

AJMR

ISSN (Online) : 2278 - 4853

Asian Journal of Multidimensional Research



Published by :
www.tarj.in

AJMR

ISSN (online) : 2278-4853

Editor-in-Chief : Dr. Esha Jain

Impact Factor : SJIF 2018 = 6.053

Frequency : Monthly

Country : India

Language : English

Start Year : 2012

Published by : www.tarj.in

Indexed/ Listed at : Ulrich's Periodicals
Directory, ProQuest, U.S.A.

E-mail id: tarjournals@gmail.com

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Avinashilingam Institute for Home Science and Higher Education for Women

(Deemed to be University under Category 'A' by MHRD, Estd. u/s 3 of UGC Act 1956)
Re-accredited with 'A' Grade by NAAC. Recognised by UGC Under Section 12 B
Coimbatore - 641 043, Tamil Nadu, India



UGC Sponsored Two Day National Conference on

தீனமலர்

EMERGING TRENDS IN PORTRAYAL AND REPRESENTATION OF GENDER IN MEDIA



4TH - 5TH MARCH, 2019

**ORGANISED BY
DEPARTMENT OF VISUAL COMMUNICATION**

School of Arts and Social Sciences

**SRI AVINASHILINGAM EDUCATION TRUST INSTITUTIONS**

COIMBATORE - 641 043, TAMIL NADU

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B.A.B.L.
Founder / President / Managing Trustee

Dr. T.S.K. Meenakshisundaram
M.A., M.Phil., Ph.D.
Managing Trustee

Date : **01.03.2019****MESSAGE**

Warm Greetings!

Our institute has been one of the superpowers which has stood for women empowerment and still walks in the vision of our founder Padmasri. Dr. T.S. Avinashilingam ayya in promoting gender equality. With the understanding that Gender equality is achieved when women and men enjoy the same rights and opportunities across all sectors of society, he started this institution for providing women and girls with equal access to education. It is so pertinent that the two-day national conference on Emerging Trends in Portrayal and Representation of Gender in Media on 4th and 5th March 2019 is organized in our institute by the Department of Visual Communication. I wish the conference great success and hope that the discussions bring out valuable insights on this issue.

(Dr. T.S.K. Meenakshisundaram)
Managing Trustee

☎ : 2448154/2440241/2450380 * Fax : 0422-2443620 * Email : sacti_trustoff@yahoo.com

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Coimbatore - 641 043, Tamil Nadu, India

Dr. P.R. Krishna Kumar

Chancellor

(Padmashree awardee)

Date :

**CHANCELLOR'S MESSAGE**

Warm Greetings. Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world. The prevalence of human rights, democracy and social justice in any society is identified through the gender representations the society demonstrates. Media is one of the institutions which can reflect and in fact infuse true gender equality among the people. In such a context, I feel delighted that the Department of Visual Communication of our Institute is organizing a two-day national conference on Emerging Trends in Portrayal and Representation of Gender in Media on 4th and 5th March 2019. I hope and wish the deliberations during the conference will reflect considerable views and opinions on gender representations and will be able to create the essential change in the society.

Chancellor

Dr.P.R.Krishnakumar.

Phone : (O) 0422-2440140 (R) 0422-4322888 * Fax : 09-422-2438786 * E-Mail : chancellor@avinuty.ac.in

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Coimbatore - 641 043, Tamil Nadu, India

Dr. Premavathy Vijayan

M.Sc., M.Ed., M.Phil., Dip.Spl. Edn. (U.K.), Ph.D.

Vice Chancellor

Date :28.2.2019..

MESSAGE

Warm Greetings. Media plays a larger and powerful role in creating social norms in any culture. To an extent, gender roles found in a society is perpetuated by the way media portrays and represents in its right content. Gender bias is undermining our social fabric and devalues all of us. In this context, it is vital that there needs a rethinking of the ways to represent gender in media. I am happy that the Department of Visual Communication has taken the efforts to organize this two-day National conference on Emerging Trends in Portrayal and Representation of Gender in Media on **4th and 5th March 2019**. My best wishes to the organizers and the participants of the conference and wish the conference a grand success.

Premavathy Vijayan
28.2.19
Premavathy Vijayan
Vice Chancellor

**Avinashilingam Institute for Home Science and Higher Education for Women**

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Coimbatore - 641 043, Tamil Nadu, India

Dr. (Mrs.) S. Kowsalya

M.Sc., M.Phil., Ph.D.

Registrar

Date :

MESSAGE

Warm Greetings! Gender equality is one of the critical concern and challenge for a country like India to emerge as a superpower in the new world order. The United Nations Sustainable Development Goal (SDG) also targets at establishing gender equality. Every individual, organization and institution should participate and contribute towards establishing a fair, just and equitable society by restructuring the existing gender representations. It gives me great pleasure to know that the Department of Visual Communication is organizing this two-day national conference on Emerging Trends in Portrayal and Representation of Gender in Media on 4th and 5th March 2019, and taking part in the effort for promoting gender equality. I wish the conference deliberations will be able to create the shift in the minds of the people towards gender parity. I wish the Conference all success and hope the recommendations reach policy makers for effective implementation.

S. Kowsalya
REGISTRAR

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ABOUT THE INSTITUTION

Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore was founded in 1957 by Padmashri, Padma Bhushan Dr. T. S. Avinashilingam, a veteran freedom fighter and the first Education Minister of Tamil Nadu. The institution was started as Avinashilingam Home Science College for Women with a great vision and mission to empower women for self development through inclusive value based and scientific education. The Institution was raised to the status of a University by the untiring efforts and determination to make the vision of the founder into a reality by none other than the Doyen of Nutrition, Padmashri Dr. Rajammal P. Devdas, the first Vice Chancellor. Currently, the University is celebrating its Diamond Jubilee under the leadership of Dr. T.S.K. Meenakshi Sundaram, the Managing Trustee, Padmashri Dr. P. R. Krishnakumar, the Chancellor and Dr. Premavathy Vijayan, the Vice Chancellor. The University offers Undergraduate, Post graduate and Research level programmes under the School of Home Science, Physical Sciences & Computational Sciences, Biosciences, Arts & Social Sciences, Commerce & Management, Education and Engineering and around 6000 students are benefitted annually. The expertise, dedication and commitment of the faculty with supportive encouragement from the institution heads has made the University to be recognized at the national and International levels

ABOUT THE DEPARTMENT

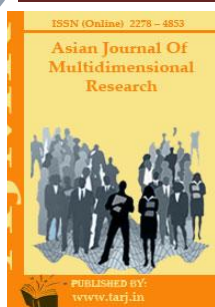
The Department of Visual Communication was instituted in the year 2004 as an Innovative Programme and was merged into the regular stream after the plan period in the year 2009. The Department blows its trumpet to be the only women institution offering an aided Visual Communication course in this region. To add to its credentials, the Department enables quality media education with the modest state of the art equipments and facilities at an affordable fee structure. The department initiated as an innovative programme has now grown into a full-fledged one and hopes to develop multifold in the future. The department aims to encourage media education among the rural women through advanced and affordable learning environment and enable them to evolve as responsible media professionals.

ABOUT THE CONFERENCE

Media as an ideological apparatus helps constructing the spaces of gender discrimination as well as to transform gender roles. Gender stereotyping presents a serious obstacle in the process of achieving real gender equality and feeds into gender discrimination. Although new media technologies can potentially serve as a tool for empowerment, they pose new challenges that have not been sufficiently tackled. The conference envisages critical interventions on the mediation on gender through portrayal of women, men and trans-genders in the society. Papers are intended to focus on emerging trends in representation of gender in covering discrimination, stereo typing, transformation and change and finally empowerment. The articles presented during the conference will be printed in a form of a journal which is approved by the UGC.

THE SUBTHEMES OF THE CONFERENCE

- **Gender Stereotyping in media representations.**
- **Discrimination of women and transgender in media profession.**
- **Transformation and emergence of new trends in gender representations.**
- **Different forms of gender-based violence in and through media.**
- **Media advocacy for empowerment of women and transgender.**
- **Gender representations in new media.**
- **Voicing gender empowerment through social media.**



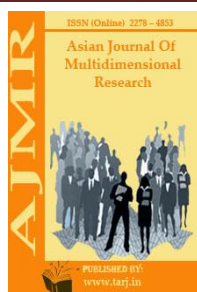
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REPRESENTATIONS OF OLDER WOMEN IN POPULAR MEDIA

Dr. Debarati Dhar*

*Assistant Professor, VSJMC
Vivekananda Institute of Professional Studies,
New Delhi, INDIA
Email id: dhardebarati@gmail.com

ABSTRACT

Representations of older women in the popular media are generally defined by the double marginalization of age as well as gender. The basic premise of these traditional mass communication approaches is that the images and representations in the media are taken literally by viewers and are taken at face value and out of context and not as the fictionalized, symbolic constructions. However, these approaches also rest on the notion that there is a direct and unmediated causal relationship between media images and representations and audience beliefs in them as signifiers of social reality. What remains largely unresolved in the concerning studies is whether heavier consumption of media overall is a cause or a consequence of life circumstances, as well as consideration of the intermediary processes that shape audiences' particular responses. The present analysis attempts to summarize the media contexts in which older people especially women are underrepresented in the media. The paper will also try to understand the dynamics of media industry in influencing portrayals of elderly.

KEYWORDS: *Older women, Media, Representation, Marginalization*

INTRODUCTION

Gender representations in the popular media have been a matter of concern in both public debates and scholarship as media are believed to be an influential socializing factor through which people learn to express themselves as well as others and at the same time develop their own subjectivities. As pointed out by Lemish (2008), media plays the central role in constructing the understanding of femininity and masculinity. Media representations of ageing are grounded in existing cultural assumptions and discourses about gender. Thus, critical analysis of them allows in further investigating culture's dominant modes of ideology as well as practices associated with them. Hence, this paper is an attempt to analyze critically the existing images of older women as portrayed in the popular culture as these images travel across in a profit-driven media-market. The analysis is grounded in the conceptual understanding of the complex associations between representations and reality from the perspective of feminist media studies. The paper examines the existing works on media images of older adults and reviews the research on attitudes toward this particular group held by people of varying ages and on self-perceptions of ageing.

The most common mode of representation for older adults is to frame age as a comedic condition. Humour is mostly employed while representing the older adults in any form of media and making old age a part of the bigger narrative that generates interest and appeal. Though none of the characters portrayed directly or indirectly ridicule or explicitly denigrated. It is evident that ageism is becoming increasingly socially unacceptable, and the popular media reflect that. However, as has been documented with sexism in the media, when negative stereotypical or offensive depictions are essentially off limits, social terminologies of differential valuation and preference are often expressed more subtly. Before describing portrayal of aged in the media, it is significant to understand the context in which these portrayals are occurring.

Previous researches also indicate that the aged people, irrespective of gender, tend to be negatively stereotyped. For instance, Aronoff (1974) noted that ageing is associated with weakness and unhappiness. Similarly, Carmichael (1976) reported in his research that older people are majorly being portrayed as senile or ill. This point is further reiterated by Harris and Feinberg (1977) who observed that the roles assigned to the older people are mostly one-dimensional and Kubey (1980) concludes that besides one dimensional portrayal, the aged are also given negative characterization or reversed stereotyping. What appears from the existing studies is that gender interacts with age and older women fare less well than older men. They are seen quite less often and even if they appear, they have less productive roles comparatively. Peterson (1973) found that a viewer can expect to see an old man on prime-time television more frequently. This paper would attempt to draw the link between portrayal of older adults by the media and their effects on wider perceptions of ageing. This paper is based on the analysis of the secondary data and will examine the available literature on media images of older adults and following these reviews, the paper will try to summarize the media contexts in which older adults are underrepresented in the media.

LITERATURE REVIEW

Existing literature suggests that aged people generally are under-represented in the media (Signorielli, 2001; Robinson, Skill, & Turner, 2004; and Robinson, Callister, & Magoffin, 2009). Moreover, some research also indicates that elder characters usually play parts outlying to the main plot (Ansello, 1978; Cassata et al., 1980; Elliot, 1984). Older adults were mostly found to be marginal in the main plot lines, playing secondary characters or are represented in a vastly

stereotypical manner. Besides, ageing is generally created negatively as a period of vulnerability that implies physical weakness and dependency as well as bitterness. It can also be argued that ageing is presented in context of absence of good health and mental clarity, as well as lack of productivity. As noted by Mulley (1997), the reproduction of common myths about ageing is unfortunately synonymous with fragility and vulnerability. They are further legitimized and reinforced in media portrayals and have been found to be deeply entrenched in most cultures (Fealy, McNamara, Treacy, & Lyons, 2011).

With few exceptions, social scientists theorize that the content of television programmes provides both a reflection of, as well as an influence on, society's view of the older adults (Davis and Davis, 1985; Gerbner et al., 1980). It is observed that television is a mediated experience, but at the same time it also is a major source of ideas about life (Davis and Davis, 1985), though, the process by which television influences its viewers is quite complex and differs as per age groups. However, to this constructivism, Greenburg et al. (1979) oppose stating that the influence of commercial television may be of particular significance specifically for two groups – children and the elderly. Interestingly, television viewing decreases as children grow older and it increases once again among the aged people. Comstock, et al. (1978) opined that watching television is the major leisure time activity for people over the age of 65 years. Older viewers may derive implications for their own self-image and expectations about the realities of old age. For young viewers, television may be a primary source on how old age and older persons are perceived. In today's time several social conditions like age-segregated housing or nuclear dispersed families tend to separate children from the actualities of ageing process (Davis and Davis, 1985). Additionally, these changing social dynamics make the children distant from old age realities and Gerbner et al. (1980) noted in their study that the more the young people watched television the more they perceived ageing to be an unfavorable process.

As equated with younger people, elderly people are viewed as frustrated, frailer, and less attractive (Kite, et. al., 2005). A very frequent observation of scholars examining elderly people on television is that they are hardly shown in major roles. Major characters in television shows have eccentricities, and tend to have a detailed back story that allows the viewers to view them as a complete person. On the other hand, minor characters are presented for a shorter time, serve some specific plot function and then eventually disappear. So, in the entire process such small characters need to be understood somewhat quickly by the audiences and in doing this quick processing, it is likely that the audience depends on existing common stereotypes about the groups that the characters originate from. Thus, the characters are created in such a way that they fit with the audience's schematic and older adults are often present in marginal roles enhancing the likelihood that they will be portrayed in a stereotypical fashion. As noted in a previous study, peripheral characters are vital to examine because of the ways that they reveal stereotypical images (Robinson, Skill, & Turner, 2004).

Discourses and Images of Older Adults in Media

Ageing self is at the core of the link between media engagement and the individual. In the current society, the ageing people have many representations like weak and helpless, absent minded, stubborn and at other times they are not represented at all. Researchers have reviewed psychological studies and have noted the stabilities of self-perceptions throughout adulthood and the long term identity changes and endurances in the self that appear as personality rationality that take place in the features related with an identity, through a change in the salience order of self (Costa and McCrae, 1980). Scholars have also noted that there is a possibility of long-term

identity change taking place (Deaux 1991). The media have always been criticized by scholars for often demonstrating senior citizens in a negative light. It inclines to portray the aged as weak or fragile rather than healthy or productive. Social influence of the mass media can help alter the perception of the ageing people about their own existence and image. The influence of the negative typecasting can harm the self-concepts of aged (Miller, Leyell & Mazachek, 2004).

Gerbner et al. (1980) noted in their study that women actually outnumber men among television characters especially in their early twenties, when they are mainly portrayed as romantic partners. Underlying this statement is apparently an ideology in which attractiveness as a mate is given priority above other factors in defining when and how women are shown on television. Complementary to this trend for the younger women is the fact that women also seem to take on the more negative characteristics, like women in their 50s are more frequently categorized as fitting negative age typecasts than men (Signorielli, 2004). Less work exists on media regarding the representation of women but that limited research also reflects the underrepresentation pattern. For instance, magazine advertisements feature older adults at considerably lower levels than their actual existence (Harwood & Roy, 1999). Echoing this fact, Gantz, Gartenberg & Rainbow (1980) found that older adults are presented in only about six per cent of total magazine advertisements space. Similar underrepresentation also occurs in children's literature (Almerico & Fillmer, 1989), newspaper advertisements and popular movies (Lauzen & Dozier, 2005).

Incorrect or misleading portrayals are known to distress adverse stereotypic approaches and prospects about elderly among the youth (Gerbner 1998, Mares and Cantor 1992; Harwood 1997). On the other hand positive diverse images are considered as necessary for the senior citizens in developing a strong positive self-opinion. In the present century, the visibility of ageing people in the media has possibly increased. However, the representations about old age in the media remain incomplete. Precisely, the depictions that may appear 'positive' can be even more unclear in their framing of opinion about ageing. In modern societies, ageing is interestingly perceived as the commencement of advanced life and is deliberated as a positive pointer of reconstruction of concepts. However, the modern societies favour the young which has, actually led to the decrease of the joint family structure, which were definitely considered a shelter for the old people. Modernization brings together the notions of retirement which deprive the older adults of a significant role and it also indicates towards a change in family obligation for the well-being of the elderly.

The existing discussion on precarity somewhere does not range towards the ageing population. But with the increased life expectancy, questions arise over the accessibility and nature of work available for the older adults considering they are being used as an extra pool of work. Besides that changing family structure, insufficient support services are main consequence of this shifting setting in advanced economies. Indian society is experiencing a rapid demographic shift because of the impact of globalization, urbanization, industrialization and at the same time because of technological changes. In urban areas the concept of nuclear families is considered to be the present trend because of children moving away for better educational and job opportunities as a result the traditional joint family system and values are in the process of erosion causing in the weakening of intergenerational ties. Nuclear families are characterized by independence, individuality and desire for privacy and precisely these are some of the factors that are replacing the joint family that emphasizes deference to age and authority (Shettar, 2013). Care of ageing people is becoming an important issue because of the sudden changes of disintegration of joint families and the growing influence of modernization and new life styles due to rapid

technological changes. It is particularly relevant when the demographic and other structural transformations of the present life course and there writing of established life-stage transitions such that individuals can no longer expect their lives to unfold chronologically as they once did or has been assumed by the society.

A close look at the different depictions of the ageing in the media – generally grandparents and healing centre patients – it promptly winds up clear that the media presents a determination of elderly generalizations. Durkin (1995) confirms that the representation of aged smart and outgoing is not widely circulated by the media. It indicates towards ignoring the fact that elderly people were also young once and that they contributed substantively in the country's development and deserve immense respect. Population ageing is unavoidable phenomenon and certainly negative representations by media will have an adverse impact. People have a habit to hold fairly negative attitudes toward older adults and it is a common pattern found not only among the young but also among the elderly adults themselves is the negative stereotypes of aged in popular media. Some studies have documented these patterns examining stereotypes and attitudes, including assessments along positive and negative dimensions (Hummert, 1990; Fiske et al. 2002).

CONCLUDING NOTES

In addition to the actual portrayals of elderly people, the media send a multiplicity of messages about the whole process aging that can be construed as somewhat little negative. While abundant research documents media portrayals of ageing people, there are fewer studies examining their interpretation and evaluation by the elderly people themselves. Explanatory research, using qualitative methods, is required to better understand not only how ageing people assess the images in the popular media but also whether they use them for social comparisons. Further, some insight is provided by research on media consumption by other groups. Much like approaches toward ageing people, self-perceptions of ageing resonate with media images of older adults, revealing a devaluation of stages in later life. However, very less is known about the part of the media in shaping these self-perceptions. Studies examining predictors have focused either on individual level characteristics, like socio-demographics, or cross-national variation. Greater attention should be given to understanding media-related factors shaping self-perceptions of ageing, given their health implications.

People hold not only attitudes toward elderly in general but also perceptions of their own ageing selves. In spite of an increasing number of ageing population worldwide, it is still underrepresented in media. Besides, their portrayals are constrained regarding the position they possess, the items they publicize and the generalizations that are induced in the portrayals. These portrayals are probably going to have positive implications. People hold numerous, complex stereotypes of elderly people, a conclusion drawn from original research on ageing stereotypes and more recent studies. As per the existing social norms, very little in terms of productivity is expected from the older adults. It is because of the fact that whenever they are shown in some kind of media, they are portrayed as weak and needy and a burden on the resources. This stereotype is unfair and media continues to present aged people as the epitome of "anti-cool". Portrayals of more established ageing must be interpreted in a socio-historical setting. Despite the fact that the representation of dynamic and population ageing seems positive, it additionally advances optimistic thoughts of individual organization in the administration of the aged process.

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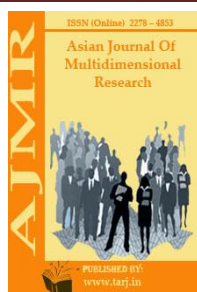
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MEDIA TURNING DISABILITY INTO ABILITY WITH REFERENCE TO APRIL HENRY'S GIRL STOLEN

Ellangothai. M*; Dr. S. Kalamani**

*Research Scholar,

**Professor,

Department of English,
Avinashilingam Institute for Home Science and,
Higher Education for Women
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

A scathing British parliamentary report on Monday referred to Facebook as a “digital gangster” that failed to fight the spread of fake news and violated data privacy. Monday’s report said the two Facebook officials who did testify “deliberately misled the committee or they were deliberately not briefed by senior executives at Facebook about the extent of Russian interference in foreign elections. Media has a close connection with the people with disabilities in general. Disabled people are considered to be less potential. Society fails to recognize the disabled people and it separates differentiates them from the normal society. One state worker said she felt under pressure to use the app, although it was not officially mandatory for civil servants. ‘Xi cult’ Li Xin, who works for a state-run oil company, said it promotes a “Xi cult”. In the novel Girl Stolen, the father of the protagonist Cheyenne is the president of Naiki which is one of the reasons which spread the news about the stolen girl. Though it has the advantage of reaching the public, it has changed the movement of the novel. Media sometimes make people trust it. It is obvious that many people trust media more than people. In the novel Griffin fails to believe that Cheyenne is sick apart from her visual disability. But when he hears from the media that Cheyenne is suffering from Pneumonia, he believes that and tries to support her.

KEYWORDS: Parliamentary, Pneumonia, Deliberately, Cheyenne

INTRODUCTION

Media plays a pivotal role in the twenty-first century as it is used as a tool and vehicle for the dissemination of knowledge and information. People tend to consider media as a platform to share their views and opinions. Media has attained a position which suggests the rise of media-centric culture. In cultural studies, media culture refers to the current Western capitalist society that emerged and developed through the 20th century, under the influence of mass media. The contemporary society witnesses this culture.

It would be apt to note that media has become a very powerful tool with its influence over people of all age groups. For instance, media plays a crucial role in deciding the success or failure of a political party. In support of this view, an article from The Hindu news paper on Facebook published on the ninth of February 2019 can be quoted as an example. The article goes like this:

Facebook cannot be allowed to behave like a digital gangster: U.K. parliamentary report calls for probe into recent elections. A scathing British parliamentary report on Monday referred to Facebook as a “digital gangster” that failed to fight the spread of fake news and violated data privacy. Lawmakers’ 18-month investigation into technology companies and disinformation also accused the world’s largest social media platform of trying to hide the extent of Russian interference in foreign elections. Parliamentary committee chair Damian Collins said Facebook “deliberately sought to frustrate our work by giving incomplete, disingenuous and at times misleading answers to our questions”. ‘Not beyond the law’ Facebook Co-founder and Chief Mark Zuckerberg turned down three requests to appear before the committee. “Companies like Facebook should not be allowed to behave like ‘digital gangsters’ in the online world, considering themselves to be ahead of and beyond the law,” the 108-page report said. The committee urged a compulsory code of ethics for all tech companies that would be overseen by an independent U.K. regulator. It said Facebook should be obliged to take down “sources of harmful content”. “We further recommend that the Government launches an independent investigation into past elections — including the U.K. election of 2017, the U.K. Referendum of 2016, and the Scottish Referendum of 2014 — to explore what actually happened with regard to foreign influence,” the report said. Facebook spokesman Karim Palant said executives at the California Company “share the committee’s concerns about false news and election integrity.” The committee had earlier found that Facebook’s engineers had flagged potentially malicious Russian activity as early as 2014 — long before it became public. Monday’s report said the two Facebook officials who did testify “deliberately misled the committee or they were deliberately not briefed by senior executives at Facebook about the extent of Russian interference in foreign elections. It is important to note that facebook is one of the social media and an article is dedicated in one of the significant newspapers, The Hindu about facebook. The article has stated facebook plays a great role in the election. This showcases the power of media in general and facebook in particular.

It is indeed true that myriad of changes takes place in the world due to the influence of media. The feminist movements like ‘Me To’ have assumed importance with the assistance of media. Similarly, trends and developments spread quickly throughout the world through media. The important reason which helps media to cater to the needs of the people is that it’s easy methods of operations and more rapid in its functions. In addition to this, approaching the media involves a minuscule amount of procedures. Therefore, people prefer media to register their thoughts and ideas.

The twenty-first century is booming with media and new technologies. Media includes both the mass media and social media. Media has a close connection with English language and literature. English language has acquired many new words from media. Similarly, some English fictions move along with the media. The role of media in the selected fiction, *Girl Stolen* written by the American writer April Henry is of great importance.

The chief objective of the paper is to analyze the role of media in *Girl Stolen*, a novel which deals with a visually impaired girl. It is indeed true that visually impaired, more generally women are greatly affected by the media in both the positive and negative senses. The paper also tries to find out the impact created by the media in the novel.

Media has a close connection with the people with disabilities in general. Disabled people are considered to be less potential. Society fails to recognize the disabled people and it separates differentiates them from the normal society. According to the world health report on disability 2011, 15percentage of the total population are disabled. This proves that the disabled people occupy a great portion in the society. Since media is the replication of the society, it has its concern for and hence deals with the people with disabilities.

Movies occupy a significant place in the ancient days and it would be apt to say that they are the only platforms in the earlier days to reach to the maximum people. It is clear that in the movies of olden times, people with disabilities are portrayed with utmost sympathy. The movies also portrayed them to be dependent on others and unable to fulfill their works on their own. To support this view Mansi Rawat contributes her ideas in one of the articles. She says: "The portrayal of disability in movies is either meant to be amusing and comic or meant to generate immense sympathy in the minds of the audience." For instance, the dumb people are mocked by the so-called 'others' the word 'others' here refers to the normal people. Similarly, people who stammer are also made fun of. In the same way, the people who use the wheel chairs are looked as with sympathy. Pity is also experienced by the people with visual impairment. One of the Tamil movies named 'Thullaadha Manamum Thullum' is an example of this characteristic. Though the movie ends with an optimistic approach, the visually impaired heroine is portrayed as a dependent character. The movie projects her inability to do her basic duties like combing her hair. The movie thus proves to be an exaggeration of the lives of the people with visual impairment. The English movie entitled 'Cavalcade' describes the sufferings of a physically disabled person, who is the protagonist of the movie. The pathetic condition of a man who has enjoyed his life has been made into a physically disabled person due to the accident is schemed as the plot line of the story. It is indeed true that the sufferings of the character have been amplified to some extent.

People generally tend to believe the media. Since the ancient days, media has been projecting a sympathetic view of disability; people have used to misgivings about the potentials of the disabled people. Therefore, they were not given the employment opportunities; rather they were given charitable supports. This might be one of the reasons which have increased the number of disabled beggars. In the contemporary society too, many people are ready to provide them alms but are not ready to render employment opportunities which could save them for a lifetime.

It should be noted here that the perception of the disabled people has been transformed a little towards optimism in the twenty-first century. Newspapers play a crucial role in bringing out the abilities of the disabled people. For instance, the disabled cricket match has been given an important place in both the local and international newspapers. Similarly, the news about the first visually impaired Indian Foreign Service (IFS) officer has occupied a significant position in the

newspapers, televisions and the other social media. Interviews of the successful disabled people are also conducted by the media. For instance, an interview with the visually impaired Assistant Professor of English in Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore has been telecasted in the All India Radio on the 18th of February 2019. These kinds of interviews create a positive awareness among the people and also about the success stories and achievements of these people.

Technologies occupy a great position in the twenty-first century. The need of technologies has increased to a greater extent. To support this idea, it would be pertinent to quote an article which was published in The Hindu newspaper on 22 February 2019 about the development of an app in China. Study Xi' app has become an instant hit.

It has been downloaded 44 million times since January. A propaganda app that puts China's President Xi Jinping in anyone's pockets has become a hit in the country — with a helpful nudge from Communist Party officials. Millions have downloaded the app, which tracks the amount of time users spend browsing inspirational quotes from the Chinese leader and watching short videos of his speeches and travels. Some people say they felt pressured to download it, others hope it can help their careers, and local government officials have been heavily promoting it. The app's name — 'Xuexi Qiangguo' or 'study to make China strong' — is a pun as the Chinese word for studying, Xuexi, can also be read as "study Xi". It has been downloaded nearly 44 million times on Apple and Android devices since its launch in January, according to the Beijing-based statistics provider Qimai Technology. "It's a perfect example of propaganda in the Xi era... that appeals to China's large online population," said Manya Koetse, who tracks social trends in China as editor of 'What's on Weibo'. Users must register with their mobile phone number and name their employer. An employee at a state media company said she posts her scores on her We Chat social media account because she is in line for a promotion and hopes her bosses will see she has the "right mindset". One state worker said she felt under pressure to use the app, although it was not officially mandatory for civil servants. 'Xi cult' Li Xin, who works for a state-run oil company, said it promotes a "Xi cult". Dozens of provincial and county governments across the country have held workshops to promote the app in recent weeks, local media reports showed. Even China's e-commerce giant Alibaba, whose founder Jack Ma is a Communist Party member, is making a contribution: job ads on the company's website shows it has been hiring software developers to work on the app. While "Study Xi" became the top app in Apple's China app store last month, it only managed to get an average rating of 2.4 stars out of five. Ratings and reviews for the app were disabled last week. The above given article about 'Study Xi' is an example of the recent trends in technology which comes under the umbrella term 'media'. These technologies are the essential tools in the lives of the people with disabilities. For example, the hearing impaired people use hearing aids in order to alleviate the difficulties of hearing. Similarly, wheel chairs and moving toilets are extensively used by the people with physical impairment. In the same way, visually impaired people use an avalanche of technologies such as talking books, recorders, refreshable Braille displays, screen readers, scan and read softwares etc. The slow learners also use various softwares to display the reading materials along with the relevant pictures. It should be noted that media plays a crucial role in advertising these technologies. Therefore, the technologies can reach out to a large population.

The role of media has a significant role in the movement of the novel *Girl Stolen* written by April Henry. April Henry is the New York Times-bestselling author of 23 mysteries and thrillers for teens and adults. She lives in Portland, Oregon, with her family. She knows how to kill one in a

two-dozen different ways. She makes up for a peaceful childhood in an intact home by killing off fictional characters. There was one detour on April's path to destruction: when she was 12 she sent a short story about a six-foot tall frog who loved peanut butter to noted children's author Roald Dahl. He liked it so much that he showed it to his editor, who asked if she could publish it in an international children's magazine. By the time she was in her 30s, April had started writing about hit men, kidnappers, and drug dealers. She has published 23 mysteries and thrillers for teens and adults, with more to come. She is known for meticulously researching her novels to get the right details. The novel *Girl Stolen* is one among her greatest works.

