decision making power, working at outside the home and presentation as a sex object. The male domination pattern depicted through serials has also been focused there. The study determines the level of acceptance of women image that is portrayed in TV serial at the common platform of the society. Focus Group Discussion as a method of qualitative research and content analysis method have been adopted in this study.

General Terms

Television Soap Opera

Keywords

Television, Soap Opera, Serials, Women representation, Entertainment

1. INTRODUCTION

In India, there are several societies where women are treated as the oppressed segment in terms of economical,

social and political grounds. 'Exploitation, denial of due dignity and respect to women and rejection of equal rights to education-employment' has become a common phenomenon in the recent time. In the name of religion and other societal compulsion, the woman is usually appeared as scapegoat. Women empowerment movement came into existence very prominently by 1960s, which result the upgradation of social status of community as a whole. It can be said that Indian women are facing more hindrances and obstacles in the realization of their basic rights than the women in any other part of the world (Khan, 2011). But the strong existence of media has made it comparatively easy.

The entertainment industry of India is one of the biggest industries in the world. Bollywood films have already achieved a special space in world's entertainment industry. Huge popularity, huge involvement of money has created a distinguished trend in the history of entertainment. It can be referred the example of recently released film *Dhoom-3* where over all box office collection was made at about Indian rupees 284,00,00,000 and overseas collection was \$26,640,000 (List of Bollywood films, 2013). Likewise the Indian television industry has been contributing enormously in terms of catering entertainment messages. Experimental broadcast of Television was started in Delhi on 15 September, 1959 (Television in India, 2013). At that time, Doordarshan (DD) was the only television channel to watch, which broadcast two hours a week. The journey of Indian Soap operas began in the eighties by telecasting *Humlog* (1984) with the colossal recognition. Subsequently *Buniyaad* (1986-86), *Yeh Jo Hai Zindagi* (1984), *Ramayan* (1987-88) and *Mahabharat* (1989-90), *Bharat Ek Khoj*, *The Sword of Tipu Sultan* and *Chandrakanta* were aired that got mammoth popularity. *Chitrahaar*, *Rangoli*, *Superhit Muqabla* (Bollywood cinema based song programmes), *Karamchand*, *Byomkesh Bakshi* (detectives), *Dada Dadi ki Kahaniyan*, *Vikram Betal*, *Malgudi Days*, *Tenali Rama* (children

programmes) were able to glue common masses towards television (Television in India, 2013). Among those a few could project the women existence in the society very prominently. Middle class family's day to day struggle was manifested in *Humlog* where a few female characters like Bhagwanti (mother), Gunvanti (social worker), Rupvanti (aspiring to be actress), Preeti (aspiring to be doctor), Imarti (grandmother), Usha Rani, (Laloo's wife), Lajwanti, Santo Tai, Dr. Aparna became the central attraction of the theme (Hum Log (Tv Series), 2013). It has been found that out of 20 characters, 9 characters are women (45%). It was longest weekly serial with 154 episodes (Indian Television through years, 2013) at that time. The first soap opera has torched the path of equal women representation, which has become the ultimate mantra for the soap operas of current era. Purely woman centered story *Chandarakanta* was telecast in DD National (1994-1996) with well accepted 130 episodes which proved the same theory indeed (Chandarakanta (TV series), 2013). Again the first daily soap *Shanti- Ek Aurat Ki Kahani* telecast by Doordarshan was totally women centric serial drama. It not only got huge acceptance but also achieved huge appreciation from different levels. This serial built an iconic image of the heroin -Mandira Bedi. On the other hand, telecast of well-known literary creativity like *Raag Darbari*, *Nirmala* (Premchand), *Pratham Pratishruti* (Ashapurna Devi), *Charitraheen* and *Shrikant* (Sharat Chandra), Epics and religious volumes like the Mahabharata, the Ramayan and the Bible are noteworthy to mention here. Gul Gulshan Gulfam bearing on the life in a Shikara in Kashmir and other aspects of its social life had been able to attract the audience very keenly (Gopal Saxena, 1996 as cited by Ahmed, 2012). It is revealed that significantly most of the stories were women centric.

