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नई शिक्षा नीति 2020 में स्त्री शिक्षा का समीक्षात्मक अध्ययन - डॉ. कंचन जैन	32

HOW WOMEN PARTICIPATE IN PATRIARCHY THROUGH INDIAN SOAPOPERS

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ABSTRACT

This study of women in Indian soap operas uses content analysis. The essay examines how characters' words, thoughts, and actions that are stressed as stereotypically masculine or feminine carry denigration and other negative connotations. Participants liked the image of a modern Indian woman as long as she stayed faithful to Indian culture's essential ideals. The authors noted the role of Indian women in Indian serials didn't match what their participants remembered from the 1960s. Indian serials were produced in India. This study examines popular Indian soap operas made following cable television's introduction, such as *Kyunki Saas Bhi Kabhi Bahu Thi*, *Kahani Ghar Ghar Ki*, and *Kasauti Zindgi Kay*. Both soaps' entertainment value and the empowerment of women cannot be neglected or ignored. This study recounts a focus group conversation in which participants from Durban, KwaZulu-Natal, explain how women develop their identities via this genre, blind to the cultural and gender stereotypes entrenched within, which leads to unfairness. A soap opera's made-up world allows viewers to escape and feel transported. The first decade of the 21st century witnessed an upsurge in Indian soap operas including women and societal topics. These alleged advances in the role of women on Indian television are tokenism, we argue. This study aimed to determine whether these depictions match how Indian women see gender and related issues. Participants show how media shapes their identity. Our contribution is to extend the HCI community's awareness of how technology is developed in nations with strong patriarchal standards, not to "fix" designing for women in rural regions with low wages. We show how HCI research and design may not match rural women's everyday life as well as expected. TV series, especially serials, incorporate sociocultural trends. Fiction is popular on Indian television.

INTRODUCTION

The Indian entertainment sector is often ranked as one of the most lucrative in the world. Bollywood movies have already carved out its own unique niche in the film business all around the globe. The telecasting of *Humlog* in the 1980s marked the beginning of the journey of Indian soap operas. The fulfilment of the fundamental rights of Indian women is hampered and impeded more than it is in any other region of the globe (Khan, 2011). The same can be said about the television sector in India, which has made a significant contribution to the dissemination of entertainment-related themes.

The principle of providing an equal number of roles for men and women, which was pioneered in the very first soap opera and has since become an industry standard, is the overarching goal of today's daytime dramas. *Chandrakanta* was shown on DD National

from 1994 to 1996, and all 130 episodes of the show were very well received, proving that the idea was correct. By the year 1996, Indian viewers could choose from more than 50 stations (A Snapshot of Indian Television History, 2013). The television business in India is anticipated to develop at a compound annual growth rate of 15.2 percent, reaching a total of INR 1661 billion by the year 2017. It is anticipated that the market would expand at a pace of 11.8% in 2013, reaching a value of 917 billion INR.

Over seventy-five percent of homes in urban India are equipped with a television, and more than seventy percent of all homes have access to satellite, cable, or direct-broadcast satellite (DTH) services. 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), and Kuchh To Log Kahenge (Sony) confirmed the never ending presence in the Indian television landscape.

Outcome from the Viewers Opinions on Women Representations in Soap Opera

Interpretations of Women Based on Their Portrayal in Television Serials Sixty percent of the women who participated in the poll had the opinion that women are unfairly stereotyped as being housewives whose major tasks consist of providing care for their husbands, children, and in-laws. Problematically, these soap operas depict working women or occupations that are appropriate for women very seldom, which is an issue. Because of this, the active role that women play in politics and other areas of public life may be likened to that of a working group in these operas, as two of the four operas are based on true events while the other two are based on fictional ones. When it comes to deciding whether or not the role of those cast female figures can really be carried out in real life, the points of view of the spouses are different.

96% of men say that unnecessary domestic conspiracies have the ability to poison the normal environment that exists within the family. On the other hand, ninety percent of the women in the audience believed that the presentation of the conspiracy provided them some insight into how they might handle a similar situation in their own lives if it ever materialized.