The story of the novel goes like this. Sixteen year-old Cheyenne Wilder is sleeping in the back of a car while her mom fills her prescription at the pharmacy. Before Cheyenne realizes what's happening, their car is being stolen--with her inside! Griffin does not mean to kidnap Cheyenne; all he needed was stealing a car for the others. But once Griffin's dad finds out that Cheyenne's father is the president of a powerful corporation, everything changes now there's a reason to keep her. What Griffin doesn't know is that Cheyenne is not only sick with pneumonia but also blind. The suffering of Cheyenne is well-portrayed in the novel. Her attempts to escape from the kidnapper is critically analysed by the writer April Henry. Though the novel ends with Cheyenne's restoration, there are many challenges that can be traced in the life of Cheyenne particularly during the kidnap. It is important to note that Cheyenne goes through various life threatening situations in her attempts at escaping from the kidnap.

The novel *Girl Stolen* portrays the pros and cons of media with reference to the particular situation. The kidnap of Cheyenne is broadcasted in the television. It goes like this: "In tonight's top story, the parents of a girl taken today from the Woodland's experience shopping centre have made a heart rending appeal for her safe return" (93). Though the media has some advantages to its credentials, it has many loopholes. For instance, it brings out the personal information of a person, sometimes without the person's consent. This results in many issues. For instance, the popular figures that are seen through the media face many troubles like the strangers following them without their knowledge. In the novel *Girl Stolen*, the father of the protagonist Cheyenne is the president of Naiki which is one of the reasons which spread the news about the stolen girl. Though it has the advantage of reaching the public, it has changed the movement of the novel. It should be noted here that the kidnappers' real aim was only stealing a girl rather than the girl. Initially, the kidnappers' plan was to let her go during the night hours from a distant place to which they would take her. But when the news about Cheyenne as the daughter of Naiki's president was released through the media, the kidnapper changes his plan. He wishes to get a ransom from her parents before letting Cheyenne free. This becomes a great turning point in the story. This signifies that media have the ability to create many turning points in the lives of the people.

Media tend to showcase the place of the people and their property. Similarly, the theft of Cheyenne is advertised in the media. The news is telecasted from Cheyenne's house which is rich in its outlook and setting. This might increase the demanding price of Cheyenne. This is evident from the following lines: "Griffin figured it was Wilder's house, like he wondered, if it was such a good idea for them to be filmed there. The whole place screamed 'money'. And if Roy saw this – when Roy saw this – he would probably double Cheyenne's asking price" (91). The quotation exposes the threat of doubling the money due to the status of Naiki in the society and his property.

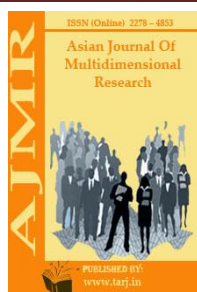
Media sometimes make people trust it. It is obvious that many people trust media more than people. In the novel Griffin fails to believe that Cheyenne is sick apart from her visual disability.

But when he hears from the media that Cheyenne is suffering from Pneumonia, he believes that and tries to support her. When it is announced in the media as a plea from Cheyenne's father "Cheyenne is very sick. She was diagnosed with Pneumonia right before she was kidnapped, and she needs to be on anti-biotics. I'm begging these people to let her go immediately" (92), Griffin's heart is softened. He also tries to help her escape from the place. When Griffin comes to know more and more about her sufferings due to her illness as well as disability he does not bother about his father's conditions; nor does he care about the consequences and punishments he would be getting by helping her. He makes use of all the opportunities he gets to release Cheyenne. Thus, media has a positive effect also in the story.

Media has both its advantages and disadvantages. The wise use of them can prevent dangers.

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FEMVERTISING: REPRESENTATION OF WOMEN IN FEMALE-CENTRIC ADVERTISEMENT CAMPAIGNS IN INDIA

D.G. Eugene*; R. Keerthana**

*Assistant Professor,
Department of Visual Communication, Loyola
College, Chennai, INDIA
Email id: d.g.eugene@gmail.com.

**Assistant Editor,
The Hindu in School, Chennai, INDIA
Email id: keerthana.hindu@gmail.com

ABSTRACT

For years, advertisements have been criticised for their stereotypical portrayal of women. With the rise of fourth-wave feminism, which encourages individual women to focus on themselves and their own aspirations, feminism has increasingly become a marketing tool in the last decade. The re-emergence of large-scale feminist protest and mobilisation, such as the Women's March and the #MeToo movement, in the recent past has seen more and more companies aligning their brand image and advertisement to that of supporting women empowerment. Feminist advertising or Femvertising, or ad-her-tising, as it has come to be called have narrations that encourage and acknowledge girl power, spreading awareness of female empowerment and trying to break gender stereotypes. The objective of the study is to find out how the narration is presented to the viewers. How are the women in female-centric ads represented? The study will analyse the position and age of the lead women in these ads, the gender issues the ads deal with, portrayal of women and dominant setting that the narration play out. The methodology used in the study is content analysis: It will analyse the content of four video ad campaigns – namely, Titan Raga, Tanishq, Ariel's Share the Load and Biba's Change – that have women empowerment as their central theme. The expected finding of the study is that a brand's sudden interest in a particular social movement is calculated rather than committed. At the core of the viewing experience sits the understanding that empowerment is, after all, being sold to the viewers.

KEYWORDS: Femvertising, Women-Centric Ads, Feminism, Content Analysis

INTRODUCTION

In today's highly competitive and technology driven business world, organisations are continuously improving and upgrading themselves to meet customer expectations and demands. Advertising, besides selling a product, is making influential narration. Advertisements employ various appeals to persuade potential buyers. Companies seek to retain a customer and improve the relationship with them by creating a strong brand image. Brand Image is the set of beliefs, ideas, and impressions that a customer holds regarding the brand. Kotler (2001) defined brand image as a set of beliefs, ideas and impression that a person holds regarding an object. Keller (1993) considered brand image as a set of perceptions about a brand on consumer's memory.

According to Kotler & Sarkar (2017) brand activism has become a trend, because consumers show more loyalty towards a brand that goes beyond providing them with a mere product and/or service and take a political standpoint. One way to do this through social activism. Advertisements began to altruistic approach to issues such as child labour, discrimination to sanitation issues. A common and recurring issue that brands tend to address is gender equality and women empowerment.

As more and more women identify themselves with the definition of third wave feminists, who embrace individualism and diversity, advertisements, which have long been criticised for stereotyping women, are shifting their narrative. They have created a brand image aligning with women empowerment.

With women march and #metoo movements gaining ground all over the world, the narration also include the philosophies of fourth wave feminism, which focuses on fighting sexual harassment and misogyny.

Drake (2017) points out that companies show an involvement in social activism by addressing gender inequalities and by pointing out stereotypical gender roles. Drake (2017) defines these types of ads that aim at changing gender differences by incorporating female empowering messages as "Femvertising"

The term femvertising has grown in significance over the past 10 to 20 years. (Hunt, 2017) highlights the definition offered by SheKnows Media for femvertising-- "advertising that employs profemale talent, messages, and imagery to empower women and girls."

In April 2017, the word *femvertising* generated about 46,000 Google hits, including articles by major media outlets such as CNN, *The Guardian*, and Huffington Post. In 2015, it even received its own category in the Cannes Lions awards ('The Glass Lion').

Brands targeting Indian consumers have also been employing femvertising in the last 10 years. In India, advertisements often tend to mirror traditional societal norms so as to connect with the brand's target group. In this category, we often see ads that highlight trials, tribulations and rewards of being a homemaker. The woman has often been shown as responsible for the successful running of the home. Even when ads depict working women, their problems are mostly confined to the home front -- the dirty floor, health drinks for children or mosquito bites. But femvertising has deviated from these narratives and representation of women.

Indian femvertising advertisements seem to be riding the third wave of feminism with ease. Menstruation taboos, alternate sexuality, notions of real beauty and everyday sexism, have entered the world of advertising. With the emergence of social media as an important source of

communication among people, millennial women express strong views on how they want to see change play out with just a click. Thus femvertising has gained popularity with many views on YouTube and appreciation on media. Though femvertising works to positively shift the way women are presented in the media, the attempts seem tokenist and contrived. Hunt (2017) points out that at the core of moving storyline sit the understanding that the women viewers are simply sold a product and the brand's sudden interest in a particular social movement is rather calculated and not committed.

OBJECTIVE OF THE STUDY

The aim of the study is to understand how women are portrayed in advertisements with a narrative that bat for women empowerment. The study tried to find out if the women representation in these ads are non-stereotypical. It also studied what issues of women are being highlighted in these advertisements. The study also examined if the advertisement narratives get women empowerment right.

METHODOLOGY

The study consisted of a systematic content analysis of advertisements campaigns from four brands -- Ariel, Biba, Titan and Tanishq -- that sought to highlight issues related to women. The campaigns were video commercials launched between 2013 to 2019 and widely circulated online on social media. The study analysed three female-centric ads under each brand that have maximum viewership on YouTube.

The study also considered an examination of how the ads construct the meaning of empowered women visually and verbally. The dialogues and voice overs were also analysed to provide more detailed understanding on embedded messages.

Variables

The variables were adopted from prior research done by JorgMatthes et al (2016), which derived the codebook from Prieler and Centeno(2013), Furnham and Paltzer(2010) and Nassif and Gunter (2008).

Variables taken for the study

Voice over

- male or female or none

Primary character

- Male or female or none

Age of the lead woman

- 18 to 35
- Above 35

Dominant setting

- Home or work

Depicted in working role

- yes or no

Status of the working role

- Lower or higher status workers

The study defines High Status Workers as business people, lawyer, doctor, musician, professor, actor, etc. Lower Status Workers are farmers, firefighters, house keeper, electrician, secretary, super market worker, seller in a store, etc.

Further the study analysed how the advertisements portrayed women. The study adopted the variables taken by Acevedo et al (2006) which in turn had derived the categories from various studies mainly from Goffman (1979). Nevertheless, they also come from Kang (1997), Courtney; Lockeretz (1971) Venkatesan; Losco (1975), Belkaoui; Belkaoui's (1976), Jaffe; Berger (1994) and Acevedo et al (2004).

The study considered three categories of portrayal

Stereotypical portrayal

- Feminine touch (Women are portrayed using their fingers and hands to trace the outline of an object)
- Functional ranking (when a man and a woman participate in an activity and woman takes a subordinated role. this activity could happen either within an occupational situation or outside it)
- Body-revealing clothes or nudity
- Dependent (women are portrayed as dependent financially or psychologically from men)
- Housewife
- Decorative role (When there is a woman in the advertising but she doesn't have any relation with The product. She has only a decorative role in the ad.)
- Irrational (Refers to the image of woman who doesn't use her intelligence or doesn't think.)
- Window display (Woman is portrayed as if she were a "hanger", a "package" or a "shelf" where the product is exhibited to be sold)
- An object of ridicule
- Women as low income earners
- Super woman (In this image woman manages the demands of job, family and home with little help from anyone. In despite of having a job she doesn't share family and home tasks with the husband. she takes these responsibilities on her own)

Idealised portrayal

- Physically perfect (This portrayal is related to the imposition of a particular image, that is, always slim, beautiful and young.)

Plural portrayal

- Independent
- Rational (Refers to the image of women who use their intelligence or base their behavior in a rational thinking process)

Analysis**BIBA'S 'CHANGE' CAMPAIGN**

The three advertisements chosen under this are

Change is beautiful (2.4M views on YouTube)

Change the conversation (441K views)

Change the question (94K)

TABLE 1: ANALYSIS OF BIBA ADS

Variables	Change is beautiful	Change the conversation	Change the question
Primary product	Body product	Body product	Body Product
Primary character	Male	Male	Female
V.O.	Nil	Nil	Nil
Age of lead woman	18 to 35	Above 35	18 to 35
Dominant setting	Home	Home	Home
Women depicted in working role?	No	No	No
Status of working role	NIL	NIL	NIL

Table 1 shows 2 out of 3 ads have male as the primary characters, despite the ad carrying messages for women empowerment. All 3 ads have been set in the home environment discussing family and personal issues. The working status of the women in the lead are not clearly portrayed.

TABLE 2: PORTRAYAL OF WOMEN

Variables	Change is beautiful	Change the conversation	Change the question
Stereotypical	Yes (Function ranking)	Yes (Function ranking)	-
Idealised	Physically perfect	Nil	Physically perfect
Plural	Rational	Rational	Rational

Table 2 depicts that 2 of the 3 ads have women take a secondary role in the advertisements where man talks and women listen or agree. Two of the 3 ads also have women who portray an ideal standard of beauty. The lead women in all the 3 ads are portrayed as rational - by either questioning a norm or changing a regressive mindset.

ARIEL'S SHARE THE LOAD CAMPAIGN

The three advertisements chosen under this are

Dads #Share the Load (3M views on YouTube)

Sons #Share the load (5.5M views)

Ariel Share the load (62K views)

TABLE 3: ANALYSIS OF ARIEL ADS

Variables	Dads share the load	Sons share the load	Share the load
Primary product	Cleaning product	Cleaning product	Cleaning Product
Primary character	Male	Female	Female
V.O.	Male	Female	Nil
Age of lead woman	18 to 35	Above 35	18 to 35
Dominant setting	Home	Home	Home
Women depicted in working role?	Yes	No	Yes
Status of working role	High status	NIL	High status

Table 3 shows that the Ariel campaign has women as the primary character in 2 of the 3 ads. All 3 ads have home as the dominant setting. Two of the 3 ads show women as having a work life besides and a successful one at that.

TABLE 4: PORTRAYAL OF WOMEN IN ARIEL AD

Variables	Dads share the load	Sons share the load	Ariel Share the load
Stereotypical	Superwoman	-	Superwoman
Idealised	Physically perfect	Nil	Physically perfect
Plural	Woman as a professional	Rational	Woman as professional

Table 4 shows that Ariel ads depict a stereotypical superwoman, capable of multitasking. The women in the lead are portrayed physically perfect, an idealising portrayal. Two of the 3 ads portray women in high status professional and 1 of the 3 ads portray her to be rational and being an agent of change.

TITAN RAGA

The three advertisements chosen are

Flaunt your flaws (3.3 M views on YouTube)

Her life her choice (1.5M views)

Break the bias (854K views)

TABLE 5: ANALYSIS OF TITAN RAGA ADS

Variables	Flaunt your flaws	Her life her choice	Break the bias
Primary product	Watch	Watch	Watch
Primary character	Female	Female	-
V.O.	Female	-	-
Age of lead woman	18 to 35	Above 35	-
Dominant setting	Home	Work	Work
Women depicted in working role?	Yes	Yes	Yes
Status of working role	High status	High Status	High status

Table 5 depicts that 2 of the 3 ads depict female as the primary character. Only 1 of the 3 ads has home as the dominant setting. All 3 ads portray women in high status working role. Two of the 3 have strong female voice over.

TABLE 6: PORTRAYAL OF WOMEN IN TITAN RAGA AD

Variables	Flaunt your flaws	Her life her choice	Break the bias
Stereotypical	-	-	-
Idealised	-	Physically perfect	Physically perfect
Plural	Independent, rational and women as professional	Independent, rational and women as professional	Women as professional

Table 6 shows that none of the ads show women in a stereotypical role, with one even trying to break the stereotype. While two ads show 'ideal' women with perfect physical traits, one even tells women to flaunt their flaws. Two of the 3 ads show women as independent and rational. All 3 show her as having high status profession.

TANISHQ

The three advertisements chosen are

Niloufer collection (1.1M views on YouTube)

Mia Best at work (490 K views)

Mia collection (650 K views)

TABLE 7: ANALYSIS OF TANISHQ ADS

Variables	Niloufar collection	Mia Best at work	Mia collection
Primary product	Jewellery	Jewellery	Jewellery
Primary character	Female	Female	Female
V.O.	Female	Female	-
Age of lead woman	18 to 35	18 to 35	18 to 35
Dominant setting	Work	Work	Work
Women depicted in working role?	Yes	Yes	Yes
Status of working role	High status	High Status	High status

Table 7 shows that all 3 ads portray women in the age group of 18 to 35 as the primary character. The product being designed for working women, the dominant setting of all 3 ads are workplace. All 3 portray women in high status working role.

TABLE 8: PORTRAYAL OF WOMEN IN TANISHQ ADS

Variables	Niloufer collection	Mia best at work	Mia collection
Stereotypical	-	-	-
Idealised	Physically perfect	Physically perfect	Physically perfect
Plural	Independent, rational and women as professional	Independent, rational and women as professional	Independent, rational and women as professional

Table 8 shows that none of the 3 ads do not depict a stereotypical women, however they are shown to have perfect physical traits. The women depicted in all 3 ads are independent, rational and belong to a high status profession.

TABLE: 9 COMBINED TABLE OF ALL 12 ADS

Variables	Subcategory - 1	Count
Primary character	Male	3
	Female	8
	Nil	1
Voice over	Male	1

	Female	4
	Nil	7
Age	18 - 35 years	9
	Above 35	3
Dominant setting	Home	7
	Workplace	5
Working Role	Yes	8
	No	4
Status of working Role	High status	8
	Low status	-
Stereotypical	Functional ranking	2
	Superwoman	2
Idealised portrayal	Physically perfect	9
Plural portrayal	Rational	9
	Independent	5
	High status working professional	8

FINDINGS OF CONTENT ANALYSIS

Table 9 shows that female is the primary character in 8 out of 12 advertisements. While 8 out of 12 ads portray women in a working role, 8 of the 12 ads are set in home. Only 4 out of the 12 portray women in a stereotypical role and 9 out of 12 ads have idealised portrayal. It is to be noted that all 12 ads involved plural portrayal of the women, depicting them as rational, independent and high status working professionals. Another key findings here is that all 8 ads that showed women in a working role placed them in a high professional status. None of the ads had women in lower status work profile. The issues related to women from in low-income group were not the focus of the advertisements. The study considered the definition of High Status Workers as involving business people, lawyer, doctor, musician, professor, actor, etc. and Lower Status Workers as farmers, house keeper, electrician, secretary, super market worker, seller in a store, etc.

DISCUSSIONS

BIBA's Change campaign

Change -- a change in perspective, attitude and norms -- is the underlying theme of the BIBA campaign. The ads taken for the study deal with issues such as dowry and negative body image, and the notion that women's credentials as a good wife is dependent on her domestic skills.

Two advertisements revolve around marriage and both the advertisements have men as the primary character, who put forth progressive thoughts. While in the first ad - change is beautiful - it is the male character that conducts and controls the conversation. The lead woman is passive throughout the conversation and her mother doesn't say a word too. It is a conventional household, where women play a functional role. The father also talks of 'giving' her daughter to the groom-to-be's family and that the boy should 'feed' her. Though the ad questions the notion of arranged marriage system that expects women to know cooking, a basic skill that anyone should know irrespective of the gender, the message was viewed as reverse sexism by critics. The ad does not depict an empowered woman.

In the ad, Change the conversation, the film tries to highlight the change in people's mindset as they realise that deep-rooted practices such as dowry are outdated. The advertisement is successful in conveying the message that the change in perception is happening from the groom's side. The primary male character is shown as the agent of change, who is against the idea of demanding dowry, it is not progressive enough to stand against dowry whatsoever. It, rather, seems to suggest that the boy's family should in fact offer dowry to 'bring' the 'precious' girl to their family. When women are accorded a special treatment, the idea of equality stands defeated. Bacchi (1992) argues how the treatment of woman as special, rather equal challenges the validity of progressive reforms. The ad shows an old woman as knitting a sweater, which is stereotypical, and the involvement of the wife in the conversation would have added more weightage to girl power.

The third taken from Biba - Change the question - tackles negative body image in a society where women are constantly insecure about their appearance and under tremendous pressure to look pretty and slim. Don't pass on the 'Am-I-Looking-Fat?' paranoia to your daughters - is the brand's message to women. Had Biba envisioned an ad with a plus-size woman or not-so-perfect model, the message would have been loud and clear.

Ariels Share the Load campaign draws attention to the uneven distribution of domestic labour in a family. The films feature seniors acknowledging with the evolving professional scenario of women and understand how their generation failed the girl children. The ad Dads Share The Load shows a father who expresses how proud he is of his daughter and apologetic at the same time for not stopping her from playing home-maker as a child to remind her that she should not be the only one handling the domestic chores. He apologises for always normalising this scenario for her. The dad is shown as going through a change of heart and decides to do his own laundry at his home. However, the voice over says "I will take a conscious effort to 'help' you mother with the household chores". Though the ad recognises that the burden of uneven distribution of domestic labour, it does not show men to become 'equally' responsible at domestic chores and rather only as they should 'help' the woman with her work. This does not mean equal sharing of labour. The third ad in the campaign, Sons Share the Load also portrays similar ideas. The mother character realises that sons are not taught what daughters are taught at home. But she only says that "We teach our daughters to stand on their own feet, but we don't teach our sons to **lend a**

hand.” This conveniently takes away the angle of equal sharing. The men is expected to play only a secondary role when it comes to domestic work -- which is that of “helping” the women.

Titan Raga

Titan raga’s Flaunt your flaws encourages women to be comfortable in their own skin. The film showcases women from different walks of life, who wear their scars with pride. And flaunt their (supposed) imperfections with absolute confidence and grace. The voice over is carefully worded not to offer a definition of ‘physical beauty’. The word ‘flaunt’ denotes the pride of being oneself. Gallantry star, talk of the nation, proud, award are not the kind of words and terms traditionally associated with women in advertisements.

‘Her Life Her Choices’ raises a toast to the woman of today who is strong, bold and confident. The ad tells the story of a woman, who is aware of her self-worth and secure in a new-found fulfilling relationship with herself. “How can a man quit working?” and “Still not married?” are some of the common questions and statements that women encounter everyday. The ads stand as a fitting reply to these questions.

#Break the Bias, is a subtle yet potent narrative about the way the world looks at a woman’s success. The film shows, through the language of ‘silence’ show how the promotion team is taken aback and embarrassed at their judgement of a successful woman. It is worth mentioning that the team also includes a woman member.

Tanishq ads:

The Niloufer collection ad revolves around a young woman entrepreneur who has been recognised for her accomplishments As she checks into her hotel room to get ready for the awards night, her acceptance speech plays out in her mind. She says that this is her first thank you speech, and that she has given a ‘sorry’ speech many times —to everyone from her family, to clients to the maid—as she went about focusing on setting up her business. The repeated usage of ‘sorry’ however reinforces the stereotype that women apologies more than men do.

Mia Best At Work campaign tries to break every judgement against and stereotype about working women. The female voice over says that she is least bothered about prejudices and comments surrounding her and her performance at work. The video shows working women from fields - the women who travel, who work late night, who contribute creatives, who goes to bar with colleagues, who crack jokes about colleagues and also who juggle work and home.

The ad Mia Collection is against the idea that women should dress and look formal in the workplace. The ad shows a woman boss who is in plain sari with little adornment, adhering to played-down dress code. However, she is open to ideas and accepting of the fact that if you are confident about your work it does not really matter if your dress a little top notch.

CONCLUSION

The goal of this paper was to examine and explain the ways in which women is represented in female centric advertisements. The study of the 12 advertisement shows that they draw attention to the women empowerment and encourage discussion surrounding gender issues. Women in these ads are shown to be independent and execute an active role at workplace. Almost all the ads had pluralistic portrayal of women, which is a large deviation from advertisements that showed women in decorative roles. Many advertisements refrained from showcasing women in stereotypical roles, except in the case of her depiction as “superwoman” who juggle home and

work with ease. Though the ideas are largely progressive, encouraging and empowering, these advertisements mainly focus on those gender issues concerning urban, modern-day women, who are the target consumers of the product advertised. The study showed that 8 of the advertisements portrayed a woman in working role, however they did not include the women in the 'lower status' working role such as maid, salesperson, road side vendors, who are not their target group. This makes it clear that the brand activism is rather selective.

Gill (2008) pointed out that concepts like liberation and equality are transformed into personal, private desires that can be achieved through commodity purchasing. The sudden social movement showcased by brands brings to fore the need to examine the motive behind the advertisements.

When BBDO, the ad agency which created the 'Ariel Matic-Dads #Share the Load' campaign, bagged a Gold in the prestigious Glass Lion category in 2016, BBDO revealed that Ariel's sale went up by 76% after the campaign. 'Dads #ShareTheLoad' achieved a 42% increase in unaided brand awareness in 2016. According to IMRB HH Panel data, 2014-2016, the ad achieved value sales growth of 111%, beating the target of 106% set in 2015.

According to a case study by Bridget Brennan (2015), the author of "Why She Buys: The New Strategy for Reaching the World's Most Powerful Consumers, points out that women drive 70-80% of household purchasing decisions and are prone to connect social issues to decisions.

The study concludes that femvertising offers a way for advertisers and advertising agencies to make feminism work for them rather than against them.

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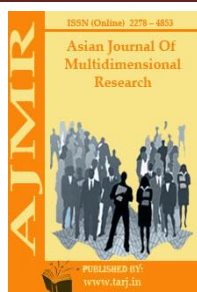
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PORTRAYAL OF WOMAN PROTAGONIST IN CONTEMPORARY TAMIL CINEMA WITH SPECIAL REFERENCE TO 'MAGALIR MATTUM': A SEMANTIC ANALYSIS

Freedra Renit*

*M. Phil Research Scholar,
Department of Journalism and Mass Communication,
Periyar University, Salem, Tamil Nadu INDIA
Email id: freedraphael1995@gmail

ABSTRACT

Indian society is still a patriarchal society where the dominance of men over women is reflected and established even in the entertainment media including cinema. Invariably Tamil commercial cinema thrives on the heroism of men. Though Tamil women, in reality, have broken the barriers, the problem is so deep rooted that in the film industry women are objectified and their roles are reduced to mere sex objects. However the entry of directors like Karthick Subburaj, Ram, Gopi Nayinar and Bamma with scripts centered on women, female protagonist characters gained importance. Director Bamma's 'Magalir Mattum' (2017) is one such film which tried to recreate the childhood days of three friends with the help of the lead character Jyotika and making them aware of their real happiness. The movie ends with a note that women, apart from taking up the role of daughter, sister and mother, have a life of their own and they should live it. The current study attempts to bring out the latent messages regarding the identity of women embedded in the film 'Magalir Mattum' using semantic analysis.

KEY WORDS: Woman Protagonist, Portrayal, Semantic Analysis, Tamil Cinema, Magalir Mattum,

I. INTRODUCTION

Karl Marx said that 'social progress can be measured by the social position of female gender. But in our society, women are discriminated in every means. They lack freedom and stand nowhere near men. For many decades women were suffering a lot due to the domination of men; but now it has reduced to some extent due to their constant struggle for their rights. Gender and caste based discriminations are still a topic of debate. Women are the cultural carriers in the Tamil society. They are suppressed by the myths of sanctity and virginity that the society has forced through culture.

Tamil cinema, during its earlier stage has portrayed women as an embodiment of sanctity and purity who abide by the rules of their culture. It played a prominent role in emphasizing the duties of a perfect woman, who, for the sake of her family should melt herself like a candle throughout her life. If she refuses to follow the rules of the culture, the society would call her a whore or a slut. But later, during the 21st century when people started to think progressively, film makers tried to concentrate on the life of women. At present, mass media programs highlight women's issues and films have aided in showcasing the real life problems of women to a larger extent. Some controversial films like 'Parched', 'Bandit Queen' and 'Lipstick under my Burkha' have outspoken the harassment that women face in their homes and in society. Tamil film makers like Mani Ratnam, Ram, Bamma and Karthick Subburaj have tried to portray women as human beings who too have feelings like men. They have broken the stereotypes of women characters in films. Films centered on women emerged at the beginning of 21st century and women protagonists with progressive thoughts emerged in Kollywood with the initiative of these film makers.

II. REVIEW OF LITERATURE

Films are alleged to be the opium of the Indian masses as people rely on this medium to help them escape to a world of fantasy. Cinema has moulded the cultural, social and political values of the people in this country (Rao, 2007).

2.1 Women and films

Women are under-represented and misrepresented in cinema and it is a main concern for women who critically approach the gender bias still prevalent hitherto. Very few questions are put forward about how women are represented on screen, how women's issues are handled in cinema, what does feminism mean to film-makers, how the agenda is manifested in films and what is the role of women writers in depicting women's issues (Tere, 2012). Films fail to represent men and women in a realistic approach. Both men and women seem to be depicted in high traditional manner and it results in the stereotypes of their personal characterization, mannerism, capacity and ambitions (Bussey & Bandura, 1999).

A positive portrayal of women in media will reduce the inequalities between men and women and it will maintain the dignity and status of women in reality. On the contrary, if cinema becomes a platform for male dominance, the predicament of women will be even worse and their struggle for their empowerment will not be possible (Patowary, 2014).

Tamil movies insist a man to protect the patriarchal values. They do not find violence in a man hitting his wife or any other woman, but sees it as his right that comes with a relationship. Suffering women are celebrated in movies. The duty of a wife is to sacrifice herself and be devoted to her husband and support him, no matter what the conditions are (Karupiah, 2016). Women are sexually objectified in the films. A research reveals that being a woman may

build a shared social knowledge in which women are constantly exposed to objectification of their body and be a prey to the viewer's gaze which influences their mental health (Fredrickson & Roberts, 1997).

The Bechdel test for women in films examines how complete and balanced are women represented in films. It asks three questions: 1) Are there at least two women in a film and do they have names? 2) Do these women communicate with each other? 3) Do they converse something other than a man? Most of the films failed the test because of the lack of female characters. But stereotyping of women being dependent on men was not at all a point of concern in the test (Feminist Frequency, 2009).

III. METHODOLOGY

The current study analyzes the character portrayal of the female protagonist in the Tamil film 'Magalir Mattum' (2017) directed by Bamma, using semantic analysis. It attempts to study the dialogues spoken by the leading women character and tries to interpret the latent messages in them. The concept of the chosen movie is women centric that deals with grievances of married women. The film was analyzed using the framework derived from Semantic theory initiated by Rick Altman (1984).

3.1 OBJECTIVES OF THE STUDY

- To examine the construct of the woman protagonist character in the movie 'Magalir Mattum' and the traits associated with the character through semantic analysis.
- To analyze the dialogues spoken by the woman protagonist to find out the ideologies conveyed through them.
- To investigate whether the dialogues spoken by the woman protagonist represents feminism, women's liberation and empowerment of women.

IV. Analysis and Findings

The protagonist of the film Praba (Jyotika) is a documentary maker. She is also a social activist, a progressive thinker, a feminist and a public speaker. She is a follower of Periyar, Ambedkar, Karl Marx and other leaders who struggled for social justice and women's empowerment. She directs a documentary for discovery channel entitled, 'The Great Indian Housewives iii' based on the crisis faced by the home maker women. Unlike other heroines who simply appear in films just for the sake of being a companion of the hero, Praba seems to be a brave woman who fights against the social and gender inequality and social injustice.

Praba wears black shirts most of the time in the film which clearly implies that she is a follower of Periyar. She is also a public speaker who speaks in public meetings arranged by Periyarists and aids in organizing in self-respect marriage of a couple. In her dialogues representing feminism, Praba reflects the thoughts of E.V.R. Periyar.

Plot

The film 'Magalir Mattum' features Jyothika as the protagonist (Praba) and Urvashi (Komatha), Bhanupriya (Rani Amirthakumari) and Saranya Ponvannan (Subbulakshmi) in the lead roles. Praba lives along with her future mother-in-law, Komatha. One day Komatha is reminded of her childhood friends Rani Amirthakumari and Subbulakshmi, when Praba shows her friends' pictures in social media. She tells Praba that she hadn't met her friends from the day they

were separated and longs to see them. Thus Praba contacts Komatha's friends and plan on a trip to reunite them.

Komatha: "Edhuku aarungalukelam pombalainga per vechirukanga Ganga, Yamuna, Cauvery nu...yenna arungalum saami pombalaingalum saami."