Television is an important instrument of transmission of knowledge and information. So it can be said that breaking of all the traditional notions on women incapability, the Indian TV industry continuously is accelerating the women participation indeed. Indian viewers were exposed to more than 50 channels by 1996 (A Snapshot of Indian Television History, 2013). In the end of 1994 the cable TV could reach 11.8 million out of total of 32.4 million TV owning homes (History of Private Television in India, 2013). As per the TAM Annual Universe Update - 2010, India now has over 134 million households (out of 223 million) with television sets, of which over 103 million have access to Cable TV or Satellite TV, including 20 million households which are DTH subscribers. In Urban India, 85% of households have a TV and over 70% of all households have access to Satellite, Cable or DTH services (Television in India, 2013). The industry is estimated to achieve a growth rate of 11.8 percent in 2013 to touch INR 917 billion. The sector is projected to grow at a healthy CAGR of 15.2 percent to reach INR 1661 billion by 2017 (Television, 2013).

Having multi-lateral, multi-lingual, and multi-channel television systems, sometimes TV reflects the adverse effect. Television is usually termed as 'idiot box', though it brings

the world to the drawing room with highest impact on livelihoods. This revolution in the television industry has paved the way of women and children empowerment. The female audience is treated as special category audience in TV serials. Taking care of their preference, the content is usually prepared for the TV programmes concentrating on women based issues. However, soaps got triumph to create a space in Indian history of broadcasting. At the beginning, the entertainment was restricted by state controlled Doordarshan only. After the invasion of various satellite channels (especially entertainment channels) soaps become a key factor of getting success for every television programming. The audience acceptance of TV serials such as *Parvarish* (Sony), *Kya Hua Tera Wada* (Sony), *Afsar Bitiya*, *Punar Vivaah* (ZeeTV), *Iss Pyaar Ko Kya Naam Doon* (Star), *Kucch To Log Kahenge* (Sony) affirmed the never ending existence in Indian television scenario. The study has revealed that now a day, major portion of audiences spend minimum two to three hours a day to watch TV and the entertainment channels usually telecast 10-12 soaps every day. Out of them a few even continue up to 1000 episodes (Ahmed, 2012).

2. OBJECTIVE AND METHODOLOGY

Media is now an indispensable part of our lives. Media penetrates various ideologies in the society over the period according to the wave of technological boon. Sometimes it upholds various problems surroundings. In this regard the women participation and portrayal of women through soap operas are very significant to study.

2.1 Objectives

The research focuses on the following objectives-

1. To investigate the level of women participation in the selected operas of Indian entertainment industry.
2. To study the ideologies projected through the female characters and assess the impact of those characters in the society.
3. To analyse nature of the portrayal of women (traditional/sex object)
4. To evaluate the representation of women capability in terms of decision makers and the economic independence.

2.2 Literature Review

Steeves (1987) put forward his views on reflection of liberal feminism in U.S main stream media. According to him Liberal feminism mainly discusses the issue of white, heterosexual, and upper class women not considering the problems of other women. He emphasized on socialist feminism but more research work is needed to be pursued in this context.

Larson (1996) studied how the role of a single mother portrayed in soap operas. It has been found that characters

of soap operas can influence most of the viewers at adolescent age.

Kumar and Varghese (2005) avow that media reflects the submissive participation nature of women in India. The researchers are on opinion that media should accelerate the process of women empowerment in contemporary age.

Kaul and Sahni (2010) worked on the portrayal of women in TV serials and studied how those serial characters influence the viewers. He chose Jammu for the research. After completion of research he affirms that the viewers has admitted that these TV serials usually give confidence and make them learn how to handle their home properly.

Gahulant (2002) pursued a research work on women in advertisements and serials in Kerela. There he emphasized on the role and existence of selfish, antagonistic as well as insensitive women characters in the TV serials.