LITERATURE REVIEW

Indian soap operas are popular. All these TV Operas are sexist. These individuals wear expensive clothes and jewelry to be beautiful. The patriarchy loves her. Increased viewership, especially among women, has changed Indian soap operas in recent decades. Tanu and Alia in Kumkum Bhagya disrespect women. Most TV shows follow a formula. Media promotes patriarchy, say feminists. Men are supposedly domineering and oppressive. Indian soaps portray male domination. Soaps often show mother-in-laws and daughters-in-law assaulting and objectifying women. Negative portrayals of women hurt communal cohesion. Indian soaps aren't feminist. Modern portrayals of women lack socialist feminism. Today's media rarely depicts women competing with males. As

women, we must prevent weak female roles. Indian soap operas should highlight positive transformation and character development for women to change society's thinking.

Raghavan argues in her ethnographic research of the reception of the soap 'Kyunki Saas Bhi KabhiBahuBahu Thi' that soaps feature a distinctively feminine aesthetic. She illustrates her argument by drawing comparisons with other typical male cinematic storylines. Raghavan's ethnographic research in the state of Gujarat on the reception of the soap opera 'Kyunki Saas Bhi KabhiBahu Thi' brought out the fact that concepts of gender, family, and country were integrally interwoven in viewers' interaction with the serial, both in its acclaim and its criticism. On the other hand, one cannot consider the connection of the audience to these soap operas to be simple or self-evident (Raghavan, 2008).

Steeves (1987) presented his ideas on the reflection of liberal feminism in mainstream media in the United States. According to Kumar and Varghese (2005), the media in India reflects the subservient participation tendency of women in the country. [Citation needed] Larson (1996) conducted research on the portrayal of single mothers in daytime television soap operas. According to Rajagopal (2002)'s point of view, the effect of women-centric serials helps the female population become more conscious about their looks. The majority of the titles of Indian television shows begin with some reference to women, such as Baa, Bahu Aur Beti, Kyonki Saas Bhi Kabhi Bahu Thi, Teen Bahuraniyan, and Bhabhi.

Dr. Aaliya Ahmed offered her insight on the topic of "Women and Soap Operas: Popularity, Portrayal, and Perception," which can be found in her dissertation. Dr. Meenu Anand's research centered on the manner in which women's concerns and personalities are portrayed on television, as well as the degree to which this coverage occurs. Festivals such as Karva Chauth have gained so much popularity as a result of soaps that they are now observed throughout the whole of India. Communities in whom the "mangalsutra" was not previously seen as the standard attire have recently adopted its use. The topic of "Women's identity changed by television in India: A research on Indian prosocial soap operas as cultural carriers" was the focus of the dissertation that was completed by Varsha A. Sherring.

RESEARCH QUESTIONS

- Does the storyline in Indian soaps that is considered to be "feminine-oriented" perpetuate or challenge gender stereotypes?
- Do ideas such as family, customs, rituals, patriarchy, and other comparable rules contribute to the perpetuation of stereotypes?
- Does the current wave of soaps, which are centered on societal concerns, really get to the heart of the matter and provide solutions? Is the problem easily identifiable, or does it get obscured by the drama and the narrative?

- Does the introduction of a new category of soaps diminish the significance of what its predecessors have to offer? What is the meaning that the audience ascribes to the performance?
- Does the line and treatment create a cultural connect or cultural divide for the audience?

RESEARCH OBJECTIVES

1. To conduct research about the percentage of women who participate in the chosen operas of the Indian entertainment industry.
2. to investigate the many worldviews that are communicated by the female characters and to evaluate the influence that these characters have on society.
3. To investigate the nature of the representation of women as sex objects or conventional roles.
4. Determine how well women are represented in terms of their capacity to make decisions and to be financially independent.