Praba: "OyeGoms, summa kathavidathingaendhasaamium, endha madhamum endhaaarayum paramarikala, endhapombalayayumolungamathikavumila."

Scene

The three women along with the protagonist take a boat ride through the river Yamuna. Subbulakshmi finds the place so unhygienic and dirty asks why the place is not maintained properly. She also expresses her feelings about the lack of maintenance of the river which has been considered as one of the sacred rivers in India. Gomatha requests her not to talk like that and discloses that all the rivers are called by women's name because both women and rivers are like deities.

Interpretation

The above sentence spoken by Gomatha describes that most of the rivers in India are called by women's names. Rivers are considered sacred and thus they are called by the names of women like Ganga, Yamuna and Cauvery. Thus indicates that women are also sacred like rivers.

The inter-contextual meaning in the sentence describes about the popular beliefs about the sanctity of the rivers and women in India. Legend says that Yamuna has the power to purify the sins of people who bath in it. Being a holiest river in the country, Yamuna tops the list among the most polluted rivers in the nation. Komatha is one of the common Indian women who live under the traditional cultural values and customs, according to her; women are considered as sacred and are worshipped as goddess. Most of the rivers in the nation carry the name of women. Rivers like Ganga, Yamuna, Narmada, Sarasvati, Cauvery and Godavari are considered the sacred in India and they are called by women's name. Being an atheist Praba feels that no god and no religion can take part in cleaning and maintaining a polluted river. This replicates her thoughts that there is no god and there is no sanctity in a river. But she feels that women are not respected in their own religion because every religion obliges women to be good and maintain her purity and be under the control of male hegemony.

Praba: "Ungalukelamungala ariyamalaye oru bayam, indha emotional sangiliya katikitu avangapinalayesuthuvinga, liana vitutupoiruvangaleynu oru bayam"

Scene

During the travel, Rani Amirthakumari feels concerned that her son would be searching for her and she worries about the kids in her family and worries that they wouldn't have eaten after her absence. Praba feels that women are often worried about their clan and they think that the family members are dependent upon the women for doing the household chores.

Interpretation

The above sentence is spoken by Praba. When Rani Amirthakumari says that her son would be searching for her, Praba feels irritated and says that most of the house wives are emotionally

attached to their family members by a means of fear. The fear is caused without their consciousness. They are afraid that their companions will leave them if they did not care for them.

The sentence describes that women are subjected to be under the dominance of men. They have that fear within themselves without their own knowledge. This is because they are emotionally cuffed within their family bonding. They are obliged to the regular household chores without expecting anything from the family. They have to take care of the family members in the name of mother, wife, sister and a daughter. If they hesitated to do their duties, they are threatened to be left alone by their companions. In order to overcome that fear women end up falling prey to their families.

Praba: “Ponuthanpathumasamsumakanum, elumbuodanjiporaalavukupullapethukanum, athuku aparam rendu vayasuvayaikunkailathookitealayanum.

Hey Goms nan pullaye pethukamatenu sona kochipingala.”

Scene

A situation arises where the three women remember their school days when a cow gave birth to a calf. Subbulakshmi helps the cow in its delivery. But she does not have child in present. Praba asks her whether she has done delivery for humans. Subbu replies that she has not seen her own delivery. Here Praba says wearily that only a woman has to give birth, take care of the child and should carry the child until he/she starts to walk. Praba refuses to beget a baby and asks her mother-in-law if she has any objection regarding her refusal.

Interpretation

The sentence uttered by the protagonist clearly discloses the plight of women when they deliver a baby. According to Periyar, a woman must be independent in her life apart from her marriage life. If she gives birth to a baby, she has to take care of her baby till it grows. A child stands as a barrier to a woman's liberation. Only a woman has to undergo all the pain during her delivery and she has to carry her children and nurture them. Thus keeping these points in mind, the protagonist asks her mother-in-law if she has any issues with her not bearing a child.

Praba: “Ovvorutharkumevloaasa, evlokanavu....evlokovam...pombalaingaluku kalyanam oru mayajala jail than...ettiothaikanum...othaikiraothaila, onuthorakanumila jail kathavuodayanum.”

Scene

Rani Amirthakumari tries to call her family members to inform them about her trip with her childhood friends. Her granddaughter attends the phone call and asks whether she has escaped from home. Rani's husband recognizes that Rani has called and he grabs the phone from his granddaughter and roars at Rani. He humiliates her by saying that she has spoiled the reputation of her family by getting rid of the house and thus he is ashamed in front of the opposite political party members. Unable to tolerate his words Rani cuts the call. Praba, who is standing beside her, understands her predicament and tries to console her by saying the above lines.

Interpretation

The sentence spoken by Praba, explains the sacrifice of women for their family. The protagonist has directed a documentary about the crisis faced by Indian house wives. Praba is a progressive person who feels that women are still enslaved between the four walls of their house. She

remembers a house wife in her documentary who laments that her husband is humiliating her by saying that she is simply sitting in the house and another housewife who has sacrificed her carrier for the sake of her family. Here Praba connects those women with Rani and comforts her by saying that most of the women are forced to leave their aim and career and take care of their husband and his family. Marriage is a prison for women. It carries certain customs and beliefs and women are the only victims who are bound to follow those customs. If women became cautious that they are falling victims to these customs, they would certainly try to break the barriers of their prison. Praba says that even if men try to restrict women, they have to come out of it by means of freeing themselves from the relationship.

Praba: “Kaluthu poora nagayamatikitu...nadu rathirila suthuruthelam pen suthanthiram kedayathu...manasuku pidichavana kalyanam panikanum...manasuku pidichavanoda matum than valanum, adhan suthanthiram...Liberation.”

Scene

Praba along with the women and her friends Ameena and Prataphave lunch in a hotel. There she finds a man staring at her and Ameenawho is sitting beside her also notices him and both of them find the situation odd and start to send cues to each other so as to leave the place immediately. Komatha notices their strange behavior and asks what the issue is. Then Praba discloses an incident which happened long back when she went to shoot a documentary in Dindigul. A mob tries to murder a young couple on the road in public and Praba tries to stop the mob and she saves the couple. After a week, she secretly arranges for their marriage in a register office and sends them out of the state. After hearing the story, they leave the hotel. Here Praba says that the real freedom of a woman depends upon her freedom to choose her life-partner.

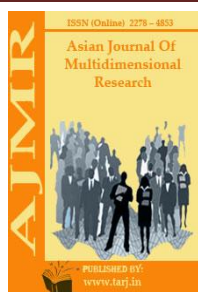
The sentence deals with the right of a woman to choose her life partner according to her wish. The protagonist has helped a couple in their inter-caste love marriage in which Bamma has clearly delivered their names as Shankar and Kowsalya who were the real life victims of honor killing in Udumalai pettai. On screen Shankar and Kowsalya live their lives happily whereas in reality Shankar was brutally murdered in public. The director has attempted to portray this incident which happened in real in his film. Here the protagonist is a person who supports self- respect and inter-caste marriages which was put forward by Periyar in order to reduce the dominance of caste in the society. She has understood that the brutality of caste is still rampant in the society. To come out of this slavery, one has to refuse to marry the person, who belongs to the same caste of the individual. According to Periyar, inter-caste marriage is the temporary solution to reduce the effect of caste dominance. In a regressive society like India, the freedom of a woman to choose her life partner is forbidden. Though there are some places where women are free, most of the parents do not allow their daughter to marry as per her wish. She is urged to marry according to her parents will. Here the protagonist stands against the statement of Gandhi about women's freedom which says “A day a woman can walk freely on the roads at night, that day we can say that India has achieved Independence.” Rather, on her point of view, a woman who enjoys the freedom to choose her own partner and live with is really independent and this freedom is liberation.

V. CONCLUSION

Films play a crucial role in communicating the film maker's perspective to the audience. Tamil nadu is state where there is dominance of men even in the film industry. But at present, Tamil cinema has seen a rise in women-centered films with women protagonists playing the lead roles. They are characterized as progressive women, coming out of their cages and lead an independent life. In this study, the researcher has analyzed the dialogues related to feminism, women empowerment and liberation of the woman protagonist. She is depicted as a strong-minded, capable and independent human in the film. She provides herself with her financial needs. This film has provided a different dimension of showcasing a protagonist as a strong woman and also as a woman who concerns for other women who have lost their freedom in their family circles. She has broken the cliché-ridden love dialogues usually spoken by the Kollywood heroines and the stereotyped portrayal of a good woman according to the Tamil culture. She is progressive and dedicated in her career. This film has provided a healthier portrayal of the female protagonist which serves as a model for the upcoming film makers.

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THE FACE BOOK USAGE AMONG WOMEN: A USES AND GRATIFICATIONS PERSPECTIVE

K S Ragini*;

*Assistant Professor,
Department of Media Studies,
Malayalam University, Kerala, INDIA

ABSTRACT

Freedom of expression is the ability to openly display or communicate one's ideas about the world to other people. It is the ability to express ourselves through the written words or through various mediums. The right to freedom of expression is recognized as a human right under article 19 of the Universal Declaration of Human Rights. There has been a lot of interest during the last two decades in employing Information and Communication Technologies (ICTs) in expressing ourselves. Many of these initiatives have benefited women by way of access to new information technology platforms such as social networking sites. Social media is one of the powerful emerging tools across the globe. The use of social networking sites like Face book has become one of popular ways of socializing among women. Face book acts as an empowering tool for women, enhancing their participation in several facets of their lives, including the legal (by promoting women's rights), economic (enhancing entrepreneurial and employment opportunities), political (increased political participation), and social (through self-expression and promoting social change) aspects. This paper explores the role of social media, ie, Face book in providing a platform for women to communicate and express freely, encouraging the civic participation among women. Women use face book to express them and voice their views, emphasizing that bringing out their views will help them get over negative energy of fear recognizing the value of human rights. Thus social media acts as a crucial platform for promoting human rights causes, including women's rights. The study also discusses the various challenges faced by women in expressing themselves which exist as barriers in online communication platform. The study also indicates the need for creating favourable communication environment that take in to account not only technological contexts, but also the gender of users.

KEYWORDS: *Icts, Social Media, Face Book, Women Empowerment, Free Expressions.*

INTRODUCTION

In developing countries like India, Information and Communication Technologies (ICTs) have been increasingly promoted as a tool for the development of society, especially in the field of empowerment of women. India is experiencing a rapid growth in the ICT sector since 1990's and the use of social networking site like Face book has become one of popular ways of socializing among people. These social networking sites pave a way for communicating across the globe. They play a major role in empowering women, encouraging the civic participation among women in these countries.

Social networking sites, such as Face book, and Twitter, have become an integral part of everyday life. Face book is the most popular social networking website which has become a global phenomenon that offers active spaces for communication among people. Face book seems to be a strong communication platform among masses as it encourages the motivations like self-discovery, social enhancement and interpersonal relationships.

Social networking is a tool used by people all around the world that maps out relationship between individuals. Its purpose is to promote and activate smarter and quicker means of communication. People interact in live communication platforms where they create as well as consume content. It allows sharing stories, producing their own content, engaging in online communication activities such as chatting, video conferencing and also influencing the media environment. A spontaneous burst of protest can be initiated by one individual in a single post and its wide share in social media can have far reaching impacts. Sharing experiences and voicing opinions and free expressions via social media can create a sense of empowerment.

Cyber Activism/ Social media Activism

The social media technologies have created new avenues and opportunities for the people to voice their opinions. It has also created a revolution by discussing serious societal issues on which mainstream media turn a blind eye. Langman (2005) argued that the people who use internet and its live platforms like social networking sites initiate various activities like demonstrations, public protests etc. People indulge in social media to form a network to socialize themselves and stay connected with other people. Online media acts as an important communication channel which provides up-to-date information on protests via social networks and disseminate it to mass audience through their own channels. Social media plays a very important or crucial role in civic participation and social activism.

Benefits of Social media activism

Social media is less expensive for training, recruitment, and organization than traditional methods (Papic & Noonan, 2011). The results of various studies have found that people who are active online are likely to be active in group activities such as creating an online group, sharing their voices, forming networks and also in engaging themselves in developmental activities of the society. It enables people to share their views with friends, to know about others' perspectives on important issues and to coordinate activities related to any cause.

Role of Social Media in Empowering Women

The way we communicate women's issues has changed. Technological advancement like the advent of social media especially Face book provides an alternative platform to share, raise the voice of women when their voice is restricted. Empowerment is necessary to make a bright future

of the family, for moulding a developed society. Face book has become an important tool of communication among women to address various serious issues including gender bias or differences.

Uses and Gratification Theory

The study has its grounds on the theory of uses and gratifications. Uses and gratifications theory states that one of the keys to understanding the popularity of mass media lies in the identification of the factors underlying its use (Katz, Blumler & Gurevitch, 1973) .The uses and gratification approach was developed to study the gratifications that attracted and held audiences to different media and their diverse contents that satisfy their social and psychological needs. Media substitution theory states that whenever a new medium emerges, it can alter the audience's use patterns of the older media. The advent of new media technologies has really altered the usage patterns of older media and drastically changed the usage pattern among masses itself. In this study, uses and gratifications theory is applied to look in to the gratifications that attracted and hold audiences to the medium face book and the diverse contents that satisfied their social and psychological needs.

NEED AND SIGNIFICANCE OF THE STUDY

The present study tries to examine the role of face book as a tool of empowerment among women, offering spaces for self expression followed by civic participation and awareness of women's rights contributing to social change. The way we communicate women's issues has changed. This paper focuses on how social media can be used to empower women.

METHODOLOGY

Many studies have been conducted to explore the role of information and communication technologies in the empowerment of women. The study adopts both quantitative and qualitative research methods to address the objectives such as survey method, interviews etc. In survey method, questionnaire was distributed to the selected respondents. Survey method was used to collect the relevant information related to the issues of the study. Closed -ended questions were developed to investigate the usage of face book, the purpose of usage and how it helps to foster social connections among the respondents. Purposive sampling method was adopted in the study and 200 samples were taken for the study. A pool of undergraduate and post graduate students from three colleges in Ponani in Malappuram district were taken as samples.

Relevant Case studies were examined and interviews with women were conducted to understand the usage and impact of face book among them. Interviews were conducted among women cyber activists who used Face book as a tool to voice their opinions, rights and thus contributing to empowerment among women.

FINDINGS AND DISCUSSION

The study looked in to the gratifications that attracted and hold audiences to face book and the diverse contents that satisfied their social and psychological needs. The study identified that the majority of the respondents used face book as a tool to voice their opinions. Face book provided them a platform to interact and also to voice their opinions with confidence which strengthened them. The study identified Face book as an important tool of communication that contributed to women empowerment.

Face book as a tool for Women Empowerment

The advent of new innovative technological platforms such as social media has transformed the entire pattern of communication process in the society. These online spaces allow any individual to share content and opinions to a global audience. Online platforms like Face book have allowed activists around the world to retransmit events live to a broad online audience. The discussions on Face book have made local issues gain recognition and also allowed the local activists to get connected with global citizens.

In recent days, societal and political transformations have taken place in our society where women have become the main drivers for regional change, engaged in civic and political actions and took over a leading role in the development actions and activities of the state. Social media like Face book has also strengthened women movements and organizations, inculcating awareness on gender equality and providing solutions to several other issues related to women. The online activists could enlighten the women on their rights, and to make them independent enough to react to the ill treatments meted out to them in the society. Online communication platforms also offered them a chance to share their views globally. Female participation and involvement in online activities has also helped them to realize their own potentials, and to express themselves boldly thus moulding a healthy and informed citizenry. Voice for gender equality has also been raised by several communities or groups stressing the importance of treating women in par with men.

Face book enhances the participation of women in economic and political life, and also allows them to articulate their self expression and to promote social change. However, women face barriers in real life that hinders them from participating in social media. The constraints which are highly significant are the social constraints. Those include family and society barriers, stereotypes placed on women in society and also due to their busy schedules as they have to perform multiple roles in daily life.

Women and Social Technologies

Internet access and an awareness of the benefits of social technologies can provide women greater participation in the developmental activities of the society. Face book has provided women with far reaching possibilities in various fields such as employment, education, health, business etc. It's a platform for women to redress the gender imbalance and foster the empowerment of women. Access to information technology systems is one of many conditions required to reduce gender inequalities online. Nowadays it's the fastest way for information, the smartest and speedy way to amplify women's voices. High proportions of women surveyed in the study recognized and valued face book as a space for commenting on important issues and say that face book has made it easier for them to express their views freely which was not possible before. They have acquired more power to communicate boldly with the society through this platform and have acquired many other skills with the use of this medium. The acquired skills involve:

Informational power

- Access to information and services
- Capacity to produce information

Communicative power

- Power to open up new communication channels

- Power to engage themselves.
- Voice or ability to shape /challenge mainstream discourse in public sphere
- Use of media for content generation.

Associational power

- Ability to participate in community issues.
- Ability to participate in online political groups and discussions.
- Membership and participation in community groups and collectives.
- Participation in collective action, holding protest especially in gender injustice cases.
- Peer support and solidarity.
- Vibrancy of membership groups and collectives.
- Power to hold public forums.
- Civic engagement and political participation.
- Access to information to demand rights.

The study identified the following motives for the Face book usage among women

Motives for Face book usage

- Social Interaction Motives
- Passing Time Motives
- Entertainment Motives
- Companionship Motives
- Communication Motives

The study identified the following gratifications such as entertainment; recognition gaining, emotional support, social network extension and social network maintenance .Gratifications obtained from Face book allow the users to gain and maintain recognition from others and also satisfy their need to belong.

Social influence

A major element determining people's use of Face book is social influence. It has been observed in the study that an individual starts using a specific technology under the influence of family members or friends. The next is internalization representing an individual's decision based on similarity of values. The respondents used to take same decisions on certain matters with other users as they found similarity of values with other users, e.g. with certain communities or groups of interest. Then comes the identification (or social identity) and sees the individual's recognition, emotional and evaluative-of his place in a certain group of community (Cheung and Lee 2010). It has been found that by joining communities that share similar values and interests, they were recognized as part of that community and performed social action.

Experience of the User

Another aspect influencing Face book use is the user's experience with the social network. Face book use may vary according to time spent on Face book and with the user's increasing experience. Users with increased experience tend to be more comfortable in disclosing, sharing and retrieving personal information. The study also reveals that cultural differences have an impact on the usage of Face book features such as updating status, uploading photographs, and participating in group chats and online discussions.

Self-presentation of the User

Face book provides people the opportunity to think about what they prefer to show others through self presentation. For example, people can put up posts highlighting their personal or personality aspects, share photos, their best images to get and maintain good impression from the others. The idea was supported by Ellison, Heino and Gibbs (2006) who stated that individuals were aware of their presentation online for a pleasing impression. The present of self that individual tend to perform intentionally and desired to be seen by others is known as self presentation in social media.

Desired Image of the User

The study found that the respondents used face book medium for their self presentations and also presented their images and other contents in the most appealing way so as to get a positive image about themselves from other users, i.e., to gain positive image from public. The self-presentation among people tended to lean towards their desired selves and away from their undesired selves (Leary and Kowalski 1990).

Social Support

Social support is the perception that one is cared, supported and considered by others. Social networking tool like Face book offered spaces for social support among users. In Face book, this type of communication most often used to take place among groups or communities of similar interests. Women face book users identified social support as one of the most important gratifications while communicating online and it mostly took place through video chats among them. Social support includes informational support, esteem support, motivational support and instrumental support. Social support on Face book involves tangible support, informational support, emotional support and companionship support. Social support refers to the assistance and material aid such as food and money that could be provided or given to the others for help, which was recently seen in Kerala floods where Face book played a major role in locating people and places during the catastrophe. Informational support includes giving of advice, information guidance or feedback with knowledge for problem solving. Giving advice about a crisis was an example for informational support. Emotional support consists of positive affection, understanding, care and encouragement of feelings or actions for others. Companionship support refers to the extension of support when in group activities ie, a sense of belonging and mutual understanding.

The rise of Women and digital activism

Digital activism has played a crucial role in the recent days in the empowerment of women. Online platforms aid them in voicing their opinions on public issues with confidence and courage. They have also become aware of their importance of participation in online activism that shapes the political developments of a region. The era of technological determinism has also raised the level of ambition of working together in this transitional era of democracy. Women participants thus express their thoughts, ideas, business plans, beyond the borders of their communities and countries through online platforms. It has enabled them to amplify the voices for making change at a micro-level in the community that can contribute to societal development.

The following are the major areas identified where Face book has enabled women's online activism:

- **Hash tag activism has addressed women's issues to an extent and uncovered the problems faced by them in the society:** Hash tag activism has helped to address women's issues in public discourse up to an extent, as it invited the attention and participation of large number of people, involving discussions and live debates on these issues..
- **Combating violence against women:** Face book has also offered a space for women to share their experiences of violence with others, discussing solutions, creating a space to exchange knowledge and information on their rights, legal processes and other services.
- **Promoting gender equality:** Face book as a tool of communication has been increasingly used by women, even from the marginalized section or the lower strata of the society, offering them a space to discuss the important issues of the society thus promoting gender equality.

However women face some challenges in using social media such as social constraints that includes busy schedule, work load, family matters, the strict patriarchal norms existing in society and due to multiple roles performed by them in family and society. These are the recommendations drawn for making effective strategies to make women's voice heard and to achieve equality thus bridging the gender digital divide.

- **Provide technological know- how and training to women to make them tech savvy.**

Ensure equal access, promote the usage of technology by providing them e-literacy and encourage the use of new technologies among women which is critical for addressing women's issues. Training or technological assistance must be provided to optimize women's social media usage.

- **Encourage the participation of women in decision making and leadership.**

Involving them in decision-making processes can help, educate and provide them awareness on women's rights, issues, gender discriminations and other gender issues. This can contribute to well planned decision-making processes and programmes concerning women empowerment thus aiming at a gender equitable society.

- **Invite and involve the women's organizations, networks, social and media organizations**

Invite the participation of women's organizations and other marginalized organizations in order to be a part of social media campaigns. Traditional media when linked with new media such as social media can also help in increasing their participation in societal activities and can also provide new communication platforms or channels for voicing their opinions.

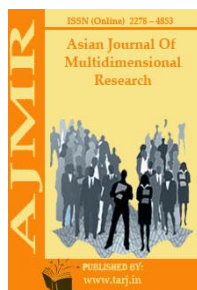
DISCUSSION AND CONCLUSION

The use of social networking sites like Face book has become one of the popular ways of socializing among women. Face book acts as an empowering tool for women, enhancing their participation in legal, economic, political and social spheres of a nation. Women use face book to express themselves and voice their views, recognizing the value of human rights. Face book has thus been used as a platform for promoting human rights causes, including women's rights. The face book's potential to enable women to develop more bridging and linking relationships could make an important contribution to their empowerment. The platform offers women with liberating opportunities to gain their own voice in civic political and social life. In order to achieve true e-literacy among women, policy makers must tackle constraints such as issues of harassment and abuse of women in online lives. The extension of patriarchal norms in the digital arena should also be dealt seriously to end the continuing silencing of women in public life. In developing

countries like India, digital democracy finds a strong co- relationship between internet access and self identification as empowered citizens. Policy makers should work with women's groups to find ways to help women to enhance their online participation, strengthening their voice and power to encourage them to become active citizens. The best solution is to identify grassroots women leaders and activists and provide them training and support in the use of ICTs. It can contribute to social change that can help women to voice their views freely and fearlessly. There should be stringent measures to combat online gender based violence that would discourage women from expressing creativity or expressing political voice online. The authorities and the governments must enact adequate legislative measures to protect the right to safety and bodily integrity of women. Measures and laws must be enacted to ensure women to participate in online spaces with freedom, without harassment or abuse and without unnecessary intrusion on freedom of speech and expression that can contribute to true and meaningful empowerment of women in the society.

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REPRESENTATION OF WOMEN IN 21ST CENTURY TAMIL MOVIE SONGS – A FEMINISM FILM ANALYSIS

Mr.K.Karpaga Sundaram*

* ICSSR Research Associate & Ph.D Research Scholar,
Department of Communication,
Manonmaniam Sundaranar University,
Tirunelveli, Tamil Nadu, INDIA

ABSTRACT

Movie is one of the important forms of entertainment as well as information media in our society. Tamil movie is celebrating 100th year. Representation of women in Tamil movie is an important area of research taken in different aspects. Yet, when concerned with the representation of women in Tamil movie, there are not many studies with a feminist approach. According to Gunasekaran (2019), early sexual stories are generally associated with whore (parathayar) literature. Whore's life, by speaking about activities, puts forth lusty messages. They delight the readers or listeners with lust and laughter. The question arises whether it is to encourage readers' passion or to teach pleasure in the mixture. That Whore (Parathayar) important lifestyle is dance on before the people. Movie songs are also modern whore's activities. Because according to (Erens, 1991), if Laura Mulvey's analysis of the look in dominant movie as intrinsically masculine was right, thus precluding female pleasure in movie viewing.

KEYWORDS: Representation, Precluding, Intrinsically,

INTRODUCTION

Women in Tamil movies:

Movie is not individual process, it wants to large powers with high economical wages. Women are done actors, directors, cinematographers, art directors, singers and producers perform various tasks in Tamil movie. Women popular singers are at all times of Tamil movie. Popular movies actors make their contribution to Tamil movie a great deal. But Tamil movies are mostly men's central movie, and the role of women is limited. But, that is not done at all time because women also contribute Tamil Movie success. Specifically, we note down clarify women contribution in Tamil Movie represented the movie was released in the name of 'Nadikayar Thilakam', the Tamil actress Savithri's life story. This is milestone of documentation of women contributions.

Women in Tamil movie songs:

Songs are document like representing a culture of particular society. Tribes reflect their culture through songs and dance. According to Christenson (1990) claim that music is important to identity and helps define important social and sub-cultural boundaries. In the context of Tamil movie being considered as a Tamil cultural factor, songs are important in Tamil movies. These songs create a celebration mode for the audience. It is stimulates love emotions. Weeping also cries. But cultural reflection is limited. The songs cost more money for the movietography. In the songs, represented women's clothes are to be started when they are being examined. While the traditional clothes of contemporary Tamil women are sarees and shudithars. But, Tamil movie songs representation women's clothes are differently from women's normal dress code. This study discusses to find out the need of women representation of Tamil Movie songs.

REVIEW OF LITERATURE:

Feminism approach wants to be identifying problem of roots. The root of patriarchy is power. It is largely agreed upon that language gains its power through its deployment within the agendas of powerful people. And the notion 'powerful' here is associated with rank and status, as hierarchies are built around the relative positions of social, professional and political power Wang(2006). In Tamil society, Female whore's (Parathayar) life style constructed by patriarchy. We don't aware any male whore's in our ancient society.

According to falaky (2015), that is mainly concerned with the use of language in the process of inequality and oppression between social members. Gender difference is not an exception. The role of males and females is known to be constructed the moment they were born and is, then, framed according to the discursive and social practices throughout time. In Tamil Movie represents women are slave object of men.

RESEARCH METHODOLOGY:

This study is using Purposive sampling method. It is judgment sampling method of Researcher. Therefore, sixteen films taken by IMDb(Internet Movie Database) report. These films are

- Dheena (2001)
- Gemini (2002)
- Saamy (2003)
- Ghilli (2004)
- Santhramuki (2005)
- Vettaiyadu Vilayadu (2006)

- Sivaji (2007)
- Dasavatharam (2008)
- Ayan (2009)
- Enthiran (2010)
- Elam arivu (2011)
- Thupakki (2012)
- Singam 2 (2013)
- Linga (2014)
- i (2015)
- Kabali (2016)
- Mersal(2017)

This study has taken content analysis method to identify the women representation in 21st Century Tamil movies songs. According to Neundorf, (2011) content analysis is relevant in the particular context since it presents gender researchers with a set of useful tools for studying messages containing information about sex and gender roles. The objective of this study is to find the nature of representation of women in these movies songs.

FINDINGS AND ANALYSIS:

This Study finds women are depicted in the popular Tamil movies in the 21st century. Especially, women representation is Tamil movies songs.

Categories of movie songs:

Songs are composed of audiovisual, light shots, singing with rhythmic musical instruments. Tamil movies have important part of the songs. A Tamil movie has protagonist's introductory songs. We note women introductory songs not there. Then, romance songs described male and female love emotions. Some movies have men love breakup songs but not women love breakup songs. Actually songs depicted male protagonist adventure, help and kind characters but female protagonist's role is sexually objecting and care taker. Furthermore, female protagonist role is majority in songs only. Because, Tamil movies are male centric. The budget for the movie is spent on high for movie songs. Because, the movies songs play an important role in the Tamil movie industry. Song audios are released before the movie released date. The broadcast right of songs is sold to various media. Moreover, the movie's songs act as an advertisement for a movie.

Women's needs in movie songs:

100% of the movies songs have been studied in the diagnosis are exposed to a male-female romantic relationship. The lyrics are in the center of the glorified women in the song sequences. The study found that 80% of the movies song's lyrics glorified female body. 100% of the movie songs are played as male and female group dancers. Playing is human's celebration style. They share their feelings with others by joining the group as well. But in Tamil movie women are being depicted as passionate in songs. 60% of the movies have sex scenes featuring excessive sexual feelings, dance movements and song lyrics. Some movies songs female dancer is not that movie actress. But, she danced with many male dancers. This songs called as 'item songs', we note it patriarchy is ruled that songs. Therefore, 'item' is an object refer female dancer. Therefore, the viewer accepts the dance of the women who do not belong to only one song. That's why; the movies that failed to come to the screen were added to a song scene and came back to the back of the screen. Tamil movies have huge number of audiences in songs. According to Jhally, (1995),

women in music videos represent a masculine sexual fantasy world where every woman is sexually ideal and sexually available. As idealized heterosexual masculine fantasies, women in music videos are not valid representations of typical women. Thus, we can reason, women in music videos are not representative of real women. It implies that women's works in movies are portrayed as lusty.

Women's dance movements in movie songs:

80% of the movies taken for diagnosis are women's dance movements in song sequences are stimulate sexual thoughts. In the Sangam literature, where's (parathayar) lived in the public places like the temple. They will dance and play among the public. It was known as 'Devadasi' in time and was banned by social activists. As a modern form, the study concludes that women are used in song scenes in movies. Because women actress most participation in movies songs. For example, actress Shreya's mostly performances in 'Shivaji' movie are songs. In other scenes, the hero is forced to love. In the song scenes the dance moves will provoke the hero's lust. In the songs, the protagonist touches the woman's body parts in many times. Also, Kisses are given.

In the movie, the girls are dancing and love with the hero and the viewer inspires they are to play with the girl. According to Mulvey's (1975) theory of the "male gaze" argues that the camera lens, as a proxy for the audience's eye thus perspective, positions audiences within a masculine role of watcher while women on screen are positioned as objects meant to be watched. Therefore, movies can used women is sexual object. Because, they are creating the songs and expose women's body like fuller lips, may be fillers. They would be a bustier and duskier. Their make-up would be different.

Women's dresses in movie songs:

Clothes are fabrics made of cotton plants to hide the body of human. But in Tamil movies, women's clothes are a way of promoting a sense of lust. 92% of women do not wear ordinary clothes in movies songs. But, in disparity, 92% of the men dress up in normal clothes and dance. This distinction has to be considered. In the dance scenes the girls are portrayed as the subject of lust by wearing only different clothes. Also, the female group dancers are wearing lustrous clothes. In this way, the Tamil movie of the twenty-first century is being created to promote lust for women by performing in the song scenes. Sherman (1986) charged that music videos presenting offensive stereotypes do not provide positive role models for young women.