Rajagopal (2002) put forward his views on the strong impact of TV serials on shaping gender images in the society. Along with the he opined that influence of women centric serials help the women community to become aware about their appearance.

Shoma A. Chatterji worked on 'Women Portrayals in Soaps and Advertisements on Indian Television and the Politics of Representation'. There she tried to raise a few questions and tried to find out the proper answers. Most of the names of Indian TV serials start with pointing out the relationship with women, such as *Baa, Bahu Aur Beti, Kyonki Saas Bhi Kabhi Bahu Thi, Teen Bahuraniyan, Bhabhi*. Otherwise it starts with the female name like *Jassi Jaisi Koi Nahin, Saloni ki Shaadi, Kumkum, Kkusum, Kajol*, etc. Exaggeration of custom is highly focused there. Every time the women characters have to take the responsibility to save the tradition of their family culture which is totally based on religion (as it is shown there).

Rosalind Gill (2003) submitted a report on 'Participation and access of women to the media, and information and communication technologies and their impact on and use as an instrument for the advancement and empowerment of women' to UN. There he mentioned 'The Global Media Monitoring Project (the first truly international analysis of media representations of women) found that an average of only 17 percent of news actors were women. Five years later in 2000 this figure had only increased to 18 percent. Even in those countries where women's portrayal is highest fewer than one-third of news actors is female.' Again he emphasized on reporting of violence against women along with the research on sexual attacks against women at the time of reporting.

Dr. Aaliya Ahmed put forward her observation on 'Women and Soap-Operas: Popularity, Portrayal and Perception'. She opined that the TV serials can be effective tool for changing dynamics of the society.

In her research work on Women In Television: Depictions And Distortions, Meenu Anand focused on the nature and extent presentation of women's issues and characters are covered on television, highlighting the manner of presentation on middle and upper middle class family oriented stories in Hindi television programmes.

Frank and Gerbner (1980), in their study combined market segmentation and need and gratification research in their survey. They present explanation for why people watch that vary from one audience segment to another. Members of the soap opera audience are intellectually limited and watch soap because they are socially isolated, lonely and emotionally deprived.

Shoma Munshi, Division Head of Social Sciences And Professor of Anthropology at the American University of Kuwait (AUK) wrote a book, "Prime Time Soap Operas on Indian Television" (Routledge). There she shares her opinion that 'Soaps work at many levels. The overtly visible impact includes the influence on fashion in jewelry, clothes and accessories. Soaps have popularised festivals like Karva Chauth to the extent that it is now celebrated all over India. The 'mangalsutra' is now worn by communities where it was not the norm earlier. Very importantly, and however strange it sounds, soaps play a role in empowering women. Recent academic research clearly demonstrates that rural women admire the independence of strong soap heroines, especially *Tulsi and Parvati*' ('Television soaps play a role in empowering women', 2014).

Varsha A. Sherring prepared a Dissertation on 'Women's identity shaped by television in India: A study on Indian prosocial soap operas as cultural carriers'. There she has dealt with connection between social and personal identity of Indian women along with the impact of Indian soap operas, which is thought to be formed the common mindsets. She has even highlighted two big issues like female feticide and child marriage in her research work (Varsha).

2.3 Significance of the Study

In the very Vedic age of India, woman was accepted in the very respectable level. Gargi, Mayetree are the examples in this context. But due to the course of time, this notion has started to become a myth. Social domination and religious compulsion gradually come forward with a gigantic nature. Especially, woman in India is facing various curses like dowry, inheritance, domestic violence, sexual exploitation, rape and harassment, female feticide and many more. When media came into the existence in the frame of civilization, these kinds of issues were started to focus, though sometimes in negative way, sometimes in positive manner. The Audio visual media has its best impact on audience mind. It is obvious that television is one of the successful tools to reach the common people. When common people aware especially women regarding their rights, it becomes more easy to check them. It is usually expected the media

platform will work as the key agent for women empowerment.