OBJECTIVE AND METHODOLOGY

The influence of the media in our day-to-day activities has grown to the point that we can no longer choose to ignore it. By the passage of time and in response to waves of technological progress, many different ideas make their way into society via the medium of the media. This process takes place over time. On other occasions, it serves the purpose of maintaining the many issues that are now present. When seen from this angle, both the involvement of women in soap operas and the way in which women are portrayed in such shows become very essential elements that need to be researched.

SIGNIFICANCE OF THE STUDY

In this particular setting, Gargi and Mayetree serve as examples. Women in India are subjected to a number of injustices, including the practice of female feticide, dowry, and inheritance, as well as rape and harassment. To address a wide range of concerns specific to women, a trend known as soap operas has recently emerged. Keeping this in mind, an examination of female characters on television, as well as their involvement in shows and the reception they get, has been carried out. The television business in India continues to have opportunity for future expansion since the percentage of houses in India with televisions is still just 601% of the total households.

The categories of child entertainment, infotainment, movie, music, and Bollywood news channels are not included in the count of the 22 general Hindi language entertainment channels. In terms of gross viewing time, Star Plus is the most popular general entertainment channel (Gross Viewership in Thousands). Both of these platforms are likely to continue to operate alongside one another in the Indian market. India has four soap operas, Bharat Ka Veer Putra – Maharana Pratap and Jodha Akbar, Madhubala- Ek Isq Ek Jonnon and Dia Aur Bati Hum. Eighty married couples have been asked to

participate in a Focus Group Discussion (FGD) to evaluate the influence of those serials and the manner in which women characters are portrayed on screen.

During the period beginning on January 1 and ending on January 31, 2014, content analysis was performed on these four serials. The choice to choose three districts from Delhi, Kolkata, and Guwahati was one that was made on purpose. 2. Women's contributions to society, with reference to Delhi There is a female protagonist in 57.14 percent of all Indian soap operas, and she has the ability to make choices. Only 17.77% of female characters are shown as having jobs or being connected to big economic powers.

The position of women in society (working vs housewife) The majority of the show's main protagonists, including Sandhya from Star Plus, Jaybanta Bai from Sony, Madhubala from Colors, and Jodha and Salima Sultan from Zee, are dealing with uncomfortable situations at home. According to the findings of the content analysis, 6.66 percent of female characters are shown as advocating for equal educational rights for male and female members of the same household. Only 13.33% of women have been seen to be the victims of domestic abuse in media portrayals.

DISCUSSION

There are primarily two types of plotlines that may be found in soap operas: the romantic and the dramatic. The first kind of soap opera is called a "open" soap opera, and it differs from other types of soap operas in that there is no climax event in it. The vast majority of the serials are of the mystery and investigation kind, and either focus on women as the protagonists or have women as the main characters. The soap opera form as a whole is characterized by its defining trait, which is serialization. (Ahmed, 2012).

On the other hand, the bulk of the key characters are depicted to be on the receiving end of violent actions. This is a recurring theme throughout the story. The idea that women should have more control over their lives, particularly in terms of the decisions they make at home, is a prevalent one in the daytime dramas of today. The vast majority of female roles are shown in a way that is in line with traditional notions of the genders. On the other hand, it hasn't been seen that the women have work outside of the home very often at all. It is generally regarded that the most significant traits to emphasize are a glamorous appearance and a model-like figure that is slim and toned.

CONCLUSION

The portrayal of Indian women in soap operas is insufficient and not free of the cultural prejudices that exist in the real world. It is past time for conventional attitudes held by society about women to undergo a sea shift. The media need to place more of an emphasis not just on the legal, political, economic, and social rights of women, but also on pictures depicting an equitable allocation of power and the systems of control.

SUGGESTIONS

The media should make it a point to show women in a way that is as realistic as possible in order for women to reclaim their self-assurance on a community level. This would help women feel more confident in themselves. They have the right to file a formal complaint with the Broadcasting Content Complaint Council against the programs that are shown on television. It is vital to encourage women who are financially independent and to emphasize the ways in which they approach their work as well as the way they see life. It is also necessary to place an emphasis on the ways in which these women perceive the world. In addition to this, it is essential to place emphasis on the ways in which these women approach their profession.

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