Song Lyrics of Women in Movie Songs:

100% of the songs are featured song lyrics about the male and female romantic emotions. For example, 'I' movie, "The flowers have come to rest," and the song lyrics are "That's God's Partner". There are song lyrics to compare women with flower and god. Furthermore, in the movie Dheena, "The girls who are touching their eyes of my love angel" and the songs "You entered the heart" Women are depicted as love-provoking. 'Enthiran' movie is featured in the song line "You are the total number of smile, beauty of the thousand stars". Women are beautiful and are portrayed as comparable to nature. In the 'Indian' movie, the song lyrics "Telephone bells like her smile". Emotions like women's laughter are exaggerated. So, there are more songs that are singing women's body moods to trigger romantic feel.

50% of the songs featured women's body as a lustrous subject. For example, Gemini has described the body of the woman in the song line as "wood". The food in the 'Saamy' movie is

portrayed as a woman's hip. The 'Elam arivu' movie is likely to be portrayed by the girl due to the rain. Therefore, the lyrics of the woman's body are exaggerated by the lyrics.

100% of the movies have been portrayed as men's achievements and kindly characters. But the fact is that the songs are depicted women as provoking lusty feelings. Kilbourne (2000) explains that it is important to understand the distinctive and pervasive patterns of femininity portrayed in the media. Kilbourne (2000) sets mass media images of femininity against social reality, fantasy against the material experiences of girls and women, and encourages the viewer to consider the relationship between the stories told about girls and women and the actual lives girls and women lead.

Camera angles in movie songs:

In 82% of the movie songs exposed women's body organs are closely shown. For example, the song scenes in the movie 'Singam 2', the women actress in the song scene does not appear in any other scenes in that movie. They dance in a boat. Her body organs are very close to the first scene to introduce her. It provides stimulate lusty thoughts of audience.

In some movies, men have been depicted as eating alcohol and dancing with women. The girl is depicted to a drug like alcohol. In the movie 'Dheena', the hero is dancing with other male actors with alcohol and dancing with women. This study identifies women is represent as sexual object in 21st century Tamil Cinema songs.

CONCLUSION:

In the Tamil community, movies are peculiar art. Movies portrayal of the girl as a lustrous object will create a danger to the Tamil community in the lack of media knowledge in real life. (Lewis, 1990) draws a connection between textual signs of patriarchal discourse in music videos and the position of girls and women as the objects of male voyeurism. Therefore, women should be portrayed as happened in normal life.

ACKNOWLEDGEMENT:

This study was conducted from the funds by ICSSR Major Research Project 2017-2019 to Dr.B.Radha, Assistant Professor, Department of Communication, Manomaniam Sundaranar University, Tirunelveli, Tamilnadu.

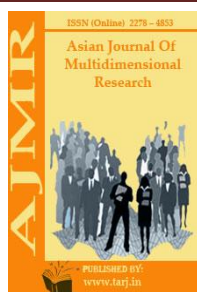
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A STUDY ON NEW MEDIA: USAGE OF INTERNET AMONG HOUSEWIVES

Dr.K.Lokeswari*

*Assistant Professor,
Department of Communication,
PSG College of Arts of Science,
Coimbatore, Tamil Nadu
Email id: ramyalokes@gmail.com.

ABSTRACT

In the 1980s there was a widespread development and use of LAN, PC's and workstations. This allowed the Internet to flourish. By 1985, the Internet was refined and well established as a technology and although it was still limited to researchers and developers, regular computer users started using it for daily activities. In general, men are more likely to be early adopters of technology than women, the survey found. The disparity between the sexes among younger people was especially interesting because it could shape the way the general population uses technology and the Web in the future. The most prominent development of ICT is those accompanying the rise of Internet as an increasingly integral aspect of many transactions in daily life. One of the main features of the information and communication technologies is their interactive quality. Most women within developing countries are in the deepest part of the divide, further removed from the information age than the men whose poverty they share. If access to and use of these technologies is directly linked to social and economic development, then it is imperative to ensure that women in developing countries understand the significance of these technologies and use them.

KEYWORDS: Accompanying, Widespread, Increasingly, Significance

INTRODUCTION

i. Information Communication Technologies

Society and information technology are co-evolving and changing one another. This is one of the main perspectives developed out recently. As a social structure, the information society has been made possible by cluster of information and communication technologies. ICT can be broadly defined as a set of activities that facilitate, by electronic means, the capturing, storage, processing, transmission and display of information. The most prominent development of ICT is those accompanying the rise of Internet as an increasingly integral aspect of many transactions in daily life. One of the main features of the information and communication technologies is their interactive quality. In other words, information and communication technologies which have the feature of two-way communication thus, making information gathering and processing very simple, on the same time faster. ICTs integrate the characteristics of both interpersonal and mass communication.

ii. Information Communication Technologies (ICT) and Women

Taking the situation in India, ICT has firmly entrenched in the countryside, but it's yet to come up with some tailor made programmes for women especially in rural areas. Location of fields, cost and choice of technologies pertaining to ICT are not oriented to the needs and aspirations of women living in rural areas. And, for most women, rudimentary knowledge of English to access the plethora of information available, arising out of the information revolution, is a big issue. ICT, on its own, even when extended to woman, would not be able to make an impact, unless and until it also addresses the issues of access to ICT, awareness of potential benefits of ICT, self confidence in the ability to use ICT and having the ability to troubleshoot the problems arising out of it. These issues are presently not being given due importance. Therefore, opening the gates of access without addressing these issues would continue to create a gap between men and woman and between urban and rural women. Women in the rural areas are storehouses of knowledge and also have an innate desire to contribute. Self-help groups could emerge as a very important element in this setup and can emerge as a veritable tool in spreading of ICT in rural areas.

iii. Women and Internet

Traditionally, women have lagged behind men in adoption of Internet technologies, but a study released by the Pew Internet & American Life Project found that women under age 65 now outpace men in Internet usage, though only by a few percentage points. But the survey also noted that the disparity between women and men on the Web is even greater among the 18 to 29 age group of African Americans.

The report, "How Women and Men Use the Internet," examined use by both sexes, looking at what men and women are doing online as well as their rate of adopting new Web-based technologies. The Washington-based organization, which has been conducting surveys on different aspects of technology and Internet usage for several years, highlighted the disparity among younger people, noting that it could set the stage for usage in years to come. The report found that 86 percent of women ages 18 to 29 were online, compared with 80 percent of men in the same age group. Among African Americans, 60 percent of women are online, compared with 50 percent of men.

In some cases, the findings aren't any different than similar studies conducted by Pew over the years. Men tend to use the Web for information and entertainment - getting sports scores and

stock quotes and downloading music - while women tend to be heavier users of mapping and direction services, and communication services such as e-mail. In general, men are more likely to be early adopters of technology than women, the survey found. The disparity between the sexes among younger people was especially interesting because it could shape the way the general population uses technology and the Web in the future.

REVIEW OF LITERATURE

i. In the 1980s there was a widespread development and use of LAN, PC's and workstations. This allowed the Internet to flourish. By 1985, the Internet was refined and well established as a technology and although it was still limited to researchers and developers, regular computer users started using it for daily activities. Electronic or the E-mail was the most used application and its interconnections between different mail systems were demonstrating the utility of broad-based electronic communications between the people. Soon after this the commercialization of Internet started taking place. There was a marked increase in the number of communities across the Internet. Today Internet in India has ballooned and India has become as giant in the ITES or IT enabled services field. With falling Internet access costs and increasing users, India's ranking in terms of Internet users is rising fast. According to statistics, more than 50 million Internet users are abounding in India with a large number of potential users waiting to go online.

ii. The need for such a research agenda becomes particularly pertinent against the background of the forthcoming WSIS (World Summit of the Information Society) which has led to a fresh awareness of the significance and relevance of gender issues in the technology policies of developing countries. This awareness has highlighted the need to identify factors that explain the differential impact of information and communication technologies (ICT) on women and men in the emerging digital economy. It has also stressed the urgency to understand why women face challenges that are different from men in gaining entry into the digitally driven New Economy. It is now generally acknowledged in the policy circle that exploring the use of ICT for women's empowerment has so far been limited mainly to the media and networking. Current emphasis on ICT as a tool of economic empowerment for women thus calls for new research questions that are relevant both for advocacy work by NGOs as well as for policy intervention by national and international bodies. This agenda refers specifically to women's position in the globalised Internet economy.

iii. Information technology (IT) has become a potent force in transforming social, economic, and political life globally. Without its incorporation into the information age, there is little chance for countries or regions to develop. More and more concern is being shown about the impact of those left on the other side of the digital divide-The division between the information "haves" and "have nots." Most women within developing countries are in the deepest part of the divide, further removed from the information age than the men whose poverty they share. If access to and use of these technologies is directly linked to social and economic development, then it is imperative to ensure that women in developing countries understand the significance of these technologies and use them. If not, they will become further marginalized from the mainstream of their countries and of the world. It is essential that gender issues be considered early in the process of the introduction of information technology in developing countries so that gender concerns can be incorporated from the beginning and not as a corrective afterwards. Many people dismiss the concern for gender and IT in developing countries on the basis that development should deal with basic needs first. However, it is not a choice between one and the other. IT can be an important tool in meeting women's basic needs.

iv. Internet usage is the standard indicator of the use of information and communication technologies. However, it is extremely difficult to get data on use by gender by country for developing countries. The International Telecommunication Union gathers data on Internet use by countries but the data are not sex- segregated. The available sources of information include marketing surveys and ad hoc research projects that have sex - segregated data. From these sources, we have compiled percentages of women who use the Internet in selected developing countries. The figures by country are puzzling because there does not appear to be any correlation between women's Internet usage and expected indicators such as female literacy rate, female GDP per capita, female representation in professional and technical jobs, or even gender empowerment.

v. The lack of correlation of women's Internet use with expected indicators supports the hypothesis that most women Internet users in almost all developing countries are not representative of women in the country as a whole, but rather are presently part of small, educated urban elite. Figures of relatively high (e.g., 30 percent or more) women's Internet use as a percentage of total users per country can be misleading when Internet access is confined to a tiny elite of high income urban dwellers. The likelihood of women in rural areas or poor women in urban areas having access to new technologies is low in countries where less than 10 percent of the population is connected. Development communication studies have shown that women's organizations in developing countries have little access to communication media beyond radio. They are unlikely to have tape recorders, VCRs, or stand-alone computers, let alone Internet access.

vi. The digital divide is presently at the center of international development concerns. Given the high profile of this issue, the time is ripe to act to ensure that women in developing countries can enter the information age. Although women in developing countries have had little contact yet with the new technologies, it is clear that there are many opportunities to improve the lives of women and their families. The options offered by information technology have to be seized deliberately because the cost of not doing so is very high. The technology is not a panacea for women's problems in developing countries, since ICT can bring threats and challenges along with opportunities. It can even be a tool of sexual exploitation. In general, ICT offers many new possibilities that offer women in developing countries a lifeline for economic, social, and political empowerment. Action and complementary activities are needed to exploit the options, but it will be worth the effort. ICT can certainly contribute to finding solutions for fulfilling women's basic needs and access to resources. Also, ICT will keep women in the mainstream among those seeking solutions. We must recognize that information communication technology is here to stay.

ABOUT THE STUDY

"Usage of internet among housewives", is about how the housewives in the rural are using Internet in their daily lives, its usefulness for them and will also include the different ways in which they use Internet. "Usage of internet among housewives", through this research works, researcher would like to find out about the usage pattern of internet among the housewives. Other than this, the researcher would also like to find out about the purpose of using Internet, usefulness of Internet, usage of Internet etc.

OBJECTIVES

- a) To find out the usage of computers by housewives.
- b) To find out the usage of Internet by housewives in their daily lives.

- c) To find out the usefulness of information gathered through Internet for housewives.
- d) To find out the usage of Internet and empowerment of women.

HYPOTHESIS

Housewives use more Internets in their daily lives.

METHODOLOGY

This study is based on primary and secondary data. The primary data is collected *via* a standard questionnaire as per the guidelines by Mast et al, 2010. The present study is an analytical study of the "Usage of internet among housewives". This is a field survey of descriptive nature. This is an Empirical Survey. Therefore, a model based on Primary and Secondary data is adopted by the researcher.

a. Primary Data

The primary data is collected with the help of a Structural Questionnaire basically designed for this purpose. The questionnaire is prepared based on the questions sufficiently enough to cover detail regarding the usage of computer, usage pattern of internet, usefulness of Internet, etc. Primary Data was collected from Pollachi Taluk of Coimbatore District by the use of questionnaire. Primary data collection will help to collect first-hand information and data which cannot be obtained through secondary sources.

b. Secondary Data

The secondary data was gathered *via* newspaper articles, research papers, thesis and government reports, etc. Secondary Data will be collected from already existing sources like:

1. Research Journals
2. Newspaper articles
3. Periodicals
4. Magazines
5. Government Publications
6. Books

c. Presentation of the Data

The collected data is properly classified and presented by using suitable Pie charts, and data is also be presented by suitable tabulations wherever required.

d. Statistical Methods

The collected data is analyzed by using basic analysis tools frequency method.

e. Sample Size

The present study is an empirical survey of descriptive type. Therefore, the researcher will use an empirical survey method of Strategic Random sampling selected by convenience. Thus, overall a sample size of the study is 150 housewives are considered in the proposed study.

ANALYSIS AND INTERPRETATION**TABLE 4.1 USAGE OF COMPUTER**

	Frequency	Percent
Daily	39	26.0
Weekly	55	36.7
Monthly	24	16.0
Rarely	32	21.3
Total	150	100.0

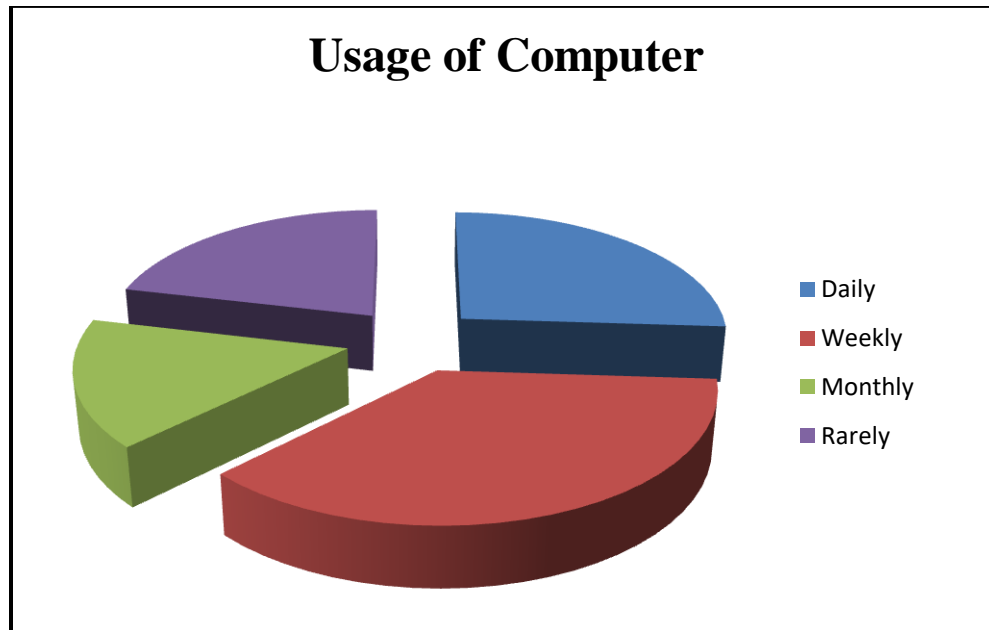
**FIGURE 4.1.1**

Table 4.1. depicted frequency distribution and pie chart states that 36.7% of the housewives who filled the questionnaire use computer every week, 26% use daily, 21.3% use rarely and 16% use monthly. Thus, maximum number of housewives who filled the questionnaire use computer weekly and the least of them use computer is monthly.

TABLE 4.2 USE OF INTERNET FOR VARIOUS PURPOSES

	Frequency	Percent
Communication	30	20.0
Information	50	33.0
Banking	11	7.0
Shopping	37	25.0
Entertainment	22	15.0
Total	150	100.0

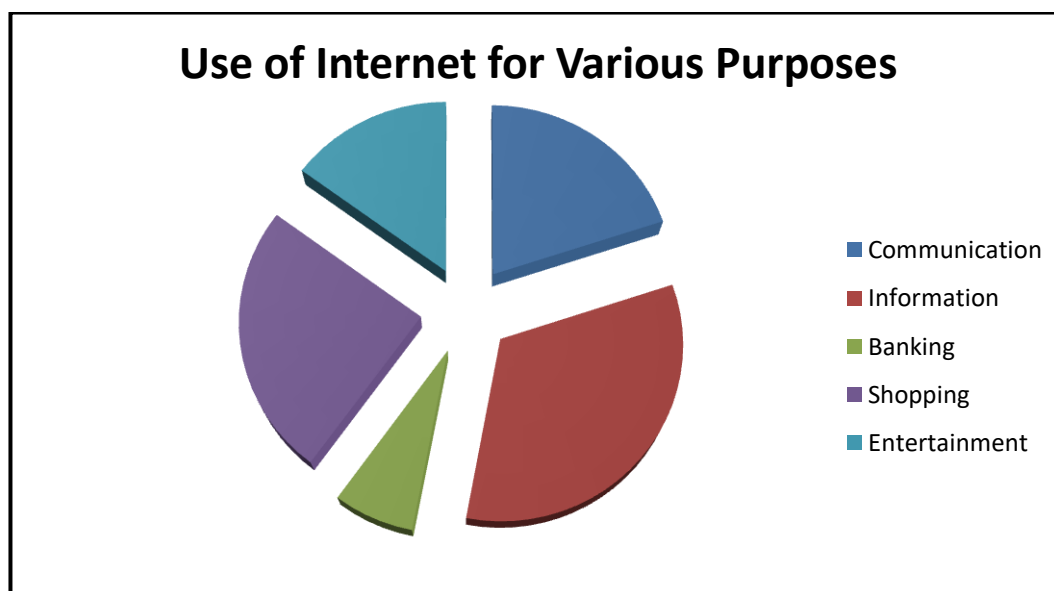
**FIGURE 4.2.2**

Table 4.2 depicted frequency distribution and pie chart states that 98% of the housewives who filled the questionnaire feel that Internet is useful for them and 2% feel that it is not useful. Thus, majority believes that Internet is useful for them.

TABLE 4.3 USEFULNESS OF INFORMATION FROM INTERNET

	Frequency	Percent
Yes	146	97.3
No	4	2.7
Total	150	100.0

Usefulness of Information from Internet

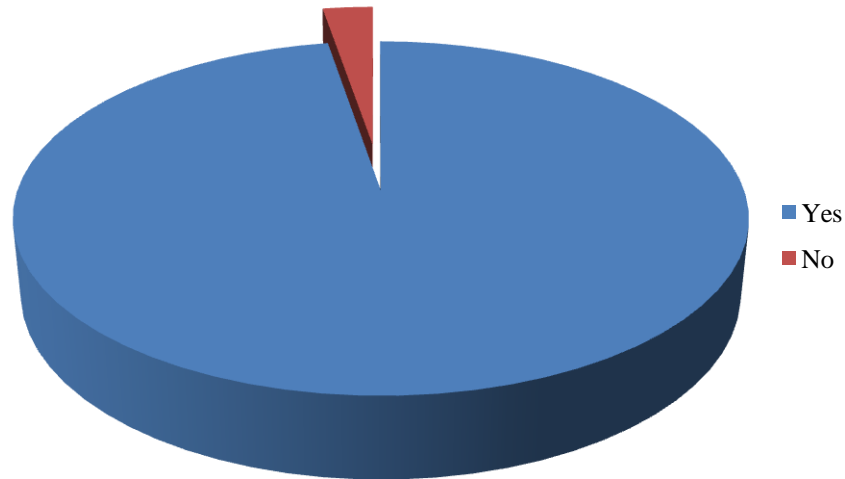


FIGURE 4.3.3

Table 4.3 depicted frequency distribution and pie chart states that 97.3% of the housewives who filled the questionnaire feel that the information they get from the Internet is useful for them and 2.7% feel that it is not useful. Thus, the majority of housewives feel that the information from the Internet is useful.

TABLE 4.4 EMPOWERMENT OF WOMEN

	Frequency	Percent
Yes	99	66.0
No	51	34.0
Total	150	100.0

Empowerment of Women

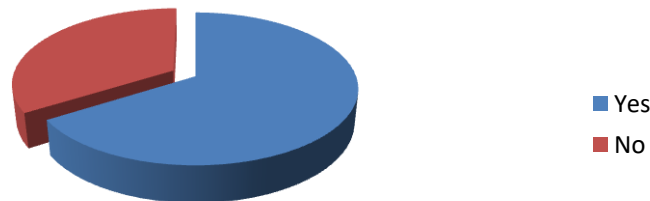


FIGURE 4.4.4

Table 4.4 depicted frequency distribution and pie chart states that 66% of the housewives who filled the questionnaire feel that Internet helps in the empowerment of women and 34% feel it does not help. Thus, the majority of housewives feel that Internet helps in the empowerment of women.

FINDINGS AND DISCUSSION

The hypothesis that housewives use more internet in their daily lives has been proved correct. With the help of the questionnaire that the researcher distributed among 150 housewives from pollachi taluk of Coimbatore district. The researcher has come to the conclusion that housewives use more internet in their daily lives. For the research study on usage of Internet among housewives, the researcher set certain objectives and used survey method to get the results. From the results that the researcher got, has concluded that the objectives the researcher had set have been achieved. And it is concluded that housewives use computers, they use Internet for various purposes and they find the information on the Internet to be useful for them and for their empowerment as well.

The majority of housewives who filled the questionnaire accessed internet on a weekly basis. They use internet for various purposes like mailing, chatting, booking rail tickets, banking purposes, getting information and news, for work or education purposes and also for entertainment. Though it is clear that the majority of them use Internet to keep in touch with their family, friends or relatives, but many of them use it to gather information as well.

Majority of the housewives who filled the questionnaire used the websites like Google, Yahoo, G - mail, face book, watzup etc. and a few of them also access websites such as banking sites like ICICI, HDFC, education sites like Gurukool, news sites like BBC, NDTV, entertainment sites like 123 greetings, India times, Raaga etc.

Majority of them access Internet from their homes and feel they have average knowledge about Internet. For these women, the Web has become a key component of all purchase decisions nearly 90 percent say they're able to do more product research online than offline.

Majority feels that connectivity and being up to date is the most interesting features of Internet. Also a majority of the housewives stated that they would recommend Internet to others and find it as a boon for mankind.

CONCLUSION

The medium of Internet has generally been associated to be accessed and used by the youth, since they are the ones who use Internet in their daily lives. But in the present era we find that Internet plays a major role in everybody's lives, not just the youth's. Another misconception that one finds is that housewives are limited only to home and home making and they are not very inclined towards technologies but now we find that this misconception has also been proved wrong with the advent of Internet and the role it now plays in our lives. Now housewives also access Internet in order to keep themselves up to date about everything and also in order to run their household in a better and more efficient way. Women are expected to emerge as a large segment on the Internet in the next 20 years. Effective and efficient use of information technology like Internet can help in assimilating information about variety, range and quality of products, publicity and marketing of products and services. Apart from being used as a tool of information and communication and employment, application of ICT has created avenues for women empowerment.

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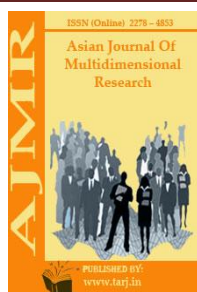
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- ❖ <http://unpan1.un.org/intradoc/groups/documents/APCITY/PAN023010.pdf>
- ❖ http://210.117.227.140/data/wotrend2/Digital_Technology.pdf



GOING DIGITAL: A CONTENT ANALYSIS OF SOCIAL MEDIA PLATFORMS FOR CASTE BASED PROTESTS, ACTIVISM AND ELEVATION IN INDIA

Harshini Raji*; Dr. Uma Maheshwari P.**

^{1, 2}Anna University,
Chennai, INDIA

ABSTRACT

Since time immemorial, the Dalits have been a suppressed sect of the Indian society. Many acts of violence and crimes committed against the oppressed caste of the society. The paper discusses how activism has now enjoyed the boons of globalization and has taken the unexplored route of adopting technology and is thriving through the use of digital media outlets. New media also allows activists to discover and reach out to new audience (Kavada A., 2012). The paper discusses major activism pages in digital platforms including YouTube, Facebook and Twitter who are playing a vital role in advocating Dalit elevation by highlighting atrocities, violence and discrimination committed against them. The paper analyses the content of these pages and how they provide a collective voice by uniting multiple voices, provide a safe environment for nurturing of sensible activism and spread the message of theirs by engaging and educating the mass.

KETWORDS: *Thriving, Discrimination, Immemorial, Atrocities,*

INTRODUCTION

Digital media is swiftly growing and taking over the world, in line with globalization and technological innovation. The world is eventually connecting like never before. Voices of individuals are echoing down the alley as collective voices and standing out as a louder voice against wrong-doings and opinionating on policies that need structural changes. Digital media engagement helped dismantle governments in great uprisings like the Arab Spring, Moldovian uprising, North African upturning of the oppressors and so on. The new media also channelizes emotions that are deeply thought of by an individual and puts in action, through various outlets and especially by circulating counter-narratives that break conventional existence and understanding (Frick, 2016).

The paper investigates the content in digital platforms that are currently in use for Dalit activism. I have used case studies of different online-organizations that are voicing activism through digital media, through websites, blogs, social networks like- Facebook, YouTube and Instagram. The study helps understand how the broader platforms especially in the online world, will help create a conceptual framework for identifying the online platforms for Dalit activist organizations. Using expressions from an article by Taylor and Van Every (2000), this paper considers web platforms as the 'surface' and 'site' of bonding and group identity and focuses on analysing the content on the sites.

Globalization has recently brought a new topic of discussion- the politics of lifestyle. Along with growing individualization, globalization has emphasized on the relationship between individual and state. This relationship can be discussed in line with lifestyle politics and how globalization impacts the same. For instance, feminism as a lifestyle has now taken its course on digital media where individuals express themselves and their individualism through different means. People share writings, art pieces, videos and many other creative expressions through digital media where other individuals share and re-share, creating a collective in itself. This discourse in the global village that exists through mere connection of the web, is impacted by globalization. In India, an effective streamlining of LGBTQ activism on digital media played an important factor in the banishing of section 377 and legalization of LGBTQ relationships. The global village existing online is a powerful media that can help break traditional societal roles- this paper discusses the possibilities of Dalit activism.

REVIEW OF LITERATURE

The Collective

A group of individuals when they come together, they aggregate and create their own identity (Melucci, 1996). In line with Sewell's (2005) argument, digital media enables activism from outside the structure of political organization and then moves towards bringing about a change, rather than showing how change is generated by the internal cultural structure.

According to Taylor and Every, conversation involves the normal interactions in which people ordain their everyday life. In the case of social movements, this would involve conversations about the goals of the movement, its resources and processes, as well as its targets and rivals. Likewise, in the case of digital activism, the spatial use is different, however the conversation remains the same. Even though they do not remain face to face, interaction happens through textual interactions, visual interactions or audio interactions.

Tilly (2005) uses an acronym- WUNC to explain how effective the activism is towards political impact. WUNC stands for Worthiness, Unity, Numbers and Commitment. Applying the same concept, collective actors are mainly studied as 'entities' appearing in a public stage and addressing themselves to other actors' (Van de Donk, Loader, Nixon & Rucht, 2004, p. 10). According to Kavada, these actors use episodes of acting to voice their needs. These events all together constitute the movement as a whole leading to a collective group. Unity here is an important factor in the movement which becomes the basis of the collective. The idea of numbers is explained in the next topic of digital activism, where network and its importance is described.

From a study by Kavada, it could be understood that a mix of access and participation in the arena of the movement, the capacity to manage and regulate the conversations, the capacity to persuade, to make convincing arguments, texts, visuals, audio that sway public opinion, the capacity to articulate, to combine and apply multiple, actors, conversations and create and coalitions, and the capacity to represent—to speak on behalf of or at least as part of the society, will enable the definition of the collective voice.

Digital Activism

Following the popular digital activist movements, where authoritarian governments and rulers have been upturned, digital activism has set on to creating impacts on many social issues, especially from events in the Middle East and Northern Africa (Wilson & Dunn, 2011). The timeliness of certain social media tools makes digital activism novel and compelling. Social media proves to be a dynamic medium where drop rates are less when compared to other media outlets (Survey from Tahrir Data Project). Communication is very relevant to the cause and characteristics including documentation, motivation, relevance is better with first-hand information.

The computer proves to be a better medium through which digital activism can take places as most computers are connected to the internet. Mobile phones' participation in digital activism is largely limited as they are all not connected to the internet, especially in a developing country like India. However, this divide is blurring and most of the people own smartphones which enable connection to the internet, beyond SMS and calling. This allows cheaper and more accessible devices for activists, thereby allowing them to use digital platforms to achieve their political goals and reach out to a larger number of people through network.

Popular media and individuals who are fuelled by technology to pursue political and social aims must be studied further to streamline of digital and social media is used for activism and protest assembly (Wilson & Dunn, 2011). Metcalfe's law states that as more member nodes join a network, the value of the network increases exponentially (Hendler & Golbeck, 2008). People within a national context are important for organizing protests and spearheading movements.

New media has a disruptive effect on both theoretical as well as social practice. Placing communication at the centre can be a catalyst for much-needed abstract innovation in an effort to change the world and challenge present social construct. The internet activism goes far beyond merely reducing the costs incurred for communication, it also plays a major role in transcending geographical and temporal blockages and walls that is associated with political and social issues (Bennett, 2003).

Social media platforms can kindle organisation through the use of pre-existing social networks. According to social movement theory, people who are part of the activities of the movement, need to be sharing the movement's beliefs, be motivated to take action, and overcome barriers of participation (Klandermans, 1997). Social media has picked up as a place where people socialize with others. But this, can itself become entry points to activism for individuals. This can also help people who have very limited understanding or knowledge of the political happening in the world. By educating and making aware a fellow social media user, the mobilization effort enlarges, and more users become targets. The users usually broadcast messages to others by forwarding, sharing or commenting about campaigns. This way, not only is one person being educated by a lot more people are made aware of the cause- shared technologies that facilitate 'shared awareness' (Shirky, 2011). This strengthens the campaign assuring success rate of the activism (Kavada, 2010b).

Digital activism is a broad and ambiguous term (Yang 2016). Activism that includes both fixed and mobile devices with access to the internet is a definition. Forms of digital activism include hacktivism, denial of service attacks, hashtag activism and open source advocacy (Joyce, 2010) or definitions that include all digital media used for political purposes (Gerbaudo, 2017).

Limitations

There are four major elements in digital activism, namely—infrastructure, economic, social, and political; all the four influence each other. Infrastructure and economic element goes hand-in-hand, they are dependent on each other. However, social and political factors depend largely on the type of government. According to Glaisyer (2010), digital activism effects depend prominently on the fact if a country is free and politically open or repressive and politically closed. In a democratic country like India, every individual is imbued with the freedom to speech and expression and digital activism has all the potential to make bigger impact in policy making, political and social outcomes

A few limitations could be called out in terms of using technology supported tools for digital activism- digital divide is aplenty, only those who are financially comfortable can afford digital devices, and majorly, media censorship can prove to be a setback to reach to a larger number of audience. Censorship includes tracking down of political speeches and expression that are put up online and persecution of individuals behind the expression. However, as mentioned earlier, the digital gap is eventually blurring and digital activism engages people both online as well as offline. Some platforms engage both online and offline platforms for their political agenda.