The trend of soap operas has been started to focus various women based issues. This culture is still continuing. After arrival of rat race among the private TV entertainment channels, the way and the dimension have become changed slightly regarding the projection of women participation in the society. So this study is thought to be a good effort to identify the way of thinking of major TV channels in current era. Keeping this in mind the female characters as well as participation through television and their acceptance in the common platform have been analyzed because it is accepted truth that media is the mirror of the society and for any development in a particular society, media needs to play a very significant role. The gradual advancement in Media industry showed bellow gives the right reason to take the topic for research.

The over-all television industry was estimated to be INR 329 billion in 2011, and is expected to grow at a CAGR of 17 percent over 2011-16, to reach INR 735 billion in 2016. The share of subscription to the total industry revenue is expected to increase from 65 percent in 2011 to 69 percent in 2016.

Overall industry size (INR billion)

Overall Industry Size (INR Billion) Per Calendar Year	2007	2008	2009	2010	2011	Growth in 2011 over 2010	2012P	2013P	2014P	2015P	2016P	CAGR (2011-16)
TV	211.0	241.0	257.0	257.0	329.3	18.1%	380.0	425.0	514.0	618.0	725.0	17%
Print	160.0	172.0	175.2	182.9	208.9	8.2%	220.0	246.0	270.0	294.0	323.4	9%
Film	92.7	104.4	89.3	83.3	92.5	11.5%	100.0	109.7	121.1	134.5	150.3	10%
Radio	7.4	8.4	8.3	10.0	11.5	15.0%	13.0	16.0	20.0	24.0	29.5	21%
Music	7.4	7.5	7.8	8.6	9.3	4.2%	10.0	11.3	13.1	15.1	18.1	15%
ODH	14.0	16.1	13.7	16.5	17.8	7.0%	19.5	21.5	25.0	30.0	35.0	16%
Activities and MFC	14.0	17.5	20.1	23.8	31.0	31.2%	36.3	43.0	51.1	61.0	69.0	17%
Gaming	4.0	7.0	8.0	10.0	13.0	30.0%	18.0	23.0	30.0	37.0	45.0	29%
Digital Advertising	4.0	6.0	8.0	10.0	15.4	54.0%	19.0	25.0	33.5	43.7	57.0	30%
Total	594	696	587	602	736	11.7%	822	932	1076	1254	1467	14.8%

Source: Digital Dawn, 2012

Television is the largest medium for media delivery in India in terms of revenue, representing around 45 percent of the total media industry. The TV industry continues to have headroom for further growth as television penetration in India is still at approximately 601 percent of total households. Strong opportunity for both digital cable and DTH players the market appears to be large enough to accommodate both digital cable as well as DTH service providers. The Indian market is likely to see a co-existence of both the platforms. Currently, IPTV may not be a strong contender, and does not appear to be an area of focus for the service providers (Digital Dawn, 2012).

2.4 Methodology

Among 828 (List of permitted Private Satellite TV channels as on 20-03-2013) TV channels in India, there are 22 general Hindi language entertainment channels excluding of kid entertainment, infotainment, movie, music, Bollywood news channels (List of Hindi Language Television channels,

2013). The population of the study comprised of total number of soap operas telecast by these 22 channels. Star Plus is the number one general entertainment channel in terms of GVT (Gross Viewership in Thousands), followed by Colors, Zee and Sony (Olivera, 2013). Total four TV soaps (each from one) have been selected according to the time. *Jodha Akbar* telecast in Zee TV at 08:00 pm - 8:30 pm (TRP 5.0), *Madhubala- Ek Isq Ek Jonnon* telecast in Colors at 8:30 pm - 09:00 pm (TRP-1.9), *Dia Aur Bati Hum* telecast in Star Plus at 9:00 pm - 9:30 pm, (TRP 5.7), and *Bharat Ka Veer Putra - Maharana Pratap* telecast in Sony at 10:00 pm - 10:30 pm (TRP 1.6) (Indian Reality TV shows: Hindi Serials TRP & TVT Rating : 2nd Week, 2014). Content analysis of these four serials has been done during the period of January 01 to January 31, 2014. On the other hand to assess the impact of those serials and the way of projection of women image, 80 couples (in the age group 35-50) purposely have been selected and invited for a Focus Group Discussion (FGD), who regularly watch these four serials. It was a deliberate decision to take three areas from Delhi, Kolkata and Guwahati. From Delhi 22 couples have been invited for a FGD at Malva Nagar area in South Delhi, 18 couples were invited from Saltlake area of Kolkata and 40 couples were invited for two FGDs from Jalukbari and Betkuchi area of Guwahati.