It is also claimed that social media as a tool for activism buries the voices of the individuals and only echoes the voice of the larger collective. This confuses people on the organizational message, thereby deviating the target from the goals of the movement (Gueorguieva, 2008). Fenton and Barassi (2011) argue that social media is more of a self-centered platform rather than a collective and hence the focus of the message disappears; they also state that moderation of the discussion and interaction in these platforms is not possible when the volume goes up. Sometimes the content is filled with both personal as well as political interests, which eventually feeds the corporate interests (Andrejevic, 2011).

*Caste-based crimes on Dalits**Dalit Activism***Case Study 1**

Dalit Camera: Through Untouchable Eyes- A YouTube news channel that makes and showcases videos of multiple social issues pertaining to oppression, discrimination and activism

The YouTube channel, Dalit camera was created in 2007 by activist and research scholar, BathranRavichandran. The channel was the result of an attack on the channel owner by a group of AkhilBharatiyaVidyarthiParishadsupporters in his college premises for being a left-wing student-leader. This is the first of a kind YouTube channel that highlights Dalit rights and activism. The channel had about 23 members and 4 video cameras by 2014 and is currently viewed worldwide. As the 'About' page in the YouTube channel describes, they have students who volunteer by themselves. They also seem to have volunteers all over India. However, they have many more interested volunteers who do not possess a camera to record any form of news for the channel inethye do not have videos. The channel uses the 'About' section to reach out to people who can help the channel translate videos from multiple Indian languages, including Hindi, Tamil, Telugu, Bengali, Marathi to English. The channel makes reach out to the owner very easy. They have placed the email address and to reach out to them if they have any leads. The channel was briefly taken down in 2016 from YouTube due to some copyrights issues but it was speculated that the channel was taken down due to the pressure from Hyderabad Police when the channel owner was convicted for defamation following some videos that featured EFLU (English and Foreign Languages University) research scholars.

The Dalit Camera YouTube Channel has about 2818 videos uploaded on the Channel. There are 40,243 channel subscribers. YouTube subscribers are people who get notified on upload of new videos on the channel. There is a total of 95,58,612 total video views as of December 2018. An online tool called 'Social Blade' was used to analyse the website. The following were the findings:

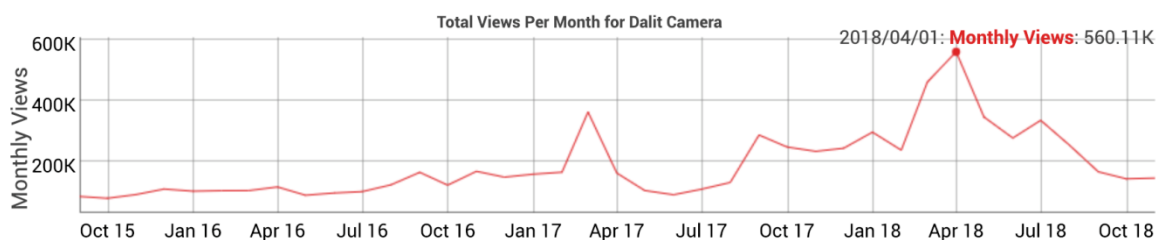


Fig 2. Monthly views of Dalit Camera

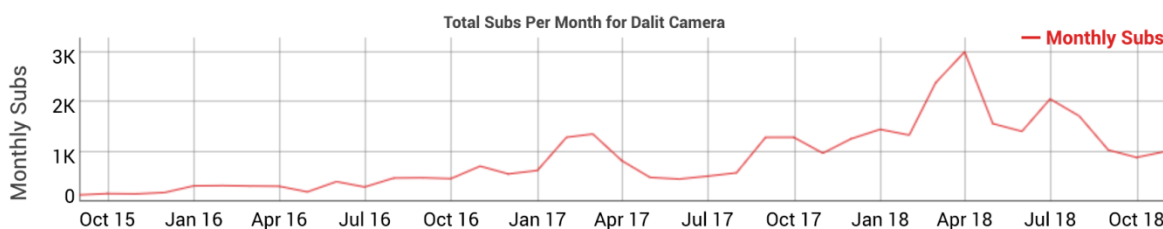


Fig 3. Monthly Subscriptions for Dalit Camera

According to Fig 2. And Fig 3., in the past four years (2015, 2016, 2017 and 2018), the number of viewers was highest in April 2018. On analysing the channel, it was in April 2018 that in Sanathaiyur, a village in the Tamil Nadu district of Madurai, a wall that was built between region of occupation of two scheduled caste members- the Parayars and the Arunthathiyaars was demolished. The incident was followed by a High Court order issued in August 2017 to demolish the wall. The wall was called the 'Wall of Discrimination', it was built to separate the members of two castes, Arunthathiyars belonging to a lower stratum than that of the Paraiyars in the caste hierarchy. Around 90 Arunthathiyar families protested against the wall placement and petitioned to the court for its destruction. It was during this time, the video views on the Dalit Camera channel had shot up. A documentary on the Santhaiyur Wall issue was posted in the end of March following which multiple other discussion and opinion videos were uploaded. It is during this time that shows the highest activity in the YouTube Channel, where commenters have left many comments on the videos pertaining to the same issue.

The channel's homepage shows a cover image with an image of camera lens and a pirate eye patch on the other side- to make it look like eyes. Behind the eye patch is a set of logos of prominent mainstream news media outlet logos like CNN, Times Now, NDTV, Headlines Today. The header also has the text: 'Capturing stories that others choose to hide'. It is understood that the channel acts like a news outlet featuring news and updates that other channels do not feature in theirs because they choose to hide it. The name of the channel directly implies the channel is about Dalit issues and covers atrocities committed against the oppressed sect.

The video featured on the homepage was posted four months back that talks of caste based discrimination events that occurred during the Kerala floods. The next section features some of the videos uploaded on the channel and the channel seems to cover many recent issues pertaining to any form of social injustice. The channel focuses on intersectional activism and does not only cover Dalit issues, but it covers other issues relating to women, discrimination, the environment and so on.

One of the videos in the channel is about a women's court that was briefly set up in Bengaluru by MahilaMunnade (Mandya) and People's Movement Against Sexual Assaults on December 16th 2018, where women survivors of sexual assault and their families can meet and share their stories in the forum. The video opens with the visual of a commentator speaking to the camers in first person, of the problem of lack of voice for women who have been survivors sexual assault or crimes and urges people to participate in the court. The video then moves on to cover another speaker from the MahilaMunnade and PMASA who also persuades the viewers to come be a part of the event and listen to stories of the aggrieved. The most important feature of the videos is the English subtitling that makes it easier for understanding for people from around the world. The video is accompanied by music and simple editing techniques and visual effects have been used in the video. Credits are provided at the end of the video.

Another video in the channel speaks of some issues in the Kerala Flood relief activities- 'Did dalits and adivasis were rescued by Helicopter #keralafloodrelief'. Comments on this video are asking for English subtitling as there is none in the video. One of the commenters had commented 'Please provide English subtitles..'. The video is 21 minutes and 41 seconds long and only shows one person speaking directly at the camera.

Some issues are covered in parts in the channel- Caste discrimination during Kerala flood relief Part 2, Part 3 and Part 4. Another series is about the caste discrimination during the anti-Sterlite

protests that took place in Tuticorin, in 2018. The channel has uploaded videos of event coverages. The events covered are small gatherings, discussions, forums, political gatherings, where Dalit activists and political parties speak of issues. They are covered in detail and mostly uploaded in parts on the channel with suitable titling. The channel uploads videos with a brief description. Viewers go on to comment on the videos, however the channel does not reply to any comments that were left by the viewers. There seems to be one-way communication and less interaction in the channel. The channel also has active pages in Facebook, Twitter and a blog.

The channel also has videos that reviews some movies from the Dalit perspective. The video speaks of the Tamil movie 'ChekkaChivanthaVaanam' or 'Nawab' in Telugu. The video has the visual of the poster of the movie and a voice-over that discusses the issue of naming of the characters in the movie- why the protagonist's last name is 'Reddy'- who are mostly the ones who attack the lower caste people in villages and why movies do not feature any names from lower caste for their characters.

The channel focuses aplenty on details that have to be brought to the attention of people and which mostly goes missing when people are made aware of larger issues. It is issues in the smaller scale that grow to become bigger issues and the Dalit Camera YouTube channel definitely explores and engages the platform in the best possible way to highlight smaller issues and throw light on the ones that get buried in the larger conversation.

Dalit Camera can also be found in popular social media platforms like Facebook and Twitter. In these platforms, Dalit Camera posts and shares articles and opinions on multiple social issues based on caste violence and discrimination and also uses it for new updates. Fig 4., illustrates how digital platforms, in this case, the Dalit Camera page on Facebook, are used for mobilising offline activism. Dalit Camera also has its own website (<https://www.dalitcamera.com/>) which features written pieces on social issues pertaining to caste based violence, discrimination and oppression.



Fig 4. Facebook post on offline protest at Bangalore against the Trans bill.

Case Study 2:**Twitter for Dalit activism: @DalitWomenFight**

The Twitter handle @DalitWomenFight is an intersectional feminist handle that focuses on a plethora of social and political injustices and issues, not strictly pertaining to the discrimination and oppression of Dalits alone. However, some of the content that is featured in the Twitter handle deals with Dalit issues. The brief description of the Twitter handle is as below:

our digital presence to build an active anti-caste collaboration towards dismantling oppressive structures that have historically dispossessed our community.

The page was incorporated on Twitter in September 2013. The team behind the Twitter and Facebook handle is a group of young women who are committed to building a movement to change, tackle and solve caste based violence, discrimination and oppression.

The Twitter handle has about 20,930 followers in total and is an active account Tweets and Re-Tweets plethora of caste based issues. The researcher used an online analytics tool called Tweet Reach (<https://tweetreach.com>) to analyze the Twitter account. Fig 5 shows how the Twitter handle has been active in the past one month:

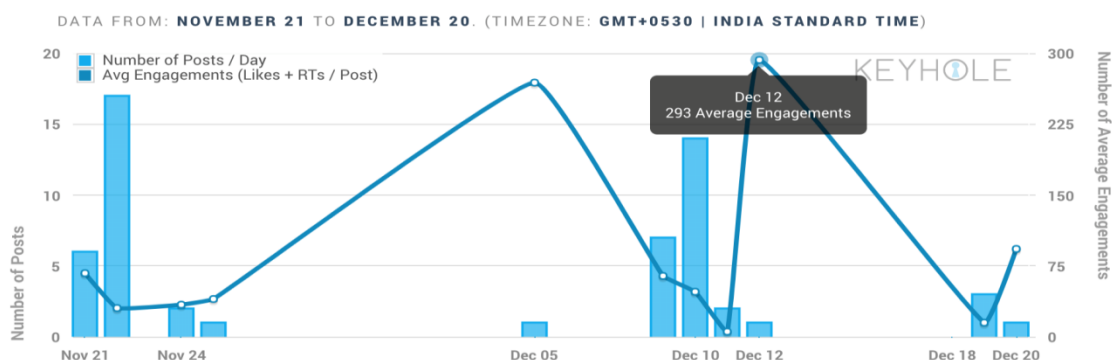


Fig 5. Engagement in the past one month for @DalitWomenFight

Engagement in a Twitter handle is consisting of Likes and Re-Tweets of posts made by the account. The engagement was highest on December 12th.



Fig 6. The Tweet with maximum engagement in the month of Nov-Dec 2018

On December 12th the handle had posted an image of members of the All India Dalit Mahila Manch discussing on the widespread awareness movement, #MeToo, beef vigilantism, and caste-based atrocities. There were 63 Re-Tweets and 200 likes for this post.

The Twitter handle uses 'we' and 'our' when speaking for themselves. The collective identity here includes the group of young women behind the digital account as well as people who hold interest in @DalitWomenFight.

The page Re-Tweets and likes posts by other activists, news articles and graphical images. Fig 7., illustrates the same. The handle also is observed to act as an updating medium about events that involve Dalit activists or events involving the issue. The most recent event covered by the handle is the celebration of the 20th year of National Campaign on Dalit Human Rights event. The handle has uploaded updates from the event in the form of textual updates, photos and videos. The handle is also seen to be highlighting some of the performers and speakers at the event. Fig 8., shows some Tweets about the event.



Fig 7. Posts made by @DalitWomenFight



Fig 8. Posts made by @DalitWomenFight covering the 20th year celebration National Campaign on Dalit Human Rights event

Case Study 4**Facebook: Savarna Daily- Memes for activism**

Much of the political satire on Facebook is posted in the form of ‘memes’. Memes are images that have a simple captioning, that have relevance to a recent or major events. The images do not specifically have to be ones that have significance to the topic, they are usually images of comics. Memes are easier to consume as they are simple and are comical. They are explicitly ideological, staking out stands on the events or issues highlighted in the visual. The paper analyses of a Facebook page titled ‘Just Savarna Things’ uses memes and enagages in digital media activism.

Engagement in Facebook occurs in the form of likes, comments and shares. Viewers can ‘like’ a post in the platform, if they wish to express their views, they can ‘comment’ on posts and they can ‘share’ it if they feel others that they are connected with via Facebook should view the post. Usually, in the case of memes, such conversations are two sided- viewers either support the views of the meme or there are viewers who vehemently object the views of the meme. They both express their views in the form of comments and shares. In Facebook pages, the comments section maybe handled and moderated by the page owner.



Fig 9. Facebook page named ‘Just Savarna Things’

The page was launched on Facebook on 16th December, 2015. The about page features a brief description- ‘We, the Caste-less People’. The page owners have chosen to identify themselves with ‘we’ and have left who the ‘we’ consists of to the decision of the viewer. The page’s gender section claims to be ‘plural (mixed)’. This helps us understand that the owners of the page stand for intersectionality. The homepage features a call-to-action button which can easily enable the visitors to message the page. They have also provided an email address for the same purpose. Reaching out to the page owners is made easy. There is a total of 13,756 likes for the page.

Although the page has many posts, the frequency of the post is very low, very rarely does the page post and is comparatively not active, the latest post as of December 21, 2018, was in November 2018. On analyzing the content, the page seems to take a direct verbal attack aimed at the upper class. People usually 'tag' – that is like refer the page to another person in Facebook, by expressing how funny the post is.

Fig 10., illustrates how the meme is received by viewers, they comment and participate in the conversation.



Fig 10. Facebook comments that support the post

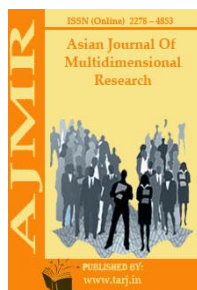
CONCLUSION

It can be understood from the content analysis that digital activism, in terms of caste-based activism is growing and more people are involving themselves in the collective. Although the participants choose to voice their protest- film, visuals, texts in the form of Tweets, the idea of the activism is the same. The consumers of the content are also active participants in the movement. They choose to 'like', 'comment' or even 'share' the pieces for more and better reach- eventually leading to a growth in the collective number. However, a question of how far the activism reaches is completely dependent on the accessibility of internet for everyone. In this case, the digital divide comes into highlight. Digital activism holds the ability to strengthen political participation.

As the agenda setting theory claims, a set of issues is presented and debated by the mass. This eventually leads to the public making up their mind on a specific aspect and hence lead to mass activism. According to the public opinion model, the views of people, collaboratively create a mass sentiment, thereby leading to a bigger action in the form of policy changes or complete change in government in itself. Social media paves way to such a collective public opinion that will act to the best of the interests of the mass. Comments of positivity and in support of a movement, expresses the acceptance and participation of the public in such digital activist forums.

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A STUDY ON REPRESENTATION OF SEXUAL VIOLENCE AGAINST WOMEN AND CHILDREN IN TAMIL NEWSPAPERS

Nagalakshmi G*; Dr. P.V.Sangeetha**

*II MA Journalism and Communication,
PG Dept of Journalism and Communication, INDIA

**Asst. Professor,
PG Department of Journalism and Communication,
Shri SS Shasun Jain College for Women,
Chennai, INDIA

ABSTRACT

Sexual violence against women and children are getting increased day by day. Media are keen in reporting it for many reasons. To add on, news media is often biased to report news on sexual violence as events rather than representing it as issues. It is a fact that sexual violence often fits within a traditional crime beat. The present paper analyses the representation of sexual violence against women and children in Tamil news dailies. Qualitative approach has been adopted. Content analysis of two prominent Tamil dailies, Dinathanthi and Dinamalar, for a period of three months was done. The result shows that the news on sexual violence doesn't get much weightage or follow up unless the party involved are celebrities. Also, the news is covered in such a manner where the violence against women and children is quiet normal order of the day.

KEYWORDS: Violence, Women, News papers.

INTRODUCTION

Crime news is the popular beat in media. Official statistics show that there has been a dramatic increase in the number of reported crimes against women. The National Crime Records Bureau report, shows a steady rise in incidents of offences against women & children. In India, a child is sexually abused every 15 minutes, according to the latest government figures. And the crime against a woman is committed every three minutes.

Most of the media covers this issue very seriously but not in a right or same way. The importance given to one case differs from other, it may be about the victim or it may not be. In some cases, they have something else to analyse and give importance and highlight the news. Everything differs according to that media organisation which supports one particular political party. There are media which gives importance to the celebrity or the politician who talks about the issue, but not about the news or the victim. This is the media being unbiased and gaining attractions with the presence of the celebrity in their news. Every media wants TRP at certain situation but giving more importance to the celebrities than the victim or the issue is the notable thing.

The table 1 indicate the comparison of increasing state of sexual violence cases from 2011 to 2018.

TABLE 1 COMPARISON OF SEXUAL VIOLENCE CASES FROM 2011 TO 2018.

Most Dangerous Countries For Women, 2018 & 2011		
Rank	2018	2011
1	India	Afghanistan
2	Afghanistan	Democratic Republic of Congo
3	Syria	Pakistan
4	Somalia	India
5	Saudi Arabia	Somalia

Source: 2018 Poll, Thomson Reuters Foundation and 2011 Poll, Thomson Reuters Foundation

REVIEW OF LITERATURE

Findings from the National Violence Against Women Survey indicate that 18% of women experience attempted or completed rape in their lifetime, but only 20% of these rapes are reported to the police (Tjaden & Thoennes, 2000). The National crime victimization Survey Report estimates that every year 133,000 women over the age of 12 are victims of rape or attempted rape (Bachman, 1994).

Research also suggests that the conviction rate for reported rape is extremely low (Koss, 2000; Scroggs, 1976). Fundamental to any discussion of rape is the acknowledgment that rape is an underreported, under-prosecuted, and under-punished crime. Tjaden and Thoennes (2000) found that 21% of victims of unreported rapes did not report the rape because they felt the police could not do anything or wouldn't believe them, and 16% were ashamed and wanted to keep the incident private. This disturbing statistic suggests that a large factor in victims' silence is fear of the judgment and apathy of others. Unfortunately, victims' fears of coming forward are not unfounded. (Krahe, 1988).

The area of violence against women is one in which research has identified a number of significant characteristics of news coverage. Over the past 30 years there has been an increase in the quantity of reporting of crimes of sexual violence and this reporting has become more lurid and explicit in its attention to the detail of the offence. A study of British tabloids noted how such news tended to be placed on the pages immediately before or after pages with pictures of topless women, more popularly known as “page threes” (Carter, 1998)

Soothill (1991) found that brutal rapes were more likely to be covered by newspapers than rapes with less physical injury to the victim. When asked what would make a rape or sexual assault newsworthy, one reporter answered, “if the person is beaten up badly, or is gang raped” (Meyers, 1997). This is consistent with Marsh’s (1991) finding that violent crimes are covered more frequently than nonviolent crimes by Rebecca Ripley Turkewitz, 2010

The conclusion of the study on “Coverage of violence against women- A Case Study of Dinathanthi newspaper of Tamilnadu in India” by RadhaBathran, (2016) proves that though the regional local language press shows interest in covering cases of sexual violence against in terms of space and priority, there is lacking gender sensitivity in addressing the overall issue. The study period was a time when coverage was high on rape cases due to the Delhi gang rape case and it is surprising that why it did not attract more news analysis which is the social responsibility of the press in addressing such issues. It also questions the commitment of the local press towards genders. A thorough analysis of the content of the editorial reflects the insensitiveness of the paper towards violence against women.

A study on Review of Media Coverage of Kathua Rape Case by Maggie Paul, (2018) concluded that, it would be imperative to point out that despite the some highly publicised cases resulting in public protests as well as public debates and intellectual reflections through multiple opinion pieces, rape reporting in India remains far from ethical and without problems. The points raised in section 1, as noted by several critical media scholars - mark both the kind of reporting that we witness on a daily basis with regards to rape and as this section highlights, also the ones that become lodged in public memory.

A Report on Sexual Violence Journalism in Four Leading Indian English Language Publications Before and After the Delhi Bus Rape by Daniel Drache, (2013) conveyed that there are many lessons to be learned from this remarkable coverage. It is the case that the sensational aspects of the Delhi Rape occupied centre stage. One rationalization for this is that the primary purpose of any newspaper is to increase circulation. For instance, the attention given to celebrities’ views of the Delhi Rape and the personal story of the victim’s pain and promise struck a cord with readers and, in turn, fulfilled this economic imperative. The structure of power has worked against the interests of women in the way sexual crimes are reported in India and other societies. Over the course of this study, we have worked to better understand the progress the press has made with respect to gender justice against the propensity for sensationalism - a paradox that requires a great deal of thought. On the one hand, when the press follows a story across diverse storylines, moving beyond the incident and crime cycle, it opens the possibility for gender justice sensitive reporting. On the other hand, when the story focuses simply on the sensational aspects of the crime, the powerful gender justice perspective is not well served. And while the press is trapped between these two poles, the transition is incomplete with a long road for it yet to travel. Before closing, there is a final point that needs underlining.

According to Reiner, Livingston and Allen (2003), the portrayal of crime in the media compared to official crime statistics is referred to as the “law of opposites,” meaning that “the characteristics of crime, criminals, and victims represented in the media are in most respects the polar opposite of the pattern suggested by official crime statistics or by crime and victim surveys”

Washington Post Nov. 5, (2005) In one rape case, the entire focus of the story involves the possible linking of the offender to other sexual assaults in the area. The newspaper headline reads “Fairfax Teen Charged with Rape” with a subheading of “Police Seek to Link Him to 3 Other Attacks.

“9% of the issues raised in the children’s items were issues of abuse. Often reports about child abuse are factual and event-based and do not address the issues around abuse. These reports tend to represent children as statistics, which then tends to perpetuate a discourse of victim-hood. Issues surrounding children and gender are infrequently discussed but gender plays a very important role when reporting on child abuse particularly when girl children are more frequently represented in abuse stories” from the study “Children: Dying to make the news” by Media Monitoring Project.

Study on “Children: Dying to make the news” by Media Monitoring Project concluded that “Child abuse -general, which constituted 38% of the reporting, referred to stories where abuse was mentioned but not specified. Interestingly, the focus of much of the reporting was on child rape and sexual abuse that together accounted for 40% of the stories on abuse. This seems to confirm the focus of the media on the dramatic and extreme as these types of stories often allow for shocking and gory details. Stories about girl and boy children appear to be relegated to specific subcategories about child abuse e.g. 100% of stories dealing with prostitution and 100% of stories about mental and emotional abuse represent female children only. Also, in the majority of the sub-categories the representation of girl children is much higher than the representation of boy children. The exception to this is the representation of gender in the sub-category physical abuse, in which 83% of the stories represent boy children and 18% represent girl children. The possible explanation for this maybe that boys are normally perceived as being physically stronger than girls and a way of demonstrating power over boys is through physical violence while girl children are sexually violated”

A Study on “Representation of Crime against Women in Print Media: A Case Study of Delhi Gang Rape” by Reetinder Kaur,(2013) Department of Anthropology, Punjab University, Chandigarh, India stated that, “In media, the Delhi gang rape incident was referred as ‘capital gang rape’ and ‘Delhi shame’ in The Tribune, and ‘capital shame’ and ‘the gang rape’ in The Times of India. It has been described as a ‘ghastly incident’, ‘brutal violence’, ‘spine chilling incident’, ‘scar for life’, ‘shocking incident’, ‘matter of shame’, ‘aggravated sexual assault’, ‘brazen incidence’, ‘rarest of rare case’, and ‘unfortunate’. Rape is mentioned as a ‘problem that has plagued all metropolitan cities’. The titles such as ‘Delhi rape horror’ (19 December, 2012, The Tribune) appeared and the related issues such as security of women in the titles such as ‘ensure sense of security’ (23 December, 2012, Indian Express)”.

“By looking at the coverage of Delhi gang rape, the one obvious question that appears in one’s mind is: why this particular case gained importance in the mass media? The answer to this question can be derived from what we call as ‘media selectivity’ and the ‘dramatic value’ of a crime. As Delhi gang rape case has repeatedly been called as a ‘rarest of the rare case’ due to the horrific nature of the crime. In order to know how rapes are portrayed in Indian media, the

respondents were asked whether the media treat rape cases sensitively or sensationalise them. Most of them believed that a large number of rapes are happening in India and these often go unnoticed. Only a few are covered which creates hype for few days but later the issue of justice is lost. Except eight respondents, all other felt that media sensationalise the rape cases for various reasons which include desire for popularity, lack of sensitive training to deal with such issues and lack of concern for one who is raped. One of the respondents narrated, “media uses someone’s suffering as a stepping stone to popularise their newspapers and channels”. The eight respondents who believed that media treats rape cases sensitively, argued that media creates awareness regarding sexual violence which is important to deal with such cases”

PratyoushOnta stated in his report "The mainstream media is very much politicized and it picks up women issues according to the political interest of patron political parties. Due to the lack of resources and trained work force, the media is not capable to produce widely impressive materials. Some of the women issues like trafficking, prostitution and rape come in the media just to create sensation. The media seems to be less concerned about women's issues and rights. the following recommendations can be advanced for further action regarding media advocacy to combat violence against women”

According to Soothill and Walby (1991:18), prior to developments in the 1970’s the mainstream media paid very little attention to rape: journalists even avoided the word, preferring phrases such as “carnel knowledge”. In 1971, for example, there were just 31 reports of rape cases in the british newspapers the Sun, the Daily mirror, and the Times. However the coverage more than doubled in 1978 and had almost doubled again by 1985.

Child sexual abuse was not a major subject for public discussion until the mid 1980-s (lagging behind the discovery of sexual violence against adult women). Analysis of the Times and the Sunday Times reveals only five articles about this topic in 1980. However, just three years later there were 66 articles about this issue, a figure which increased to 100 in 1985 and to 250 in 1986. The coverage peaked in 1987, with 413 items in the Times and the Sunday Times in this year alone (Kitzinger 1996). However, in depth study on the coverage of sexual violence against women and children are less in India.

The Objectives of this study are,

- To analyse the representation of sexual violence against women and children by the newspapers with reference to the Tamil Dailies, Dinamalar and Dinakaran.
- To compare the representation of sexual violence against women and children by the newspapers Dinamalar and Dinakaran.

Theoretical perspective

This study is based on framing theory. In the social sciences, framing comprises a set of concepts and theoretical perspectives on how individuals, groups, and societies, organize, perceive, and communicate about reality. Media framing research has both sociological and psychological roots. Sociological framing focuses on the words, images, phrases, and presentation styles that communicators use when relaying information to recipients. Research on frames in sociologically driven media research generally examines the influence of ‘social norms and values, organizational pressures and constraints, pressures of interest groups, journalistic routines, and ideological or political orientations of journalists’ on the existence of frames in media content.

Media frame is a 'central organizing idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration'.

RESEARCH METHODS

This research used qualitative approach. Content analysis has been done on two leading Tamil dailies, Dinamalar and Dinathanthi. Coverage of sexual violence against women and children in newspapers for a period of three months, July to September 2018 was analysed. The units of analysis are frequency of coverage, page prominence, space given (height & width), nature of news (hard/soft/opinion), photo coverage and treatment of headlines

Results

This section describes the results of the content analysis done on the two Tamil dailies, Dinamalar and Dinathanthi. The coverage and treatment of coverage on news on sexual violence against women and children were analysed. This includes frequency of coverage of sexual violence news, how many times such news are being updated, how a news on sexual violence are being represented, and to what extent they are given importance.

Frequency of news coverage

The following table describes the frequency of coverage of news on sexual violence against women and children. See table 2.

TABLE 2 FREQUENCY OF NEWS COVERAGE

News paper	No of days covered	Total no of news covered	Type of news	
			New story	Update
Dinamalar	65	108	72	36
Dinathanthi	61	92	69	23

In a period of three months i.e., 92 days, news on sexual violence have been covered for 65 days in Dinamalar. As much as 108 news have been covered, out of which, 72 news are new stories and the remaining 36 news are the updates of some news which are being already covered by the newspaper.

Dinathanthi has covered for 61 days. Total number of news is 92, out of which, 69 news are the new stories and the remaining 23 news are the updates.

It is evident that Dinamalar had more coverage compared to Dinathanthi.

Page Prominence

The table 3 indicates the page prominence.

TABLE 3 PAGE PROMINENCE

Page No.	No. of news covered	
	Dinamalar	Dinathanthi
1	5	3
2	-	8
3	4	1
4	6	-

5	4	4
6	11	5
7	10	6
8	-	11
9	8	8
10	24	14
11	17	5
12	4	7
13	3	4
14	3	7
15	3	4
16	5	2
17	1	1
18	-	-
19	-	1
20	-	-
21	-	1

Both newspapers have covered the news on sexual violence against women and children between the pages 1 to 21. Majority of the news have been covered in page 10, (24 in Dinamalar, 14 in Dinathanthi). The result shows that the news on sexual violence doesn't get much weightage or follow up unless the party involved are celebrities.

Space given

The space given to each news on sexual violence against women and children was measured in the terms of Centimetres. The length and the width of the news was measured.

In Dinamalar, the average length of the news is 10-17cm and the width is 8-12cm. In some cases, based on the celebrities involved, more coverage was given. It ranges from 25-33cm in length and 17-22cm in width. Some news are given least importance resulting the space allocated was below 5cm in length and below 4cm in width.

In Dinathanthi, the average length of the news is 8-15cm and the width is 8-12cm. Based on the celebrities involved, more coverage was given. It ranges from 20-24cm in length and 20-22cm in width. Dinathanthi also has news which covered 4-6cm in length and below 6cm in width.

Nature of News

The news stories are two types, hard and soft. The tone of presentation will be different in both. Hard news story takes a factual approach while soft story tries to reach the reader in a lighter way.

TABLE 4 NATURE OF NEWS STORY

Newspaper	Hard news	Soft news
Dinamalar	63	45
Dinathanthi	65	21

As the table 4 indicates, Dinamalar had 63 news stories are hard news, 4 news stories which includes 5 opinion pieces on the sexual violence against women and children.

In Dinathanthi newspaper, out of 92 news stories, 65 news stories were hard news, 26 news stories were soft news and 1 was opinion piece.

Both the news papers tried to give factual reports on the incident. Dinamalar leads in giving more detailed stories to the readers which are soft in nature when compared to Dinathanthi.

Photo coverage

The table 5 indicate the number of photo coverage given to the news on sexual violence against women and children.

TABLE 5 PHOTO COVERAGE

Newspaper	No of photographs
Dinamalar	19
Dinathanthi	12

Dinamalar had given 19 photographs and Dinathanthi had covered 12 photographs. The Photographs fall under three major categories. The photograph of the accused was revealed in both the newspapers. In some cases, the public have protested against the sexual crime incident. Therefore, the photograph of people protesting had been covered. The third category is photograph of politicians or the celebrities on their opinion or interview against the sexual violence. Dinamalar had more photo coverage compared to Dinathanthi.