Time of content for Analysis:

Total time employed to study the selected soap operas for one month is 45 hours and 30 minutes. All the operas are of half an hour duration. *Dia Aur Bati Hum* and *Madhubala- Ek Isq Ek Jonnon* telecast five days a week, hence two hours and 30 minutes in a week totaling of 11 hours and 30 minutes required for each opera. In the same calculation *Bharat Ka Veer Putra - Maharana Pratap* and *Jodha Akbar* telecast for four days and six days and total hours required nine hours and thirteen hours 30 minutes respectively.

Content Categories:

According to the need of the study following content categories have been decided-

1. Capacity to take decision
2. Role played by women
3. Working vs. house wife
4. Equal educational, political and social rights
5. Victims of domestic violence

Analysis:

The basic aim of the research work was to analyse the portrayal and participation of women in the four serials telecast by four popular TV channels. Two of the operas are historical and other two are based on modern scenario. At the same time the impact on the viewers of three areas has been assessed. In this regard 45 female characters (from four serials- in the month of January, 2014) have been analysed.

This analysis depicts that 57.14 % female characters have the right to take decisions. Such as Bhabo in *Dia Aur Bati*, Jaybanta Bai in *Bharat Ka Veer Putra – Maharana Pratap*, and Maham Anga in *Jodha Akbar* where as another 42.85 % of male characters get the opportunity to take decisions such as Maharana Uday Sing in *Bharat Ka Veer Putra – Maharana Pratap* and Akbar in *Jodha Akbar* and RK in *Madhubala- Ek Isq Ek Jonnon*.

Status of Women (working/ house wife)

Sl No	Name of the Soap Operas	Working for operas based on modern situation and active in political affairs for the historic operas	House wife Or playing in the role of house hold workers	Total
1.	Dia Aur Bati Hum	5 (Out of 15)	10	
2.	Bharat Ka Veer Putra – Maharana Pratap	1 (Out of 6)	5	
3.	Madhubala- Ek Isq Ek Jonnon	1 (out of 10)	9	
4.	Jodha Akbar	1 (out of 14)	13	
	Total	8	37	45
	%	17.77	82.22	100

This table reveals that only 17.77% women are portrayed as working or somehow related to the major economic power. On the contrary, majority of female characters are depicted as the house wives or somehow related to the house hold work as *Dasi* (slave). The study also shows the fact that there is no character depicted as sex object. Most of the female casts have been shown as the stereotypes 'Gender Role' with high quality ornaments and valuable dresses.

The data in the content analysis shows that 6.66% female characters are portrayed as demanding equal educational rights as that of male members in family whereas 93.33 % female characters do not demand for educational rights. It also reveals that 2.22% female characters are portrayed as demanding equal political rights whereas 97.77 % female characters do not demand for equal political rights. Furthermore the data also shows that 26.66% female characters are portrayed as demanding equal social rights whereas 73.33 % female characters do not demand for equal social rights.

Regarding domestic violence, the analysis shows that only 13.33% female characters have been portrayed as the sufferers of domestic violence. But the 'in depth research'

has revealed that most of central characters (As Sandhya in Star Plus, Jaybanta Bai in Sony, Madhubala in Colors and Jodha & Salima Sultan in Zee) are facing domestic awkwardness. Especially now a days the domestic violence is projected as mental torture. It is now believed that the tears of heroin, fighting for the right, respect and existence are a few factors of high TVT (TV Viewership in Thousands) for TV serials.