Treatment of Headlines

A headline is the gist of the story. Headline is the most important part of the story as it conveys the nature and importance of the news. Here, the treatment of headlines have been analysed in two aspect, news angle and Typography.

In Dinamalar, as much as 81 headlines covered the perspective of case or victim. As many as 27 headlines are given importance to celebrity, politician, business stars who are either involved in the crime or raised their voice against the sexual violence.

In Dinathanthi newspaper, the number of headlines which have indicated the details of victim or accused are 76. As much as 16 are from the perspective of others including celebrities, officials, politicians, etc.

Most of the headlines convey the identity of the victim or the accused through their occupation like Priest, Teacher, Government officials, etc. Number of victims or accused had also been stated in some headlines. When the news is on sexual harassment or abuse against child, the term 'child' and their age were mentioned in the headlines.

In terms of Typography, the headlines were given in small size in Dinamalar newspaper. The sexual violence news is not given much importance and it is placed mostly in the corner of the page. So the headlines were also in smaller size and mostly it is not easily identified.

In Dinathanthi newspaper, one single headline had been split into two rows and each two had represented with different font size. The first row was smaller and the latter was bigger indicating the sensational part of the news. The sensational details have been highlighted with bigger font and in bold.

Both newspapers framed headlines giving the details of the victims or accused. It is evident that more than giving information to the reader, the newspapers tried to keep the news sensational as much as they can.

FINDINGS

The following are the major findings of the study,

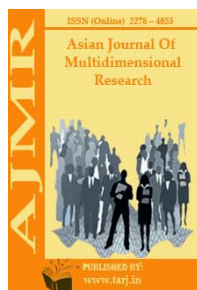
- Sexual violence against women and children have been frequently covered by the newspapers
- Dinamalar had given more coverage compared to Dinathanthi
- The stories have been covered factual in nature.
- Photo coverage is less in both the newspapers.
- More than the victim, the importance was given to others involved in the case if they are politicians, celebrities, etc.
- Headlines are framed in such a way as it is sensationalise the news.

CONCLUSION

Sexual violence against women and children news are being covered very frequently. Some cases are given importance without being biased and some cases are being covered or followed if any parties or celebrities involved. While analysing the page numbers and space occupied by the news, it is clearly conveyed that the sexual violence cases are covered is normal order of the day.

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FEMINISM AND JOURNALISM: EXPERIENCES, PERCEPTIONS AND PHILOSOPHIES

Swetha S*; Francis P. Barclay**

*Department of Media and Communication,
Central University of Tamil Nadu,
Thiruvavur, INDIA
Email id: swethashaji1996@gmail.com

**Assistant Professor,
Department of Media and Communication,
Central University of Tamil Nadu,
Thiruvavur, INDIA
Email id: francis@cutn.ac.in

ABSTRACT.

In the present mixed-method study, feminist ideologies that are popular among journalists in India are investigated and their associations with several profession-related factors and working experiences are tested. In the quantitative part, as many as 56 Indian working journalists are chosen to measure their perceptions on gender discrimination, harassment and challenges in their workplace, apart from their popular feminist philosophies: liberation through established social order, liberty and equality, socialist feminism and radical feminism. In depth interviews were conducted to devise and refine the instrument of 50 items.

KEYWORDS: Women Journalist, Gender Discrimination, Harassments, Challenges, Feminism

INTRODUCTION

In this research, topics such as Journalism and Feminism are intertwined. Journalists are the group of people who stand for change and betterment of society. Ethically speaking Journalist works for a society where equality and justice prevails. So Feminism which stands for the equality for women is theoretically relevant for journalism. Feminism is the set of beliefs and ideas that belong to the broad social and political movement to achieve greater equality for women. Feminism is the belief in the social, political and economic equality of all the sexes. Feminist activism is the struggle for equality.(1975) Feminist political theory, is often divided into theoretical categories- most commonly liberal, socialist, and radical feminism expanding to Marxist, Psychoanalytic, or women of colour feminism depending on the texts. In this present research, liberal feminism, Marxist feminism, socialist feminism and radical feminism are critically analysed. The issue for women journalists is not always one of being denied jobs on account of gender. For decades women were refused most reporting jobs by men who said: 'It's no job for a woman'. These days, it is more complicated. Whereas maleness is taken for granted, women are 'signs' within the masculine narratives of news discourses (Rakow and Kranich 1991).

The growing contribution and participation of women in journalism has opened a new era for enhancement of socio economic condition of women. Increased exposure to media in India has resulted in need for adequate representation of women in public and private sectors of the media. This in turn has not only provided source of livelihood for women journalists but also ensured adequate and effective representation of women journalists in media. (Singh, 2017) Journalism is changing, as is the role of women in the workplace, but the two are not always evolving in harmony. Women are better educated and encouraged to achieve at work – just as journalism intensifies, jobs become tougher, and the economic pressures become greater. The digital revolution means journalists can work from anywhere, but what is sometimes viewed as the 'electronic cottage' may also become the 'electronic cage'. As news cycles shorten and demands increase for a 24/7 multi-media presence, so the nature of the work has become more challenging. Meanwhile women still continue to shoulder a disproportionate burden in the home which makes things harder to manage if the workplace becomes more demanding. Women substantially outnumber men in journalism training and enter the profession in greater numbers, but still today relatively few are rising to senior jobs and the pay gap between male and female journalists remains a stubbornly wide one. (Harcup, T. 2015)

Research shows that the ratio of women to men in journalism is much less than that of the actual population and that journalism is not an accurate reflection of reality, although it usually claims to be such. Julia woods states that. "Media misrepresent actual proportion of men and women in the population. This constant distortion tempts us to believe that there really are more men than women and further the men are the cultural standard". (Walter,2008)As Preethi Mishra of Hindusthan times in Jharkhand says, though women are well represented in the media their voices are largely unheard. They are supposed to report on the predicament of society at large but when it comes to themselves, they are seldom heard. Women are not represented professionally competent even today. This leads to widespread discrimination in salary, promotions and work assigned making it very difficult for women to survive (Nalini, 2007)

Young women are serious, clear with their goals, determined, dedicated, interested and more ethical in their profession. In the interview some male journalist expressed a counterpoint that they might otherwise agree that women are more sincere workers, but with marriage and children, women are not able to do justice to journalism profession because of long job hours and irregular

time schedules. Hence males in this profession are better options, women would not be able to do justice to this job. According to Kapoor, A. (1996) in practice, though there are very few mothers working as full time correspondents in this field of journalism, many have not only done double duty, but also carved a niche for themselves in this profession.

THEORETICAL FRAMEWORK

Liberal feminism

Liberalism is the school of political thoughts from which liberal feminism has evolved, is in the process of reconceptualising reconsidering, and restructuring itself(Douglas MacLean and Claudia mills eds, liberalism reconsidered (Totowa, NJ: Rowman & Allanheld, 1983). In Feminist Politics and human nature, Alison Jaggar observed that liberal political thoughts locates our uniqueness as human persons in our capacity for rationality. (Jaggar,1983). Liberal feminists wish to free women from oppressive gender roles-that is from those rules as excuses or justifications for giving women a lesser place, or no place at all, in academy, the forum and the marketplace. Jaggar says “the main thrust of the liberal feminist argument is than an individual woman should be able to determine her social role with as great freedom as does man”(1977 6-7). For women to be free to determine their social roles, humans must be rational creatures who can use reason to determine both the moral good and their own individual self-interest. Liberal theory traditionally sees a need for division of human endeavours into public and private sphere. It is in public sphere that the goals of reason are most prevalent. Because women as a group have traditionally being associated with the private realm, they have been unjustly denied access to the public sphere, with its opportunity to explore fully their abilities as reasoning creatures. Women, in this view will be liberated when the constraints on their ability to partake in activities in the public realm are removed and their civil rights are guaranteed. Jaggar states “In summary then, the liberal views liberation for women as the freedom to determine our own social roles and and to compete with men on terms that are as equal as possible”(1977,9).

Socialist Feminism

Socialist feminism is a branch of feminism that focuses upon both the public and private spheres of a woman's life and argues that liberation can only be achieved by working to end both the economic and cultural sources of women's oppression. Socialist feminism is a two-pronged theory that (jaggar, 1983) broadens Marxist feminism's argument for the role of capitalism in the oppression of women and radical feminism's theory of the role of gender and the patriarchy. Socialist feminists reject radical feminism's main claim that patriarchy is the only or primary source of oppression of women. Rather, socialist feminists assert that women are unable to be free due to their financial dependence on males in society. Women are subjects to the male rulers in capitalism due to an uneven balance in wealth. They see economic dependence as the driving force of women's subjugation to men. Worldwide, women's oppression is strongly related to the fact that Women's work be it at home or outside home , is still unpaid, underpaid, or disvalued, a state of affairs that largely explains women's lower status and power nearly everywhere. Although contemporary social feminists continue to bemoan the fact that the woman do too much work for free in the home, they have increasingly turned their attention to how little woman are paid for the work they do outside the home. In particular contemporary social feminist have focused on the gender pay gap and often the oppressive nature of women's work so – called global factory. On the average, contemporary socialist feminist supports a comparable worth

approach to further reducing the gender wage pay gap, for two reasons - one have to do with feminisation of poverty, and the other with valuation of different kind of works. (Murphy 2005)

Radical Feminism

Radical feminist beliefs are based on the idea that the main cause of women's oppression originates from social roles and institutional structures being constructed from male supremacy and patriarchy. The main difference between radical feminism and other branches is that they didn't concentrate on equalizing the distribution of power. Instead, they focused their efforts on completely eliminating patriarchy by transforming the entire structure of society. More specifically, they wanted to get rid of traditional gender roles.

According to Alison Jaggar and Paula Rothenberg , Women are historically the first oppressed group. Women's oppression is the form of oppression hardest to eradicate and cannot be removed by other social changes such as the abolition of class society. Women's oppression causes the most suffering to its victims, qualitatively as well as quantitatively, although the suffering may often go unrecognised because of the sexist prejudice of both the oppressor and victim.

Research questions

RQ1: Are Indian women journalists facing discrimination in their workplace?

RQ2: Are Indian women journalists facing challenges in their workplace?

RQ3: Are Indian women journalists facing harassment in their workplace?

RQ4: What are the feminist philosophies popular among journalists in India?

RQ5: Are perceived gender-based discrimination, challenges and harassment in workplace associated with the feminist philosophies that journalists develop?

Hypothesis

Feminist ideologies that are popular among journalists has an associations with several profession-related factors and working experiences they face. Gender is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

H_{a1}: Discrimination at workplace has a positive association with Harassment at workplace.

H_{a2}: Liberation through established social order has an association with liberty and equality.

H_{a3}: Liberation through established social order has an association with Radical feminism

H_{a4}: Liberty and equality has an association with Social feminism.

H_{a5}: Liberty and equality has an association with Radical feminism.

H_{a6}: Social feminism has an association with Radical Feminism.

H_{a7}: Gender is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

H_{a8}: Location is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

METHODOLOGY

To fulfil the objectives of the study, data was collected from the primary sources. The results from the data collected from the working media professionals is analysed and tabulated. The study is based upon objective pattern, as it throws light on the present status of women journalists and their progress. The primary data was gathered from 56 Journalism professionals through survey. These included male as well as female journalists. The tool used for study was a questionnaire, comprises of 43 specific questions related to the issue. The method included purposive sampling technique where professionals related to journalism only will be questioned.

In this present study, prevalence of feminine stereotyping and feminist impressions is investigated. In this present study independent variables are Gender, Age, Location, income, experience in journalism and Medium and dependent variables are Discrimination, Harassment, Challenges, Liberation through established social order, Liberty and equality, Social feminism and Radical feminism. Liberation through established social order stress that Women need the permission and support of male members of the family or the industry, to get into or carry out their job as a journalist. Socialist feminism stands for Equal pay, equal opportunities for promotion and hike for women. This study is conducted among working journalist in our country. In this mixed-method study, which includes both quantitative and qualitative methods feminist ideologies that are popular among journalists in India are investigated and their associations with several profession-related factors and working experiences are tested. Questionnaire was distributed among journalist and internes from different media organisations including English newspaper, Vernacular newspaper, Television, Radio, Online journalism and others. For analysing the samples, 13 variables are selected.

Hypothesis testing

H_{a1}: Gender is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

To test this hypothesis, a T-Test was run and the results are presented in Table 3.1 and Fig. 3.1.

TABLE 3.1. TABLE OF MEANS: GENDER VS. DEPENDENT VARIABLES

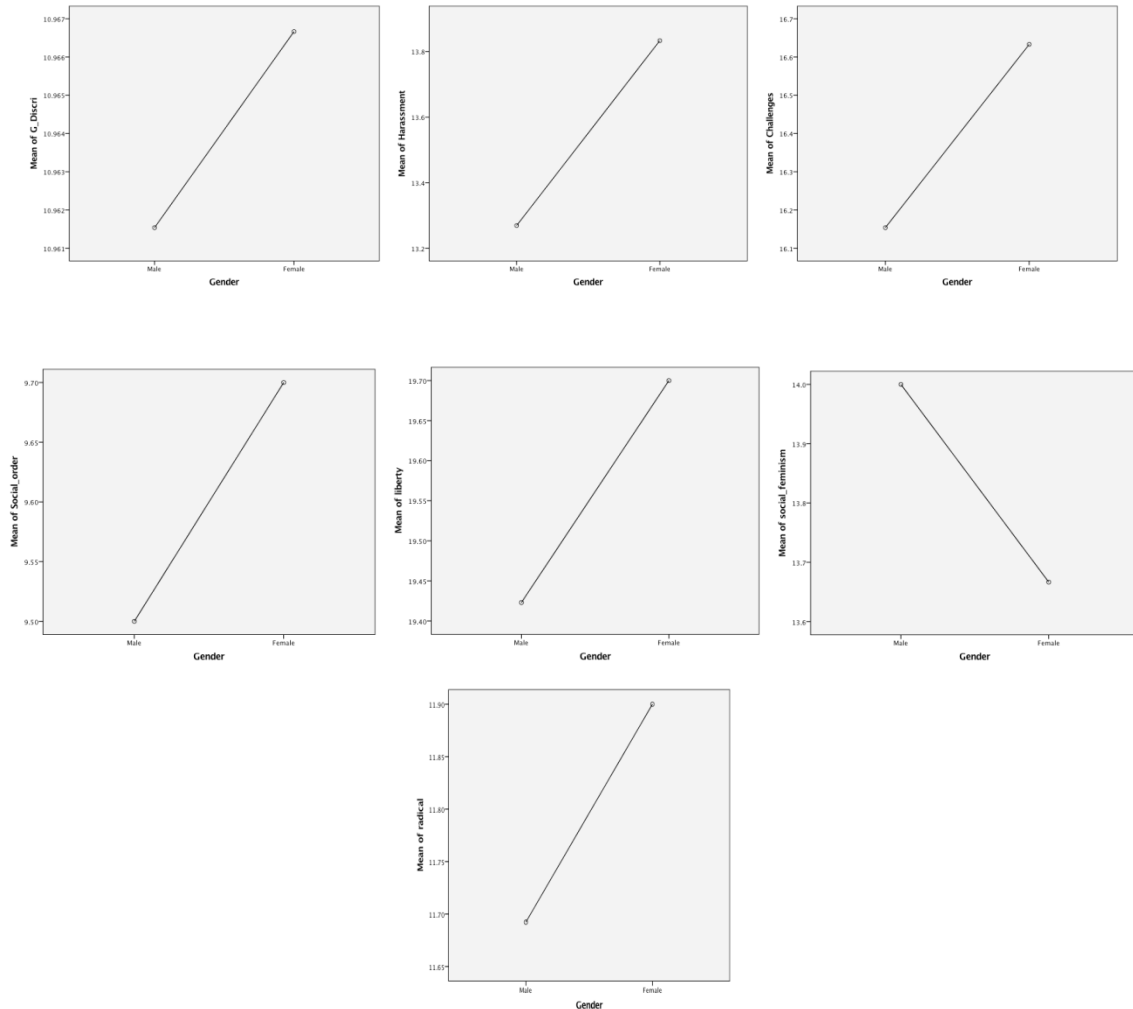
Descriptives	Gender	N	Mean	Std. Deviation	Std. Error
Discrimination at Workplace	Male	26	10.96	2.341	0.459
	Female	30	10.97	1.991	0.364
	Total	56	10.96	2.140	0.286
Harassment	Male	26	13.27	3.131	0.614
	Female	30	13.83	2.972	0.543
	Total	56	13.57	3.032	0.405

Challenges	Male	26	16.15	2.014	0.395
	Female	30	16.63	1.884	0.344
	Total	56	16.41	1.943	0.260
Liberation through established social order	Male	26	9.50	1.924	0.377
	Female	30	9.70	1.860	0.340
	Total	56	9.61	1.875	0.251
Liberty and equality	Male	26	19.42	2.701	0.530
	Female	30	19.70	2.168	0.396
	Total	56	19.57	2.411	0.322
Socialist feminism	Male	26	14.00	2.828	0.555
	Female	30	13.67	2.496	0.456
	Total	56	13.82	2.636	0.352
Radical feminism	Male	26	11.69	2.573	0.505
	Female	30	11.90	2.139	0.391
	Total	56	11.80	2.331	0.311

Women employees face more discrimination at workplace (mean = 10.97 ± 1.991) compared to men (mean = 10.96 ± 2.341). Similarly, women employees face more challenges and harassment at workplace, as the study results indicate. Women employees seem to also face more harassment at workplace (mean = 13.832 ± 0.972) compared to men (mean = 13.27 ± 3.131). Women employees also face more challenges at workplace (mean = 16.63 ± 1.884) compared to men (mean = 16.15 ± 2.014).

When it comes to feminist philosophies, women scored a high in liberation through established social order (mean = 9.70 ± 1.860) compared to men (mean = 9.50 ± 1.924); liberty and equality (mean = 19.70 ± 2.168) compared to men (mean = 19.42 ± 2.701); and Radical feminism (mean = 11.90 ± 2.139) compared to men (mean = 11.69 ± 2.573). However, it was men who more believed in socialist feminism (mean = 13.67 ± 2.496) compared to women (mean = 14.00 ± 2.828).

Means Plots



H_{a2}: Location is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

To test this hypothesis, a T-Test was run and the results are presented in Table 3.2 and Fig. 3.2.

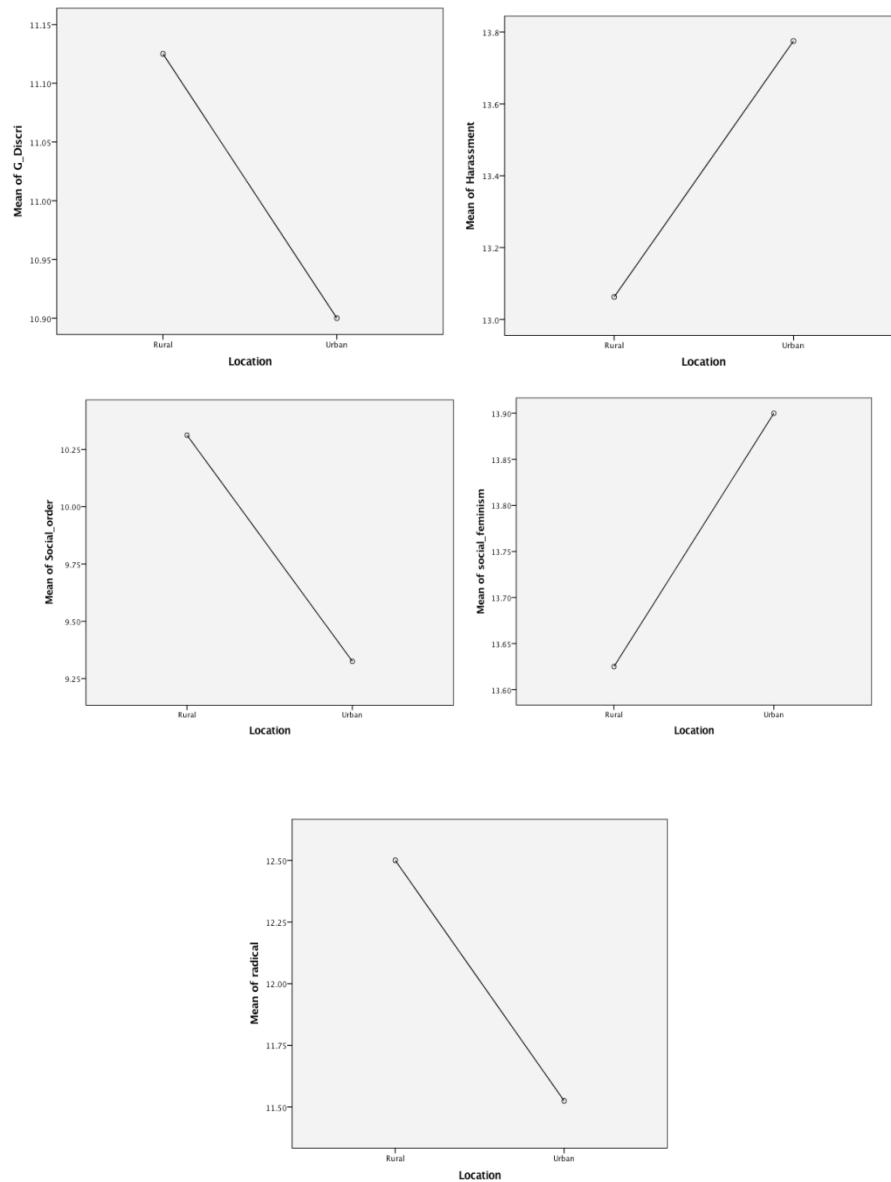
TABLE 3.2. TABLE OF MEANS: LOCATION VS. DEPENDENT VARIABLES

Descriptives					
		N	Mean	Std. Deviation	Std. Error
Discrimination	Rural	16	11.13	2.062	.515
	Urban	40	10.90	2.193	.347
Harassment	Rural	16	13.06	2.863	.716
	Urban	40	13.78	3.109	.492

Challenges	Rural	16	16.50	1.789	.447
	Urban	40	16.38	2.022	.320
Liberation through Social Order	Rural	16	10.31	2.056	.514
	Urban	40	9.33	1.745	.276
Liberty and equality	Rural	16	19.56	2.988	.747
	Urban	40	19.58	2.183	.345
Social feminism	Rural	16	13.63	3.222	.806
	Urban	40	13.90	2.405	.380
Radical feminism	Rural	16	12.50	2.875	.719
	Urban	40	11.53	2.050	.324

Women employees face more discrimination at workplace (mean = 11.13 ± 2.062) in rural areas than in Urban areas (mean = 10.90 ± 2.193). Similarly, women employees face more challenges at workplace, in rural areas as the study results indicate. Women employees also face more challenges at workplace in rural areas (mean = 16.50 ± 1.789) compared to urban areas (mean = 16.38 ± 2.022).

When it comes to feminist philosophies, women from Rural area scored a high in liberation through established social order (mean = 10.31 ± 2.056) compared to Women from Urban area (mean = 9.33 ± 1.745); Radical feminism (mean = 12.50 ± 2.875) compared to Women from Urban area (mean = 11.53 ± 2.050); . However, it was Women from Urban area who more believed in socialist feminism (mean = 13.90 ± 2.405) than Women from Rural areas (mean = 13.63 ± 3.222); Liberty and equality (mean = 19.58 ± 2.183) compared to Women from Rural area (mean = 19.56 ± 2.988).

**TABLE 3.3. CORRELATION TEST RESULTS**

Correlations		Harassment	Challenges	Social_order	liberty	social_feminism	radical
G_Discri	Pearson Correlation	.267 ^{**}	0.165	-0.049	0.018	-0.114	0.071
	Sig. (2-tailed)	0.047	0.223	0.721	0.895	0.403	0.601
Harassment	Pearson Correlation		0.142	-0.113	0.248	0.152	0.212
	Sig.(2tailed)		0.298	0.406	0.065	0.264	0.117

Challenges	Pearson Correlation			0.095	-0.070	-0.191	0.098
	Sig. (2-tailed)			0.486	0.606	0.158	0.470
Social_order	Pearson Correlation				-.360**	-0.206	-.334*
	Sig. (2-tailed)				0.006	0.128	0.012
liberty	Pearson Correlation					.703**	.632**
	Sig. (2-tailed)					0.000	0.000
social_feminism	Pearson Correlation						.302*
	Sig. (2-tailed)						0.024

H₃: Discrimination at workplace is associated with Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

TABLE 3.3.A CORRELATION TEST RESULTS

Correlations		Harassment	Challenges	Social_order	liberty	social_feminism	radical
G_Discrimi	Pearson Correlation	.267*	0.165	-0.049	0.018	-0.114	0.071
	Sig. (2-tailed)	0.047	0.223	0.721	0.895	0.403	0.601

To test this hypothesis, a Pearson's product-moment correlation was run and the results are presented in Table 3.3. The data showed no violation of normality, linearity or homoscedasticity. There were a statistically-significant positive relationship between the Discrimination at workplace and Harassment at workplace ($r = -0.26$, $n = 56$, $p = 0.047$). That is, the more the employee faced discrimination at the workplace, the more the chances were that the employee also faced more harassment. Hence, the hypothesis that Discrimination at workplace is associated with Harassment at workplace is accepted. There was no relationship between Discrimination and other variables.

H₄: Harassment at Workplace is associated with Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism.

TABLE 3.3.B CORRELATION TEST RESULTS

Correlations		Challenges	Social_order	liberty	social_feminism	radical
Harassment	Pearson Correlation	0.142	-0.113	0.248	0.152	0.212
	Sig. (2-tailed)	0.298	0.406	0.065	0.264	0.117

There was no relationship between Harassment at workplace and the variables. Hence, the hypothesis is not accepted.

H₅: Challenges at workplace is associated with the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism..

TABLE 3.3.C CORRELATION TEST RESULTS

Correlations		Social_order	liberty	social_feminism	radical
Challenges	Pearson Correlation	0.095	-0.070	-0.191	0.098
	Sig. (2-tailed)	0.486	0.606	0.158	0.470

There was no relationship between Challenges at workplace and the variables. Hence, the hypothesis is not accepted.

H₆: The feminist philosophies of Liberation through Social Order is associated with the feminist philosophies of Liberty and Equality, Socialist Feminism and Radical Feminism.

TABLE 3.3. D CORRELATION TEST RESULTS

Correlations		liberty	social_feminism	radical
Social_order	Pearson Correlation	-.360**	-0.206	-.334*
	Sig. (2-tailed)	0.006	0.128	0.012

There was a negative relationship between Liberation through Social Order and Liberty and Equality ($r = -0.360$, $n = 56$, $p = 0.006$). That is, when a journalist had the feminist philosophy of Liberation through social order (seeking the accord and acceptance of the male members of the family for their life choices), the person had lesser chances of embracing the feminist philosophy of liberty and equality (that is, the philosophy that women should have the liberty and opportunity to make their own life choices).

There was also a negative relationship between Liberation through Social Order and Radical feminism ($r = -0.334$, $n = 56$, $p = 0.012$). Hence, the hypothesis that feminist philosophies of

Liberation through Social Order is associated with the feminist philosophies of Liberty and Equality, and Radical Feminism. Socialist feminism, that is, wanting equal treatment and wages for journalists irrespective of their gender, was not associated with other feminist philosophies.

Ha7: The feminist philosophy of Liberty and equality is associated with the feminist philosophy of Social feminism and Radical feminism

TABLE 3.3 E CORRELATION RESULTS.

Correlations		social_feminism	radical
liberty	Pearson Correlation	.703**	.632**
	Sig. (2-tailed)	0.000	0.000

There was a positive relationship between Liberty and equality with Socialist Feminism ($r = -0.703$, $n = 56$, $p = 0.000$). That is, when a journalist had the feminist philosophy of Liberty and Equality (that is, the philosophy that women should have the liberty and opportunity to make their own life choices). The person had lesser chances of embracing the feminist philosophy of Socialist Feminism

There was also a positive relationship between Liberty and equality and Radical feminism ($r = -0.632$, $n = 56$, $p = 0.000$). Hence, the hypothesis that feminist philosophies of Liberty and equality is associated with the feminist philosophies of socialist feminism, and Radical Feminism.

Ha8: The feminist philosophy of Socialist feminism is associated with the feminist philosophy of Radical feminism.

TABLE 3.3 F CORRELATION RESULTS

Correlations		radical
social_feminism	Pearson Correlation	.302*
	Sig. (2-tailed)	0.024

There was a positive relationship between Socialist feminism with Radical Feminism ($r = 0.302$, $n = 56$, $p = 0.024$). That is, when a journalist had the feminist philosophy of socialist feminism (Socialist feminism, that is, wanting equal treatment and wages for journalists irrespective of their gender, was not associated with other feminist philosophies). The person had more chances of embracing the feminist philosophy of Radical Feminism.

Ha9: Medium in which journalists works is associated with the Challenges, Discrimination, Harassment and various feminist philosophies such as Liberation through the established social order, Liberty and equality, Socialist feminism and Radical feminism.

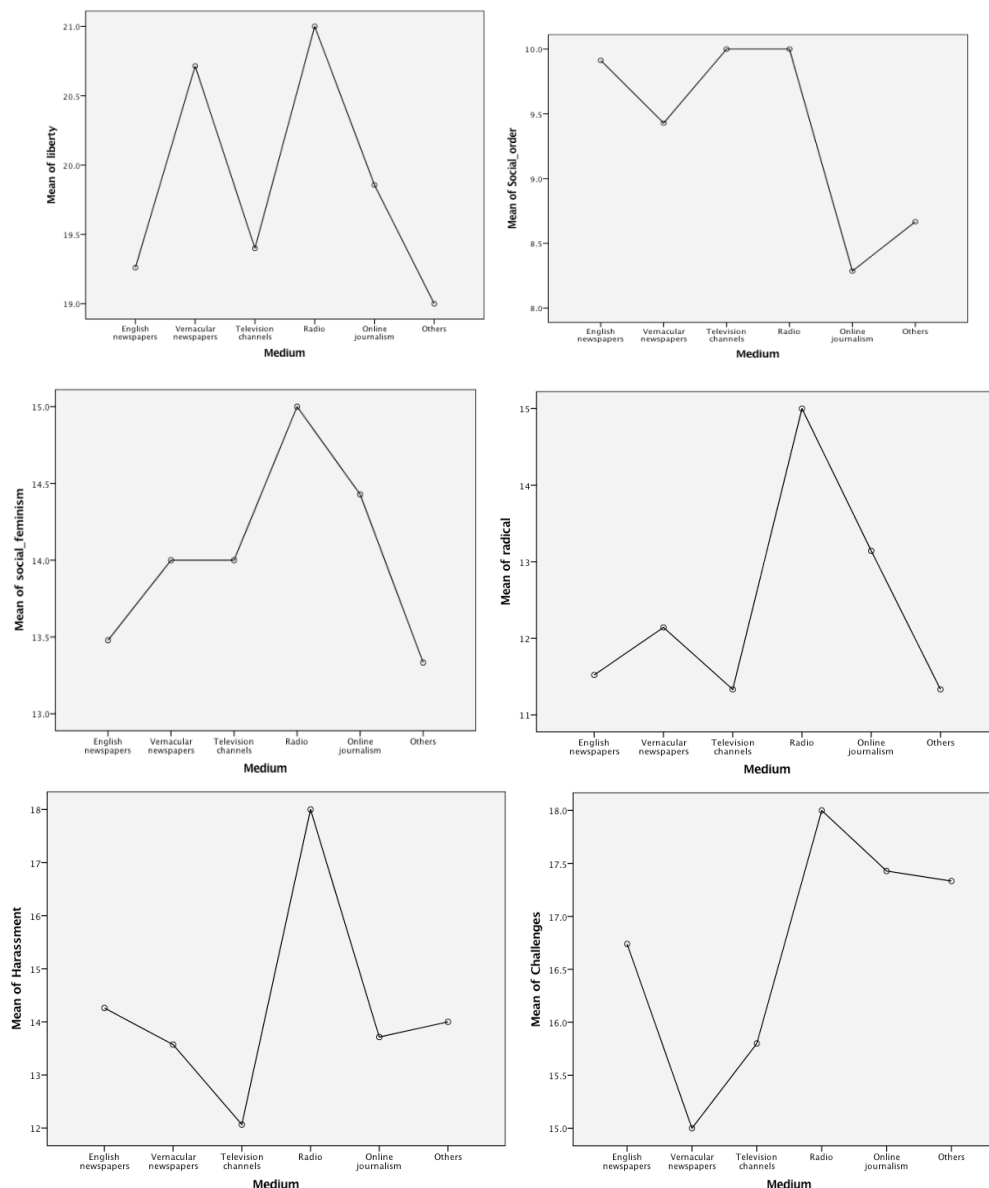
To test this hypothesis, a one-way Anova was run and the results are presented in Table,3.4

TABLE 3.4

Descriptives		N	Mean	Std. Deviation
Gender Discrimination	English newspapers	23	11.39	1.877
	Vernacular newspapers	7	10.29	2.289
	Television channels	15	10.73	2.120
	Radio	1	10.00	.
	Online journalism	7	10.57	3.359
	Others	3	11.67	.577
Harassment	English newspapers	23	14.26	3.003
	Vernacular newspapers	7	13.57	3.910
	Television channels	15	12.07	2.890
	Radio	1	18.00	.
	Online journalism	7	13.71	2.138
	Others	3	14.00	1.732
Challenges	English newspapers	23	16.74	2.050
	Vernacular newspapers	7	15.00	1.414
	Television channels	15	15.80	1.740
	Radio	1	18.00	.
	Online journalism	7	17.43	2.070
	Others	3	17.33	.577
Social_order	English newspapers	23	9.91	2.214
	Vernacular newspapers	7	9.43	.976
	Television channels	15	10.00	1.852
	Radio	1	10.00	.
	Online journalism	7	8.29	1.254
	Others	3	8.67	1.155
liberty	English newspapers	23	19.26	3.018
	Vernacular newspapers	7	20.71	.756
	Television channels	15	19.40	1.920
	Radio	1	21.00	.
	Online journalism	7	19.86	2.610
	Others	3	19.00	2.000
	Total	56	19.57	2.411
social_feminism	English newspapers	23	13.48	3.396
	Vernacular newspapers	7	14.00	1.915
	Television channels	15	14.00	2.204
	Radio	1	15.00	.
	Online journalism	7	14.43	1.512
	Others	3	13.33	2.887
radical	English newspapers	23	11.52	2.502
	Vernacular newspapers	7	12.14	2.268
	Television channels	15	11.33	1.877
	Radio	1	15.00	.

	Online journalism	7	13.14	1.952
	Others	3	11.33	3.786
	Total	56	11.80	2.331

One-way Anova results indicated that there were no statistically-significant difference in the average of Gender discrimination, Harassment, Challenges and various feminist philosophies among different media.



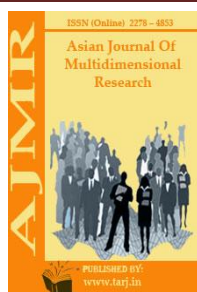
CONCLUSION:

Indian women journalist faces many challenges, discrimination and harassment at their workplaces. Female journalists are linked with many feminist philosophies such as liberation through established social order, liberty and equality, Socialist feminism and Radical feminism. Feminist ideologies that are popular among journalists has an associations with several

profession-related factors and working experiences they face. Gender is associated with Discrimination at Workplace, Harassment at Workplace, Challenges faced at Workplace, and the feminist philosophies of Liberation through Social Order, Liberty and Equality, Socialist Feminism and Radical Feminism. Similarly Location also has an association with this variable. Women employees face more discrimination and challenges at workplace in rural areas than in urban areas. When it comes to feminist philosophies, women from rural area scored a high in liberation through established social order compared to Women from Urban area. However, it was Women from Urban area who more believed in socialist feminism than Women from Rural areas Liberty and equality compared to Women from Rural area. It is perceived that gender-based discrimination, challenges and harassment in workplace is associated with the feminist philosophies that journalists develop.

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GENDER STEREOTYPE AND CARTOON FAIRYTALES

Preethika S*

*Ii Ma English,
Avinashilingam Institute for Homescience and,
Higher Education, Coimbatore, Tamil Nadu

ABSTRACT

The way the children of the 21st century learns living is through the visual art medium especially with the cartoon model of life. One learns the moral lesson through the stories of fairytale and the fairytale keeps evolving with time and helps in maintaining the constraints of the culture with so many lessons within. So now its time to understand the feminism and the gender stereotype in these visual art medium of cartoon fairytale. The paper presents the analysis of the feminism in these cartoons and tries to enlighten its need in the society.

KEYWORDS: *Fairytale, Feminism, Cartoons, Rapunzel And Snow-White*

INTRODUCTION

In *The Historian's Craft*, author Marc Bloch, says that “The good historian is like the giant of the fairy tale.” and the famous Danish author Hans Christian Andersen says “every man’s history is a fairytale written by god’s fingers”. The history of the fairytales merges with the folklores and the myths of the old world. It’s very clear that these stories which emanated from all cultures have a huge influence on the development of the modern fairy tale which follows basically the Greeks and Romans myths. It is fascinating with the stories that they are the crafty reality where the real histories become fantasies of fairy tales. It’s interesting and funny in the way the stories are preserved through histories with some fictional touch to it.

Thomas Hobbes of Malmesbury who is considered the founders of modern political philosophy is considered to enlighten upon some of the fundamentals of European liberal thought especially the right of the individual played a vital role in the rise of feminism. The fairytale stories ports the people back to this primordial kind of attention, the attention in the world where everything is for the first time.

Fairy tales are also referred to as wonder or magic tales. They were related to beliefs, rites, values and experiences of pagan ancients. However, the fairy tales have undergone great changes with the passage of time and have become diffused in their nature and spirit. A beautiful definition of the term has been given by the critic Donald Haase and the author of *Fairy Tales and Feminism: New Approaches* explains as:

“For some, the term denotes a specific narrative form easily identified characteristics but for others it suggests not a singular genre but an umbrella category under which a variety of other forms may be grouped”. (1:322)

There are wondrous fairy tales that originated from a wide variety of tiny tales, perhaps thousands of years ago that has undergone a numerous transformations by political and social forces over time. The prominence base of feminine beauty ideal and the ways in which beauty is presented in these tales has always been beautifully dealt in time linking between the beauty and goodness and also between ugliness and evil. This is also reflected through the various tales.

The purpose of this study was to analyze popular organizing principles of society: gender, race, age, and sexual orientation in society.

The study brings out the importance to study the gender role in viewing the society from around for the revolutions that are necessary for the present and the future as these ancient stories would be repeated again and again for centuries to every child and would act as an alchemy to reshape the society.

Fairytale through history

Fairy tales have been with us for a long time. The history of the written fairytale is rather young but it is obvious that fairy tales in such are much older than we could believe. There are stories in which we can find the features of contemporary fairy narratives like the Indian *Panchatantra* that dates back to the 6th cent. AD, the *Katha Sarit Sagara* (Ocean of Streams of Story), the *Book of Sindibad* that is found to originate in the Persian region at the beginning of the 9th cent. Also the popular *Arabian Nights* of the 10th century. Some of the earliest in the European continent also dates quite back. *The Tale of Tales*, or *Entertainment for Little Ones* was written in a Neapolitan dialect by Giambattista Basile in Italy in the early seventeenth century. It was Marie Catherine

d'Aulnoy coined the term 'fairy tale' for the first time in 1697, in her first collection of tales. d'Aulnoy's fairy tales celebrate the beauty, generosity, eternal youth and true love of the fairies from where the terms of 'fairytale' as a genre originated.

The term 'fairy tale' was brought into English usage in 1750 and thereafter the fairy tales have grown immensely worldwide in significance. In recent times, the fairytale are been commercialized by the Disney Corporation through its film series of "Fairies". There are area now which deals with the fairy tales, experimenting in the base concept and is carried out in literature, opera, theater, film, TV and the internet.

So basically the fairytales are the traditional folktale adapted and written down for the entertainment of children, usually featuring marvelous events and characters even though fairies as such are not that found in them where as the princesses, talking animals, ogres, and witches are predominant. It is also a fairy stories, or wonder tales, a subdivision of folktales that usually involve magic it portrays mostly the transformations and wondrous changes in fortune of a disadvantaged protagonist whom the people associate with themselves.

How fairytale effect the society

The fairy tale and society are deeply entangled to each other. The way this relation works between them has implication for how the society is setup and the persona grow. The feminism and the politics of childhood reconcile the tensions revolves surround the fairytale to a certain extend. Women and children are inevitably linked, the growth of a child happens mostly in the hands of a women but then there is the creation of a gendered and generational social order which suppress women. The society bought a set of rules with standards and set views about women. It is not a surprise that these ideals and standards are embedded in the minds of the people and have been there for centuries in the form of beloved fairy tales everyone read and enjoyed.

Women figure prominently in the narrative of fairy tales of Grimm's fairy tales, people tend to think of figures such as Snow White, Rapunzel, as well as countless evil stepmothers and witches. If on the one hand, the women in the fairy tales are evil like the witches or stepmothers who usually die in the end on contrary there are innocent, beautiful and virtuous who lives 'happily ever after'. The good maiden rides off with a prince, who saves her from misery and she marries him to become the princess in his castle with the joyous consensus of the King, the Queen and the citizens. Karen Rowe in her analytical essay, "To Spin a Yarn: The Female Voice in Folklore and Fairy Tales", argues that fairy tales presents "cultural norms which exalt passivity, dependency, and self-sacrifice as a female's cardinal virtues." Rowe excellently presents point, on the versions of the cult classics of The Brothers Grimm's "Snow White" and "Rapunzel" exemplify the beliefs that females are supposed to be docile, dependent on the male persona and willing to sacrifice themselves.

Fairytales helps young people to make sense of the gender. Employing a feministic approach to the fairytale the children's start interrogating upon gendered characters and stories' attachment to the concepts like love, acceptance, bodily agency or adventure. The child-pedagogy show how children interact with these characters and stories and how they use categorization and narrative construction to make sense of one gender from another and grow up with all these in mind and build the future of a society. Fairy tales are important part of the children's literature that has an ever lasting impact on our society. Albert Einstein was aware of the magnitude of these children's fiction in a child's life that he quoted –

"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales."

Feminist studies on fairy tale emphasize the identification of women's voice in these tales and their controlling images in contrast with the male-dominated influence. The gender discourse incorporated in the fairy tales serves as the basis for assumption of gender roles in the young minds and purge into the society. Since the fairy tales are becoming significant factor by gender socialization study on the fairytale through the feministic perspective is a very essential one with the future in mind.

The paper concentrates on the feministic study on the children literature with respect to the two well know fairy tales Snow White and Rapunzel from the Grimm's fairytales collection. With the concentration on the gender politics with the fairytale characters, the paper is an analysis on the stereotypical role of women through time.

Wilhelm Grimm was the principal editor of the *Children's and Household Tales* and with time the most significant changes were made. As early as in the second edition in the year 1819, the basic changes were made, although there were changes made again and again in the story with time. Tracing back the base story of the little Snow White, the story starts in a winter where the a queen pricks and wishes for a child as white as snow, as red as blood, and as black as the wood and she is blessed with such a child but dies in the process. The king remarries a beautiful queen who admire her beauty and wishes to remain the most beautiful in the world which Snow White grows up and challenges this. The queen find this from her magic mirror and orders her huntsman to take Snow White into the woods to kill but the huntsman feels bad and lets her go, and deceives the queen by bringing back the lungs and liver of a boar, which the queen totally eats in rejoice. Snow White then meets the seven dwarves who let her stay with them making a deal where she'll keep house for them and do all of the chores. But then the mirror reveals the secret to the queen who then disguises herself and tries to kill snow white with three different things: corset laces that steal her breath, a comb that pokes into her head, finally the poisoned apple. The dwarves revive her first two times, but not on the third. Because was so beautiful, the dwarves make a transparent glass coffin for her and guards it until a prince falls in love with her and exchanges the coffin with wealth. When the servants carry the coffin away, they stumble and thus dislodge the poisoned apple from Snow White's throat bringing her back to life. They get married and everyone's happy, except for the wicked queen who's forced to dance to death in red-hot iron slippers at the wedding.

Rapunzel is another story where again the female roles takes action. Here is a strong enchantress with a beautiful and adorable garden where she has the rampion which a pregnant woman notices and gets a massive craving for it. She makes her husband to steal her some, again and again and on the process he is caught by the enchantress who agrees his freedom for his child when it's born which she take and names and names her Rapunzel. When Rapunzel turns twelve she is locked in a tower without doors or stairs. The enchantress uses the only way of climbing that is the Rapunzel's long, golden hair. One day a king's son passes the tower and hears Rapunzel beautiful singing and spies on the tower until he sees the enchantress ascending the hair and uses the same method to reach the voice. At first, Rapunzel's scared but he talks her down to marry him. They both agree to escape once they are able to make a ladder down unnoticed by the enchantress but one day Rapunzel tells the enchantress and enrages her to shears Rapunzel's hair, the enchantress takes Rapunzel to a desert and leaves and also tells the prince that he wouldn't be able to see Rapunzel upon which the prince jumps out the tower and becomes blinds. The prince wanders

blindly until he finds her, and her tears heal his eyes. Also in the meanwhile Rapunzel give birth to twins, they go back to his kingdom and live happily ever after.

These two stories taken for the study has two powerful villain character whom on the feministic nature took alive upon their choice and posses their power though their own will. The study is on the role of the twisted women in the fairytale through feministic approach. An emancipation of the fairytale through time is also analyzed for the purpose to bring out an understanding on the same. Keeping fairytales as a reflective story that try to find the truth in society the paper tries to attain a change in the mindset of the people on the nature of how the fairytales really gives glimpses of greater problem in society.

Every child has to learn the basic of the gender role in their time and have an omnipresent view on the society analyzing the fatal and manmade crisis in the culture, tradition and the society. The concern of the protagonist in the fairytale with association to modern characters is an alarming issue to consider for the gender study. There is an essential need for analyzing the role of the heroin and the twisted women in fairytale for achieving the omnipresent view point.

Fairytale as the marketing strategy of living

The modern world use fairytales as a marketing strategy for advertisement the gender difference. This strategy tends to differentiate sexes since babies are born, girls dress in pink and boys dress in blue. This method overpowers the ideals of the feminism in general. These sorts of strategy teaches the kids arbitrary relation and they subsequently learn to associate resources to gender identity which create prejudices among children in relation to what they are supposed to like or watch. In case if a child differs and does not act accordingly, they undergo social rejection.

Association of fairy and folk tales with women concludes that woman's identity was modified from margin to center in the modern time as there is a shift in the place of women and in the process women have voiced out from their perspective than like the primary men collectors such as the Brothers Grimm. Gruss Susanne in the *Pleasure of the Feminist Text: Reading Michele Roberts and Angela Carter* says that

“Women are mostly divided in two categories in fairy tales, the good victimized and submissive women, and the bad, wicked, and authoritative women who are their destructive deeds are in fight with those of godmother fairies. In this sense, fairy tales serves as a persuasive didactic model for women: they teach patience and sacrifice” 197.

What the gender roles for women should be is greatly controversial in almost all fairy tales. The modern message any women want to send to young girls is to an independent, determined, and hard working human who could posses more valuable qualities to hold rather than just to depending on the delusional beauty as Linda T. Parsons, author of *Ella Evolving: Cinderella Stories and the Construction of Gender Appropriate Behaviorits* says that-“a primary goal of gender construction in patriarchal culture is to prepare young girls for romantic love and heterosexual practices, girls come to know that their value lies in men's desire for them and the characteristics and qualities that will assure their desirability are revealed in cultural storylines” (2004, p. 136).

Although we do not live in a patriarchal culture today, the society is exposed to the same storylines that support these cultural beliefs. It is a fact that old tales would fall out of favour and would no longer be known the same so are the contemporary favorites but reworked versions would evolve through the requirements of the generations and the feministic fairytales with a

strong self righteous twisted women and emancipated heroines are the part of these revolutions in the tales. Fairy tales do pose concerns for the feminist perspective, even though many of them promote the patriarchal gender roles these pieces of literature are in high literary value for attaining feministic rights. These fairy tales paves the way to children and adolescence to gain a new perspective of the tale and recognize the stereotypes. That is in response there have been feminist movements to do a retelling of these popular tales. As Vanessa Joosen in his paper *Fairy-tale Retellings between Art and Pedagogy* tells the goal of these retellings is to “Try to make children and adolescents who make the connection with the original tale aware of issues and possible interpretations in these text which they had not noticed before” (131).

This concern in woman’s role as storytellers emerges from the growth of female well-known writers who enriched literary genre with folk stories such as Zora Neale Hurston’s *Mules and Men* (1930) where documented African American folklore and traditional tales of the Blacks in her novel as a treasury of black America’s folklore. Authors have change the entire perspective to a feminist approach where the story entirely changes to an modern view point with the patriarchal baseline of the tales. Feminist writers published collections of folktales with strong heroines, such as Robert Munsch’s *The Paper Bag Princess*(1980), Alison Lurie’s *Clever Gretchen and Other Forgotten Folktales* (1980) and Ethel Johnston Phelps’ *The Maid of the North: Feminist Folk Tales from Around the World* (1981), these rewritten folktales and fairy tales claiming to be “feminist” which reversed the normal gender stereotypes. The ABC’s highly publicized *Once Upon A Time* deals highly with the storyline of the Snow White whose life is analyzed in the series with the modern feministic view in rise of a girl from a mere princess to a girl of virtue with ideal leadership quality. ‘Rapunzel episode, _The Tower’(2014), is an example of Rapunzel adaptations in the popular consciousness because while it offer a positive feminist message, s. It examines familial anxieties, is inward-looking, and concerns a coming-of-age Rapunzel who is in the third-wave feminist ambitions of racial inclusiveness. The Rapunzel’s psychological analyze is done rather than looking at her role as a passive love object. Similarly in the film *Snow White and the Huntsman*, 2012 American film is another post feminist shift of tale were the power of the girl is invoked with constructing Snow White as a competent fighter and leader who could rule the nation. Not only with the protagonist the modern fairytales brings out the background to the twisted villain roles in *Once Upon A Time* the role of the evil queen is analyzed physiologically, sociologically and is taken into consideration an redemption for the villains as an modern moral lessons for the society unlike the old tale where the evil queen dies dancing on the hot shoes.

CONCLUSION

The role of fairytale in the life of an individual varies but the impact is always intact to the action the child does as this is an education seeded in the childhood from where the gender politics begin its root. Girls are not to become boys but they should also not treat and look upon themselves as inferior to the opposite gender. The sex must never hinder the child’s talent. The child should be devoid of the patriarchal treats on their sex. A boy or a girl should do what their life talents them to do and not live a hopeless life. That is, the kinder-garden of the visual art medium or the well known cartoons must teach a child to live a life with humanity and cherish equality in society.

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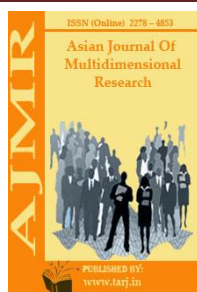
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FROM VICTIMS TO SURVIVORS; PORTRAYAL OF SEXUALLY ABUSED WOMEN IN RECENT MALAYALAM FILMS WITH SPECIAL REFERENCE TO '22 FEMALE KOTTAYAM', 'PUTHIYA NIYAMAM' AND 'VARATHAN'

Rashad K*

*M.Phil Research Scholar,
Department of Journalism and Mass Communication,
Periyar University, Salem, Tamil Nadu, INDIA
Email id: rashad.rsk@gmail.com/

ABSTRACT

In the light of the emerging women's collective movements in film industry and shocking confessions that made through #MeToo campaign, one of the most debatable topics of the past decade is the status of sexually abused women in our contemporary society. The discrimination and inequality these people undergo on a daily basis have been brought to light. However a large section of people still refuse to consider them as persons much less provide visibility to the community, in spite of the deliberation that has happened over years. Cinema most often is the reflection of society and has a crucial role in molding people's perspective. Till a decade ago Malayalam cinemas have been stereotypical in the portrayal of sexually abused women as helpless, fatal and mentally broken being who consider themselves as vulnerable and eventually commit suicide. But there is a visible change happening in recent films which is quite opposite to the conventional style. This paper is an attempt to study how survivors of sexual abuse have been portrayed in recent Malayalam cinemas by mainly focusing on Aashiq Abu's 22 Female Kottayam (2012), A. K. Sajan's PuthiyaNiyamam (2016) and critically acclaimed 2018 film Varathan of AmalNeerad. This study will also give emphasis upon the ongoing female actor's movement in Malayalam film industry.

KEYWORDS: #Metoo Campaign, Women's Collective Movement, Survivors, Sexual Abuse, Malayalam Films, Female Actors.

INTRODUCTION

There are a few spoiled, chauvinist films appear occasionally, numerous new and youthful directors are attempting to change that conventional style of portraying women as fragile, timid and innocent. Rather than depicting ladies as maids in trouble, they are presently appeared as their own heroes. What's more, this change is the much needed refresher that we were seeking after. Young directors like Aashiq Abu and Amal Neerad are finally giving women a descent representation and acceptance in Malayalam film. Occasionally, through some top scripts actresses get chance to shine themselves as the female heroes in Malayalam spine chillers.

When considering how sexually assaulted characters have been represented in Malayalam films we can see a huge change has took place in recent films. No one can easily forget Tessa of *22 Female Kottayam* or Priya of *Varathan*. And Nayantara excelled in her role as Vasuki in *Puthiya Niyamam* who is a passively aggressive housewife. These are the movies with a spine.

Malayalam has a long legacy of misrepresenting sexually assaulted characters in films. Malayalam mainstream films like *Hitler* (1996), *Devasuram* (1993) and *The King* (1995) are highly male chauvinistic in nature and also consist a lot of sexually explicit dialogues. Rarely the industry showed female centric cinemas such as *Manichitrathazhu* (1993) and *Perumazhakkalam* (2002).

In the film *Hitler* the female character after victimizing a brutal rape, marry the same person with the consent of her family. In another film by the director Vinayan, *Vasanthiyum Lakshmiyum Pinne Njanum*, the female character is being gang raped brutally and later she committed suicide. During 90's Malayalam films portrayed sexually assaulted characters as fragile, vulnerable and who eventually commit suicide in order to save her family name. By the beginning of 2000 these trend has started changing. And in recent films we can see strong portrayal of female characters that are ready to face any crisis. This breaks all the stereotype prevailed here ages before. These films support the fact that a woman's virginity has nothing to do with her personality or lack of virginity does not define a woman. And the three focusing films extrapolate the same ideology.

REVIEW OF LITERATURE

Uttara Manohar and Susan L. Kline (2014), "*Sexual Assault Portrayals in Hindi Cinema*" analyses 24 Hindi films from the years 2000–2012 with the presence of sexual assaults in it. The paper discusses the stereotypes and presets of sexual assault in Hindi films that may lead to negative perceptions about what occurs before, during and after sexual assault. The study concludes that there is sexually degrading script in Hindi films, which displays knowledge about sexual conduct which could affect the sexual behavior of young adults in India.

Anjitha S Kurup (2017), "*The Mirage of Women Empowerment: Disguised Misogyny in Kanmadam and 22 Female Kottayam*" examines the movies *Kanmadam* and *22 Female Kottayam* and thus analyses the concept of patriarchal supremacy in disguise of women empowerment. Both works are female centric movies, widely recognized for the courageous and bold character roles done by the lead actresses. The study states that, though in the first look it seems like the movies are supporting feminist theory, but a thorough check unveils the pseudo feminism in the movies.

Swapna Gopinatha and Sony Jalarajan Raj (2015), "*Gender construct as a narrative and text: The female protagonist in new-generation Malayalam cinema*" examines, when portraying female character in this globalized reality, film flounders, neglecting to investigate past superficialities;

there is no genuine investigation of the female mind and its potential. The pictures are those adapted by sexual orientation one-sided social establishments, and ladies characters end up being vain and inconsequential – with marriage and parenthood as the notorious female personalities that each lady endeavors to accomplish throughout everyday life.

Dr. Yerriswamy E. (2016), “*Depiction Of Rape In Indian Cinema*” paper examines, the representation of rape in modern Indian social context focusing on the 3 Bollywood movies *Zakhmi Aurat*, *Dushman*, *Bawander*. These movies depicted in this paper endeavor to move away, with changing degrees of achievement, from the standard, voyeuristic portrayal of assault that has described Hindi film. Maybe it might take female film makers to almost certainly move past minor depictions of the travails of the assault unfortunate casualty towards recommending a women's activist option in contrast to ancient assault laws.

METHODOLOGY

The study takes a qualitative analysis method, with reference to some recent movies which portrayed the bold attitude of female protagonists who took revenge against the rapists. For the analysis, the researcher has used the film narrative theory. Film narrative theory emerged from the concept of narratology which refers to both the theory and the study of narrative and narrative structure. Modern narratology began with Russian formalist, Vladimir Propp (Morphology of Folktale, 1928). Propp proposed that stories are driven from characters and that plots create from the decisions and actions of characters and how they function in a story. The researcher has taken three recent Malayalam movies ‘*22 Female Kottayam*’, ‘*Puthiya Niyamam*’ and ‘*Varathan*’, which have a common feature, that is, brave female protagonists who dared to fight against the people who abused them.

OBJECTIVES

- To study the portrayal of sexually abused women in recent Malayalam movies with special reference to ‘*22 Female Kottayam*’, ‘*Puthiya Niyamam*’ and ‘*Varathan*’.
- To analyze the character portrayal of the female characters.

ANALYSIS

There is a conventional thought that the purity of a woman is gone when she had sex before marriage or even if she got raped. Simply, virgin women were treated as the pure ones. The Malayalam movie industry had created a stereotype, that rape victim is not worth of living in a society, she must get killed herself. And some antagonists would be so cruel enough to kill her after rape. Movies created a “norm”, that rape victims honor is something related to her virginity. Throughout these years Malayalam cinema had cruel ‘womanizer’ villains like K.P. Ummer, T.G. Ravi, Janardhanan, who were repeatedly casted for such roles. Rape was a part of most of the Malayalam *masala* movies at that time. In the movies like *Aa Raathri* (1983), *Iniyum Kadha Thudarum* (1985) both directed by Joshiy, the victims or survivors of rape commit suicide. It was an unwritten law that, rape survivors were not able to come out of the incident. In a film titled *Hitler* (1996) by Siddique they even carried the plot to the extent where the heroin marrying the same man who raped her. And no wonder, meanwhile a group of people came up with supporting the same idea and the need for implementing it in the law.

Superman directed by Rafi Mecartin and *Vasanthiyum Lakshmi yum Pinne Njaanum* (1999) directed by Vinayan show protagonist's sisters committing suicide after they are abused and the

heroes taking revenge. When the rape victim is sister of the hero, then there's another advantage that the hero doesn't want to marry a non-virgin woman. He can seek vengeance and have a happy ending in the story.

Now, while considering *22 Female Kottayam* (2012) directed by Aashiq Abu, *Puthiya Niyamam* (2016) by A.K. Sajan and *Varathan* (2018) by Amal Neerad, we can see that the directors have successfully broke the conventional notions of how a sexually assaulted woman should live her life.

In *22 Female Kottayam*, Tessa (Rima Kallingal) is a nurse and she is the protagonist of the story who wishes to go Canada for the betterment of her career. She meets Cyril (Fahadh Faasil), a travel consultant for her visa purposes. Slowly they fall in love with each other and live in an open relationship. One day Cyril's boss Hegde (Prathap Pothen) comes to their house, when Tessa is alone. He asks her to sleep with him; Tessa is shocked by his behavior and tries to get rid of him. But, she couldn't escape and gets brutally raped by the boss. Cyril knows about the incident and gets insane. He plans to kill the boss, but Tessa consoles him and tells him that they need not go further to create problems and she also reminds Cyril that she will leave to Canada as soon as possible and take her duty. Cyril agrees to her wish.

One day again, when Cyril is not in home, the boss Hedge came back seeking forgiveness. Tessa was only recovering from the past incident. But, Hedge again rapes her. Tessa comes to a state of mind of taking revenge and decided not leave for Canada.

Later Tessa realized her boyfriend Cyril was setting up her for his boss. Cyril traps her by putting some drugs in her bag and she got arrested for the crime. Then the movie shows horrifying life in the jail for Tessa. She was only becoming stronger than ever and when she is out of the jail, she seeks for vengeance. With the help of her jail mates and her friend DK (Sathar), she kills the boss, Hedge. Tessa kills him by poisoning Hedge with a cobra.

Next she comes for Cyril, as she knew Cyril's character; she has done a get up change and meets Cyril as a model. She executes her revenge plan and sedates Cyril and sadistically castrated him, because she was so broken inside. Tessa tells how much she had loved him.

Tessa was "one of a kind" character in the Malayalam movie industry, a rape victim who avenged the convicts by herself. It was one of the stereotype breaking characters among lead role actresses. The movie ends when; Tessa flew to Canada for full filling her dreams. And another thing to be noted is how Cyril tries to manipulate Tessa from attacking him, thinking that she still loves him. When she successfully executed her plans Cyril himself says that "Tessa neeeyanuyadharthapenn" (Tessa, you are a real woman). And this exactly was the beginning of a ground breaking perspective in Malayalam films.

In *Puthiya Niyamam*, Vasuki Iyer Louis the role played by Nayantara avenges her rapists by the anonymous help of her husband Adv. Louis Pothen, role done by Mammooty. As Louis and Vasuki were an inter caste couple, they live away from their families. Vasuki gets raped by her two neighbors and their cloth presser, when she went upstairs for taking clothes. Vasuki was so afraid to discuss the incident with her husband Louis. So she tries to contact a lady police officer to reveal everything. She gets the mobile number of the officer DGP Jeena Bai.

DCP Jeena tells jail is not enough for the culprits. So the DCP helps her through phone calls and messages to fulfill her vengeance against the rapists. And DCP promises Vasuki that there won't be any contacts in the future nor she won't get affected in any means for seeking her vengeance.

DCP's words strengthen Vasuki and with the help of master plan set by the DCP, Vasuki executes each one of the rapists.

But, later it was revealed that, it's Vasuki's husband Louis, who was helping Vasuki for her mission. Louis was using a mimic mobile application, to talk in the sound of ACP Jeena. There was a Swami who witnessed the rape incident, who told everything to Louis secretly on that day itself. Louis was seeing how much Vasuki was depressed because of the rape incident. So Louis created this master plan to give Vasuki the chance for executing her rapists and come back from the state of fear and depression. Louis never revealed the truth, decided to keep everything secret, to have the beautiful life they had before.