3. DISCUSSION

"The term "soap opera" was coined by the American press in the 1930s to denote the extraordinarily popular genre of serialized domestic radio dramas, which, by 1940, represented some 90% of all commercially-sponsored daytime broadcast hours. The "soap" in soap opera alluded to their sponsorship by manufacturers of household cleaning products; while "opera" suggested an ironic incongruity between the domestic narrative concerns of the daytime serial and the most elevated of dramatic forms. The defining quality of the soap opera form is its seriality. Soap operas are of two basic narrative types: "open" soap operas, in which there is no end point toward which the action of the narrative moves; and "closed" soap operas, in which, no matter how attenuated the process, the narrative does eventually close' (Ahmed, 2012) .

Over 828 TV Satellite television channels are on air to broadcast programmes in India. This includes channels from the state- owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Zee TV, Sun Network and Asianet. Direct To Home service is provided by Airtel Digital Tv, BIG TV owned by Reliance, DD Direct Plus, DishTV, Sun Direct DTH, Tata Sky and Videocon D2H. DishTV was the first one to come up in Indian Market, others came only years later (Television in India, 2013). So it has found that the TV system has a wide network throughout the country. After coming of DTH service the reach and accessibility has become 99%. Television industry is based on news channels and entertainment channels. TV soap operas are one of the key factors for getting highest TVT in recent era. It has found that most of the serials are either detective- investigative in nature or having women centric stories. A few are certainly based on comedy. Considering this aspect, the researchers tried to study on the women representation in the soap operas. Selected four very popular entertainment channels and one from each TV serial have been analyzed only in the month of January, 2014.

While studying the category 'capability to take decision', it was found that whether male character or female character holds the authority to take key decisions regarding household matters. It has been also seen that the soap operas are focusing the women empowerment in terms of taking decisions at home. A few female characters are shown very influential (most of the female roles are projected as the stereotyped gender). Previously it was not like that. The male domination was so prominent and that was frequently

shown through TV. But now the time is changing very slowly but steadily.

On the other hand, most of the central characters are shown as victim of violence. In various cases it is mental in nature.

Reflection	Female	Male
Obscenity	2 (.04%)	5 (10%)
Un realistic	3 (6%)	41 (82%)
Negative Role	5 (10%)	48 (96%)

On the contrary it has hardly seen that the women are working outside home. Most of them pay full attention on household work. Even if a few are working outside, they are also concentrating and giving preferences on household work. Getting the tag of ideal 'Bahu' (daughter in law) has become their motto of life. In most of the cases they wear heavy ornaments and costly dresses. Even they are shown that they go to sleep with full make up. Glamour and thin model type figure are considered the essential factors to be highlighted. This very abnormal presentation is creating dilemma in culture. But it is good to see that no female character has been shown as sex object there.

So it can be said that the soap operas has emphasized on radical feminism. It aims to challenge and overthrow patriarchy by opposing standard gender roles and oppression of women and calls for a radical reordering of society (Radical feminism, 2014)

Outcome from the Viewers Opinions on Women Representations in TV serials

In the four sets of focus group discussions, 80 couples were participated and discussed regarding a issues, more particularly the nature of women portrayal in the selected soap operas. The result in the FGDs shows, 60% female respondents think that in various TV serials women are projected as the house wives concentrating on the loving husband, children, giving perfect service to the in-laws. The message is to encourage the concerned community to become ideal 'Bahu' (daughter in law), 'Beti' (daughter) and 'Ma' (mother). Working women or the job for women is neglected in these soap operas. It should be mentioned here that two out of four operas are based on historical stories, so in these operas the active part of the women in politics may be compare with working group.

If central characters are working, still they are caring the mindset to fulfill all the criteria to be perfect. Women freedom along with the freedom of expression does not get preference in the stories. All kind of injustice, and acceptance of that as well as forgiving everything and becoming Goddess like persons are a few attractive themes of projection. Male

respondents' reply resembles the fact in this context. But on the other hand, 96% male viewers think it ridiculous in which way the women are dressed up. They seem as just the doll of promoting various costly products. It not only changes the attitudes of their wives but also creates unavoidable stress on their pockets. On the contrary, 80% female viewers though think that women are projected as contemporary fashion objects but they like those characters more because of those style of fashion. It not only upholds the traditional culture in dress, ornaments, make up, food, style of conversation and many more but it also exchanges the cultures. It instigates the regionalism in a very positive manner.

Reflection of Women Character in TV Serials

This table reveals very interesting data. Majority couples have agreed that obscenity do not get aggressive chance although backless beauty is now common accepted feature of fashion. But the opinions differ among the couples at the time of considering the role of those cast female figure is possible in real life or not. Female viewers are accepting the steps taken by the characters according to the need of story. But 82% male viewers think that playing such type of role and being impossible innocent in real life is just impractical. If it would happen, there won't be any problem and any grievances in their lives. Sometimes the story turns into a very dramatic mode. The dead person either comes back or gets reincarnation. Suddenly someone get a person who fully resemblances him. Hero-heroine can marry several times. 96% male think that the unnecessary household conspiracy may pollute the normal family environment. Every serial has its own negative characters with extra ordinarily dressed up and projecting unnatural style of makeup composition. Conspiracy never stops in those stories. One ends, another starts in a different way. Only over the time it changes the cast and crew and way of presentation, which is totally absurd. A few expressed their views that 'how the mother-in-law could be so sure the unborn child was male'. How sex determination is done forcefully by strong mother in law.' But 90% women audience opined that the showing conspiracy gives the idea how to handle it in their real lives if it comes. Thinking about the remedies of various problems until the next episode comes; it gives different types of pleasure to the female viewers.

4. CONCLUSION

It cannot be denied that most of the TV serials in India project the dream family in front of common people with having caring husband, loving kids and a rich home. Conventional sacrificing, compromising and negotiating nature are considered to successfully drag the audience very easily. It is highly emphasized that women are made for domestic help, play a role of traditional mother, wife or sister in a very submissive way. It is hardly seen that women are competing men in every sphere of life. If the women are

cast in a powerful role, but still then the patriarchal context comes forward. It is shown that she depends on male to take the decisions.

In viewers, women are exposed to those serials more than men, so it is undeniable fact that these serials have immense impact on them. Wrong or weak projection of women contribution to the society may lose the confidence of the whole women community. Media should reflect women community in a positive role models damaging all stereotypes image. Indian women as portrayed in the Soap Operas is not adequate and not without its set of cultural biases. It is high time to change the traditional attitude of society for women. Popular TV serials and characters use to get very close attachment from the viewers who easily become influenced by the messages carried by the characters. So this is the platform where, the women representation and participation can be shown in a very encouraging manner, the society can have a bright future ahead and can get rid of all the social taboos. So it can be said that media should focus on the legal, political, economic and social right for women along with it should emphasis the images of equal distribution of power and mechanisms of control. Therefore, media must give prominence in the transformation of women's role with positive aspect aiming to attitudinal change as a whole in the society.

Suggestions

- Media should confront the outlook on gender discrimination fostered and perpetuated by the society.
- Media should promote the right depiction of women for regaining the confidence of women at common platform.
- Keeping aside the profit making game utilizing women portrayal, media should project various sensitive issues like domestic violence, exploitation of women, remedies with legal protection and many more.
- The stories (of new or non news) should not follow the imposing temperament rather should be encouraging in nature.
- Obscenity and indecency should not be allowed and accepted in the TV serials as these are considered family TV channels.
- Self depended women should be projected and their way of thinking and working and the attitude towards the life should be highlighted.
- Derogatory and stereotype refaction in women cast characters should be scrutinized properly.
- Last but not least the consciousness of community is necessary. What they will see, what they will not accept, that decision is still in the hand of common mass. They can put forward their disagreement on the telecast stories to the Broadcasting Content Complaint Council.

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