In *Varathan*, Aby (Fahadh Faasil) and Priya Paul (Aishwarya Lekshmi) are couples working in Dubai, as Aby loses his job and Priya got pregnant, they decide to return to Kerala. They decide to live at Priya's childhood home, which is in a hill station. From then onwards Priya becomes a victim of ogling by the villagers and neighbors. Priya sees someone watching them through the window, while sleeping in the bedroom. While bathing, Priya spots someone a man staring at her through the air holes. Then, when Priya went for taking her washed clothes, she found out that, her undergarments are missing. Priya was constantly warning Aby, about the every incidents happening there. But, he was less worried about it and he didn't take it much seriously.

As Aby wants to meet a designer to talk about their startup, he left Priya alone in the house. After Aby left, Priya took a scooter and went to a library. While she is riding, Josy (Sharaf U Dheen), with his friends Johnny (Arjun Asokan) and Jithin (Vijilesh Karayad) hit her with a jeep intentionally. Priya became unconscious, and then they took her into the jeep and raped her many times. After they are done, they dropped Priya in front of a hospital.

When Aby is back, she tells about the incident, and cries about how unsafe she is with him. She wishes for her father to be alive to protect her. Aby got so much frustrated and waited for a chance for the payback. Aby got a chance to take his vengeance when Josy and family came to Aby's house, searching a boy who loved a girl from Josy's family. Actually Aby was protecting the boy. As every rapist was in their house, Aby had a well created plan to avenge them. Priya was also a part of the plan. At the end of the movie, Aby and Priya trap each one of them and files a case for trespassing their house. The plan ends with Priya shooting Josy on his shoulder. At the end of the story, Aby places a caution board on that gate, which tells "no trespassing, violators will be shot".

In this live era, women are daring enough to speak up about the sexual assaults they have faced throughout the life, by using hash tag movements like *#metoo*. True face many famous people are getting revealed day by day. They all are warriors who fought against their selves, the society, the people, and the world. They are examples of survivors who fought unwritten law of virginity. They told the world, rape is not their fault.

Recently one mainstream Malayalam actress came up with accusing another well-established actor for sexually assaulting her with the help of goons. And this later paved the way for a groundbreaking turn in Malayalam cinema industry by setting up an organization called Women in Cinema Collective for the welfare of lady actors in their working place. Eventually as a result of all these revelations and revolutions many female actors spoken out about the ill treatment they had from film locations.

These three movies show how bold and brave our new women are. Cinema is exactly a mirror of the real life, so it's something good to see women stand bold and fight back against her enemies. From a cinema world, which created a standard that rape victims are impure and honor is laid upon on your virginity, characters like Tessa, Vasuki, Priya give us a new definition of woman.

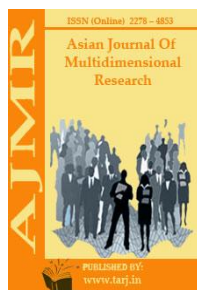
CONCLUSION

The three films described in this paper clearly show how women themselves have evolved from being a victim to being a fighter. Society's view on sexuality and virginity has been changing since decades. This is evident from recent happenings like #metoo movement and the establishment of female actor's welfare organizations. From showing assaulted woman as worthless to live or depicting the occurrence as something fatal Malayalam films have started portraying more realistic characters that are able to fight back and live on. It also shows women are not less capable than men and they have all the right to live even after losing virginity.

Malayalam films were depicting chastity as something like a glass vessel which once broken will not get into the actual shape or perfection. But the films which are discussed here have been successfully breaking all the myths we believed on virginity. All these reflect upon the changing mindset of society. It is noticeable how lady actors are speaking out these days about the ill treatments they had years before from film sets. Times are changing, so we can expect more strong female characters in the coming films.

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A STUDY ON PORTRAYAL OF RELIGIOUS MINORITY WOMEN IN TAMIL CINEMA

Miss. Rekha. P*; Dr. D. Sunitha**

*Research Scholar,
Department of Media Sciences,
Anna University, Chennai, Tamil Nadu, INDIA
Email id: rekhaelai@gmail.com

**Assistant Professor,
Department of Media Sciences,
Anna University, Chennai, Tamil Nadu, INDIA
Email id: sunithadon@yahoo.com

ABSTRACT

The medium of cinema plays an important role in shaping public perception and opinions. For Tamils across the globe, Tamil cinema is seen as a culture connect to their land and it plays a vital role in creating identities. As a male dominated medium, it still propagates strong patriarchal values and ideologies. Gender stereotypes on mainstream cinema has been a bane to women in Tamil Nadu who have been broken many shackles in reality. There is also an increase in misrepresentation of women belonging to minority religious communities. In the era of hate speech and misinformation, this typecasting of women belonging to minority can lead to prejudice and social exclusion. This research, presents new insights into the dynamics between stereotyping and representation of minority and other women in Tamil cinema. A content analysis of films, through the FITMUS (Female integrity Male Utility Test) test will help us understand the regressive ideologies in representation of women belonging to minority communities through constructs of hegemony.

KEYWORDS: *Misinformation, Representation, Dynamics, Stereotyping*

INTRODUCTION

India is the largest producer of films with over 900 films a year. The medium of cinema is a very influential in shaping public opinion of the people of in India. Regional cinema too is a big industry as India is a multilingual and multicultural nation. Each state has its own film industry apart from the Pan Indian Hindi film industry popularly known as the Bollywood. Tamil films belong to Tamil Nadu and for the state cinema is a very influential medium. Five chief ministers of the state hailed from the film industry and films were used as a medium for social change. It is a medium which influences every aspect of life in Tamil Nadu and Tamils across the globe see films as their connect to their culture. Though Tamil films highlight the majority culture; it has also given room to religious minorities in its films. But the depiction of the minorities is often associated with set of norms, beliefs and practices. They are often codified as the other group with certain characteristics, thus leading to stereotyping of a particular religious community.

Christians in India are considered to be a religious minority as they comprise only 2.3% of the population (Census, 2011 census). The minority status of the population also means that people perceive the groups through popular culture as the interaction with them in real life is often limited. The only information or the knowledge they gain about the community is through the media. Even today movie buffs recall by names the characters from Tamil cinema who belonged to the other religious groups. From Julie from the movie “Julie” to Jessie from “Vinnai Thanndi Varuvaya”, the characters have etched themselves in the memories of their audiences..

Movies with characters representing minority communities have always been have the eye of controversy. Minority religious groups especially Christians have staged protests from time to time on the misrepresentation of their religion and values in films. Some of the films which saw protests were “Julie” (1975), “Neer paravai”(2012), “Kadal” (2013). ‘Julie’ was a controversial movie because of the portrayal of the central character, an Anglo-Indian girl. The story revolves around pre-marital relationship resulting in pregnancy between an orthodox Brahmin protagonist and an Anglo Indian Christian girl. According to an article in the “The Hindu” on the movie Julie states “Julie was a hackneyed portrayal of an Anglo-Indian family...” (Lokapally, 2015). According to newsman Walter Lippman, “stereotyping a community leads to “pictures in our heads”, which are the sketchy and distorted images of a group who do not have the opportunity to define themselves”. Stereotyping a group in media often leads to prejudice or sometimes discrimination as prejudgement of the group of people is done by the images rather than the reality. When Film directors skip logic and assign certain characteristic traits to a certain group of people; it results in typecasting a group. Stereotypes can be based on gender, language, religion, ethnicity or even employment.

As a patriarchal industry, gender stereotypes are vehement in Indian cinema, a combination of women and religion gives the extra space or freedom for the scriptwriters to objectify and sexualise them more (Nair, 2002).

There are hardly any research on representation of Christians especially through the gender lens in Tamil cinema. Women themselves are subject to misrepresentation in cinema, then how are women from minority communities represented in Tamil cinema? Are women belonging to minority religious groups portrayed any different from other women from the mainstream or majority religious groups. Many of the women characters are etched in film viewers, does that mean women belonging to minority religious groups are better represented in the films. Fitmus test is used to analyse the women characters to understand the gender perspectives in the

representation of women in Tamil Cinema. This study focuses on portrayal of women belonging to Christian religious groups through elements that the film-auteurs carry over in their story

METHODOLOGY

The qualitative content analysis study is done by using the Female Integrity Male Utility test (FITMUS test) is employed for the study to read the role of women through feminist lens. The FITMUS test is an attempt to indigenise the female reading of popular films in India, with Female Integrity, Male Utility and cultural Sensitivity test (Vangal, 2017). The lack of Indian theory in feminist film studies is addressed by the Dr. Uma Vangal, film researcher and scholar through this FITMUS test. The test demands that the movie should have the following parameters to pass the test.

- Female character integrity –Consistency of the female character throughout the movie
- Male utility – female characters are present for male utility or does not act on their own
- Cultural sensitivity – portrayal of culture or particular group

Fitmus test has been gaining importance among the feminists and research scholars working on women context as it helps to analyse a movie in the Indian context.

Films taken for analysis

The films chosen for the study are:

SNO	MOVIE	DIRECTOR	Character's Name
1.	Kadhalukku Mariyadhai	Fazil	Minie
2.	Minnale	Gautham Menon	Reena
3.	Aadukalam	Vetrimaaran	Irene
4.	Vinnaithandi Varuvaya	Gautham Menon	Jesse
5.	Minsara Kanavu	Rajiv Menon	Priya

RESULTS:

Female Character Integrity

All the women characters in the selected movies are either portrayed as students or employed. All the characters hail from good economic background, religion and education are used as a tool to assert the character's independence and social standing. Though the female characters are portrayed as strong and assertive, they all seemed to go through a phase of confusion and indecisiveness when they have to choose their partner or remaining consistent in their relationship. Whether, it is Minie, Jessie, Priya, Irene, Reena, the characters seems amiss something and fail to be committed to their decisions especially in their relationships. Though all the movies, except one are based on romance, the female characters inability to make decision become central conflict that moves the plot. None of the female characters in the films analysed passes the female character integrity test as these characters are always shown torn apart between their romantic relationship and their religion, family and culture. All the women characters analysed seemed to be differentiated through religious symbols, artefacts and culture. They are portrayed as very religious and strong in their values.

Male Utility Test

The male utility test says that a film fails the test if the female characters are present for male utility. All the films analysed fails the test as the central theme except one, are all on love and romantic relationships, and the film ends with the couple uniting. In all the movies analysed the women characters fall in love with a male from other religion which becomes a conflict at home. All the women characters except one character 'Jesse' in the films give up their personal values and religious standing for the sake of the men they fall in love.

Cultural Sensitivity

Women characters were seen predominately in indo western outfits and in few instances in sarees. They were shown as culturally strong and even the Anglo Indian character Irene in Aadukalam wanted to remain in India rather than immigrate. The Indian ethos combined with the religious beliefs present these women as strong independent and capable of making their own decisions but they become very indecisive when it comes to going against the will of their family. Religion, belief and culture are central to all the women characters but all except one wait for parental approval for their love. The cultural norms are unique and different for these women characters in the films and they adhere to these norms. The norms are broken initially when they fall in love giving an initial break in stereotyping, but all characters quickly fall back to adhere to the social norms. Only when the approval comes from all quarters do the female characters approve of their relationship with the man of other religion.

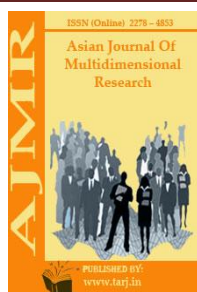
CONCLUSION

From this study it is observed that there is stereotyping of women belonging to Christian religion. Though the directors have the freedom to break cultural norms and stereotypes they have chosen to remain in the realm of typecasting rather than experimenting. Even though these women are seen as educated and employed, they seemed to be submissive when amongst their family members. Religion is seen as an embodiment of suppressing their real feelings and emotions and demands a sacrifice from these women characters. None of the characters fall in love with men of their own religion and in many instances, they detest them. Whether it's Priya who hates Thomas or Jesse who walks out of her marriage to a guy her family choose over the hero, there seems to be a sense of a completion for the women only when they united with the from other religion. Even though, these women characters achieve their goal of marrying the men they like, in terms of FITMUS test all these films fail through the feminist readings.

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AN ANALYSIS OF WOMEN EVINCING TRAITS IN SOCIAL MEDIA PROFILE PICTURE AND PERSONAL BIO

S. Suganya*; Dr. C. Velayutham**

*PhD Research Scholar,
Department of Media Sciences,
CEG, Anna University, Chennai, INDIA
Email id: suganya111@gmailcom

**Assistant Professor
Department of Media Sciences,
CEG, Anna University, Chennai, INDIA

ABSTRACT

The tremendous digital growth of high speed internet and handy mobile devices in recent years let social media become a popular medium of communication. Also with features like providing information, education and entertainment, social media become an important part of every one's life. By the end of 2018, among the 1.3 billion Indian population there are 511 million and odd internet users (TRAI) which include 226 million and odd social media users (Statista). A report by the Internet and Mobile Association of India (IAMAI) revealed that there are only 30% of number of social media users in India will make up female users. Social media is more like a virtual world where people project themselves through posts and pictures. There are few studies across world which evidenced women empowering other women through social media. The main objective of the study is to analyze how women of a particular geographical location (Tamil Nadu) orient themselves by examining the prominence of social media profile picture and personal bio (about) they publicize. The content of the profile picture and personal bio women post on their social media is driven in part by personality. For analysis a coding sheet was constructed to study several traits of the profile pictures based on Ekman's model of six discrete basic emotions and to understand the portrayal through personal bio based on Five-Factor Model (FFM) of personality along with other basic physical and technical characteristics of a profile picture like colour, edits, background, etc. The analysis and interpretations of the profile pictures and personal bio of random sample of women social media users (N=300) in Tamil Nadu chosen from the top three most used social media platforms in India: WhatsApp (N=100), Facebook (N=100) and Instagram (N=100) are discussed in relation to framed coding sheet. The findings of the study also focused on socio-cultural representation of women in social media.

KEYWORDS: *Social Media, Profile Picture, Ekman's Model, Five-Factor Model, Socio-Cultural Representation.*

INTRODUCTION

The availability of high speed internet and handy mobile devices made way for the pandemic adoption of social networking. Social media platforms allow users to be in touch with friends and family, reconnect with old friends and meet new people of similar interests. Apart from providing the basic purpose, communication, social media platforms also aid knowledge/information sharing, education, entertainment, business, etc. These variety of information in variety of formats like text, image, audio and video shared on social media platforms made them a dominant medium of social communication. There is a gradual escalation on the number of new people joining such social media platforms every day.

Social Media in India

The first ever social media website, SixDegrees.com was launched in 1997. A study on the rise of social media websites in India by Ateeq Ahmad in 2011 revealed that during 2007 Orkut owned by Google was the most used social media website with user share of 64%. After the launch of the social media giant, Facebook which had 1.62 and odd million Indian visitors in December 2007 there was a jumbo upsurge to 20.8 million and odd Indian visitors by July 2009 [1]. After Facebook, there are so many social media platforms available including WhatsApp, LinkedIn, Snapchat, Twitter, Instagram, etc. An article on how India's social media has evolved by Amey Nirgude in May 2017 exposed that the instant communication tool across the world, WhatsApp has more than half of the Indian internet users on-board along with several thousand being added everyday [2]. Among the 1.3 billion Indian population there are 511 million and odd internet users by the end of 2018 (TRAI) [3] which include 250 million and odd active social media users (Statista) [4]. Social media is rising not only in India, but all over the world. An article on gender wise internet users in India based on the Internet and Mobile Association of India (IAMAI) report by Tarush Bhalla in February 2018 disclosed that there are only 30% of number of social media users in India will make up female users [5].

Women and Social Media

The rise in the global popularity of social media grabbed the interest of researchers across world to study the usage behavior of social media users and different other aspects with respect to social media. There are innumerable studies across world with respect to social media but when considering 'women and social media' in particular, the count turns down comparatively very less. A study by Gina M Chen in September 2013 revealed that information, engagement and recreation are the three motivations that drive women to use social media. Further the study disclosed that psychological needs for affiliation and self-disclosure motivates the engagement to social media for the women users [6]. A content analysis of 106 social media user profiles by Nina Haferkamp et al in 2012 discovered that women use social media more likely to compare themselves and to search for information and most women prefer adding portrait photos to their profile on the other hand most men choose full-body shots [7]. On an exploratory study of gender differences in social network communication by Sharon H. Thompson et al in 2012 evidenced that female users were spending more time on Facebook than men, they often lose sleep because of Facebook, they feel closer to Facebook friends than those they see daily and Facebook usage sometimes causes them stress [8]. There are few studies across world which evidenced women empowering other women through social media [9].

Profile Pictures in Social Media

Social media is more like a virtual world where people project themselves through their profile picture and personal bio and by sharing their thoughts and information through posts and pictures. Several researchers across world attempted to study the profile pictures in social media and identified the following: profile picture reflects user's personality [10], profile pictures convey a lot of information about users and are directly connected to impression formation and identity management [11], users who admire themselves in excess tend to post selfies and self-presented photos and update their profile picture more often [12], women use profile pictures for impression management more when compared to men [13], women often change their profile picture and emphasize friendship in the pictures they post [14] and women concern more about privacy [15].

METHODOLOGY

The researchers adopted qualitative analysis method to study how women of a particular geographical location (Tamil Nadu) evince their traits on popular social media through their profile pictures and personal bio.

Social Media Analysis

To find the most popular social media platforms used by women in Tamil Nadu, a digital survey was created using Google Forms and was circulated for two days in the month of January 2019. Since the questionnaire is digital, the researchers could not have control over who filled it. Out of the 103 survey responses received, considering only the women respondents from Tamil Nadu and excluding the missing data responses, the researchers had 63 responses which included responses from women students, working women as well home-makers aged between 18 and 42 years. The result revealed that the top three used social media platforms are 1. WhatsApp (97%), 2. Facebook (68%) and 3. Instagram (59%).

Coding of Parameters

A coding sheet was prepared to analyse the traits of women's profile picture and personal bio in the top three used social media platforms. To understand the nature of profile picture, the following were considered as parameters: colour, person in picture, edit, background, facial expression (based on Ekman's model), action/pose, extra objects, attire, religious symbol, family centric and grandiose exhibition. The Ekman's model of six basic emotions is the universally recognised popular list of emotions from facial expression which included the following emotions: Anger, Disgust, Fear, Joy, Sadness and Surprise [16]. To study the content published by social media users as their personal bio, the parameters were constructed based on Five-Factor Model (FFM) of personality [17] which included the following: Openness to experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism.

Data Collection

Majority of the social media users keep their profile safe by keeping their posts and pictures visible only to friends and hidden to rest all users from the same social media platform. The items which are visible to all the users are profile picture and personal bio. Hence profile picture and personal bio are the elements through which a social media user showcase themselves to the world. For the study, social media profiles of Tamil Nadu women (N=300) from the three top used social media platforms, WhatsApp (N=100), Facebook (N=100) and Instagram (N=100) were chosen by simple random sampling method and the characteristics of the profile picture and

personal bio of the chosen profiles were analysed and noted using the prepared coding sheets by the researchers.

RESULTS

The findings from the coding sheets were articulated quantitatively.

Profile Picture

- **Colour:** Maximum social media women users from Tamil Nadu considered for the study (97% - WhatsApp, 92% - Facebook, 92% - Instagram) preferred coloured profile pictures.
- **Person in Picture:**

TABLE 1. ANALYSIS OF PERSON IN PROFILE PICTURE

	Themselves	Different Person	Multiple Person		Their work (drawings / photography)	Downloaded from online
			Family	Friends		
WhatsApp	38%	7%	28%	7%	1%	19%
Facebook	59%	3%	18%	3%	4%	13%
Instagram	83%	1%	6%	3%	2%	5%

From Table 1, it is noticeable that Tamil Nadu women considered for the study displayed themselves originally more in Instagram than the other two social media platforms. When enquired about the same to a few random women (N=10) in person as a casual talk they revealed that Instagram is less used by their family members and more used by friends so they were more ready to display what they want, mainly their own picture as Instagram profile picture. Further family members, particularly parents imply on the kind of pictures Tamil Nadu women display as their profile picture in WhatsApp and Facebook. Among the pictures of themselves in social media profile picture, some women considered for the study posted selfies (WhatsApp – 47%, Facebook – 27%, Instagram – 41%) and this exposed that the selfie craze among the Tamil Nadu women still did not go down. The pictures under the category ‘different person’ were mostly of a kid (child / grandchild). The kind of pictures downloaded from online vary in considerable range like pictures of kid(s), girl(s), cartoon(s), god(s), flower(s), actress, quote, etc.

- **Edit:** Excluding the pictures downloaded from online, most of the profile pictures of women considered for the study were edited (WhatsApp – 67%, Facebook – 74%, Instagram – 92%) either colour corrected or added with filters. Among the edited profile pictures, most were colour corrected (WhatsApp – 69%, Facebook – 80%, Instagram – 86%) which revealed that Tamil Nadu women considered for the study less liked to project their original face without retouching which they believed to be enhancing their beauty.
- **Background:** Considering only the profile pictures taken for the study in which women placed their own picture with visible background, 70% of WhatsApp, 60% of Facebook and 65% of Instagram users had indoor backgrounds in which 47% of WhatsApp, 43% of Facebook and 47% of Instagram users had their home in the background of the profile picture and 23% of WhatsApp, 18% of Facebook and 25% of Instagram users had their workspace in the background of their profile picture. The percentage of women’s profile picture with outdoor background was considerably less (WhatsApp – 30%, Facebook – 40%, Instagram – 35%).

- **Facial Expression:** Facial expression of profile picture of women considered for the study is analysed based on Ekman's model of six discrete basic emotions.

TABLE 2. ANALYSIS OF FACIAL EXPRESSION IN PROFILE PICTURE

	Anger	Disgust	Fear	Joy	Sadness	Surprise
WhatsApp	1%	9%	0%	65%	12%	12%
Facebook	0%	15%	0%	70%	2%	13%
Instagram	2%	10%	0%	71%	4%	13%

From Table 2, it is obvious that most women from Tamil Nadu considered for the study expressed themselves to be happy with the facial expression of joy in their profile picture in different social media platforms.

- **Action / Pose:** Maximum profile picture of the chosen Tamil Nadu women in social media platform had smiling/happy face(s). Different action/pose in a profile picture were rare seen with just 1% in the total N=300 with twoposedwith victory symbols and one with a pout on face.
- **Extra Objects:** Profile pictures of Tamil Nadu women (considered for the study) themselves with extra objects are considerably less (WhatsApp – 13%, Facebook – 25% Instagram – 4%) with objects like coolers, handbag, mobile phone, coffee mug, flower, cat, dog, hat, camera and mike. Among the chosen profile, women expressed themselves as pet lovers by posting profile picture with pets (cat/dog), selfie addicts with mobile phone, coffee addicts with coffee mug and career fanatics with career based items (camera/mike).

Socio-Cultural Representation

The socio-cultural representation is considered as traditions, practices and believes that prevailed within a population. In the study the socio-cultural representations of Tamil Nadu women through social media profile picture is studied by analysing the following parameters in their profile picture: attire, religious symbol, family centric and grandiose exhibition.

- **Attire:** The kind of dress a population wears is a major parameter to be considered in socio-cultural representation.

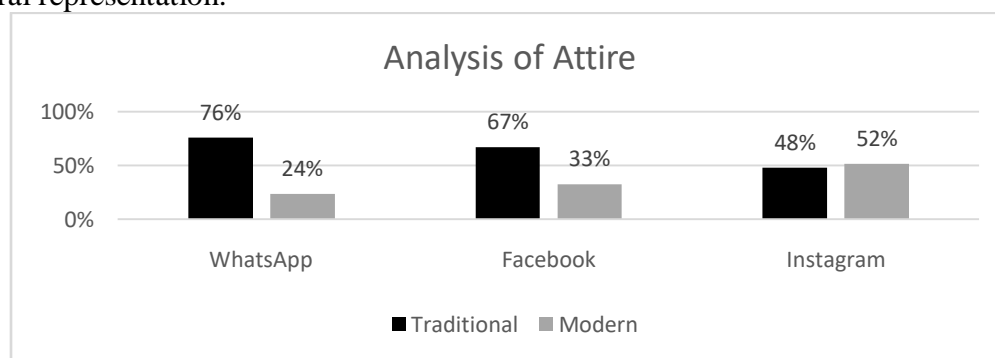


Chart 1. Analysis of Attire in Profile Picture

From Chart 1, it is noticeable that most Tamil Nadu women considered for the study showcased themselves being a culture oriented through their social media (WhatsApp and Facebook) profile picture by displaying a picture of them wearing traditional outfits of the state (saree/salwar). For a surprise in

Instagram, more than half Tamil Nadu women considered for the study expressed themselves to be modern by displaying a picture of them wearing modern outfits about which the persons (N=10) with whom the researchers had a casual talk voiced the same answer they told for keeping their own picture the most in Instagram.

- **Religious Symbol:** The cultural symbols considered to be religious like wearing mangalsutra, religious pendant, kumkum, vibhuti, jasmine flower, religious thread in hand and photo/statue god were seen in quite a good number in the social media profile picture of Tamil Nadu women (WhatsApp – 58%, Facebook – 55%, Instagram – 29%) considered for the study.
- **Family Centric:** The profile pictures of Tamil Nadu women (chosen for the study) considered to be family centric had picture of their spouse, children, parents or relatives were considerable in number in the social media platforms, WhatsApp (39%) and Facebook (26%) but very less in Instagram (7%).
- **Grandiose Exhibition:** Grandiose exhibition [18] is a behaviour of exposing one's body that are not normally exposed in public so as to draw attention. In the study of the chosen profile pictures of Tamil Nadu women in the top three used social media platform, grandiose exhibition was not-at-all seen in both WhatsApp and Facebook but seen at 2% in Instagram.

Overall socio-cultural representation of Tamil Nadu women considered for the study through their profile pictures on the social media platforms, WhatsApp and Facebook was more but in Instagram was considerably less.

Personal Bio

Personal bio (WhatsApp – About, Facebook – Intro, Instagram – Bio) of a social media profile is considered as a short introduction the users give about themselves over social media. It is noticed from the coding sheets that not all Tamil Nadu women social media users considered for the study had put up the personal bio. Only 69% of WhatsApp, 32% of Facebook and 68% of Instagram women users from Tamil Nadu considered for the study had presented information in personal bio.

- **Five-Factor Model of Personality:** The study used Five-Factor Model (FFM) of personality to understand the nature of the personal bio the Tamil Nadu women put up on the social media platforms. The characteristics of the big five factors of personality [19] are as follows:
- **Openness to experience** – Willingness to try new things
- **Conscientiousness** – Goal-directed behaviour
- **Extraversion** – Socially intractable
- **Agreeableness** – Well-liked, Respected, Sensitive to the needs of others
- **Neuroticism** – Anxiety, Sadness, Worry, Low self-esteem
-

TABLE 3. ANALYSIS OF PERSONAL BIO USING FFM

	Openness to experience	Conscientiousness	Extraversion	Agreeableness	Neuroticism
WhatsApp	11%	28%	13%	28%	18%
Facebook	9%	13%	4%	2%	2%
Instagram	22%	14%	9%	11%	12%

It is noticeable from Table 3 that most Tamil Nadu social media women users considered for the study expressed themselves as goal-directed personalities.

CONCLUSION

The researchers presented the first-of-its-kind study of profile pictures and personal bio of women of a particular geographical location (Tamil Nadu) from the most used social media platforms by them (WhatsApp, Facebook and Instagram). Some of the major findings about Tamil Nadu women social media users considered for the study are as follows:

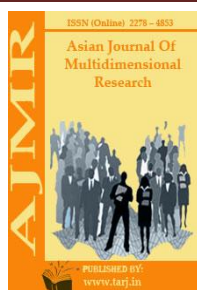
- They preferred coloured profile pictures the most.
- They preferred to display their own picture as profile picture more in Instagram than in WhatsApp or Facebook.
- Majority of them edited (colour correct/add filter) their profile picture.
- Most of them posted a profile picture of them with facial expression of joy.
- They preferred traditional attire more in the profile picture of WhatsApp and Facebook than in Instagram, where they preferred modern attire the most.
- More than half of them had religious symbols in their profile pictures.
- Grandiose exhibition is nearly null in their profile pictures.
- The socio-cultural representation is more in their profile pictures.

The study presents an important contribution to the literature still some caveats must be addressed. First, the sample size is less for the total number of social media users in a particular geographical location (Tamil Nadu). Second, though the users very rarely update their personal bio, they tend to change their profile picture, some often and some rare. So caution should be taken while considering to generalize the results. Though having some caveats, this study points to interesting directions for future research. Obviously, the study can be replicated with more sample numbers. The study also raised additional questions about the traits of social media users who change their profile picture often. In addition, the parameters set to evince the traits of social media users may be expanded to include the nature of posts and pictures posted by them.

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INTERPELLATION OF GENDER HEGEMONY: A CRITICAL REFLECTION ON EMMA DONOGHUE'S KISSING THE WITCH

Samadhanam Emimal. M*; Dr. S. Christina Rebecca**

*Ph.D. (Research Scholar) in English
Avinashilingam Institute for Home Science and,
Higher Education for Women
Coimbatore, Tamil Nadu, INDIA
Email id: itsmepeace@gmail.com

**Head, Professor,
Department of English,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA
Email id: christinarebecca@gmail.com

ABSTRACT

Media is the forum, where everyday realities find its critical expression cutting deep into our minds and shaping our ideas about ourselves and the world around us. Fairytale is one such crucial and indispensable medium that socializes, accultures and internalizes the stereotypical patterns and hegemonic gender construct. These tales over ages have acquired mythical connotations and have now become part and parcel of what Jung called the 'Collective Unconscious'. This proclivity of fairytales being conditioned by cultural and social mapping and to alter the assimilated and internalized fairy-tale motifs, patterns and archetypes, women writers of the modern era rediscover its imaginative potential and subvert the inscribed ideology and internalized pattern in order to purge off, the accepted subservience. This paved way for the emergence of retold fairytale that challenges the conventional gender disposition. One such rubric edifice of retold fairytale is Emma Donoghue's Kissing the Witch. This distraught the popular imagination tampered by dominant ideology through its unique style and distinct strategies that fabricates an emancipated portrayal of women. This paper aims to showcase the author's attempt to restructure the internal and external imbibed prototypes through textual manifestations. This paper also hinges on the critical formulations of postmodernism in streamlining the traditional corpus into the purveyor of new conscious and resuscitated sensibility.

KEY WORDS: *Fairytales, Stereotype, Gender, Postmodernism.*

INTRODUCTION

Myth, tale and tragedy must be transformed by both acts of reinterpretation in order to enter the experience of the emerging female self.

- Carolyn G. Heilbrun

Fairytale and folktale literature is an important and indispensable phenomenon in history and mythology reflecting the cultural, social, political and intellectual trend of the time. The fairytales that are transmitted both as oral tales and textual manifestations has an immense impact, as it takes a strong hold in shaping the popular imagination. Fairytales serve a crucial function in our lives cutting deep into our minds and shaping our ideas about ourselves and the society that we live in. These tales over ages have become an essential integral attribute of human conscience, which conditions our thoughts and actions. This is known as 'collective unconsciousness'. Human civilization have internalized and imputed the motifs, pattern and archetypes of the fairytale. These internalized beau ideals sculpt the human behavior and their perspective concerning crucial functions.

Fairytales are purveyors of culture, social values and belief system which intend to inculcate certain standards regarding sexual, gender and class hierarchies. These tales "reflected the customs, beliefs and rituals of 'tribe', and were stories told for adults as well as children" (Zipes xii). These tales are told to socialize and acculturate children, even before they conceive the knowledge of the world around them ". . . stories and fairytales do influence the manner in which children conceive the world and their places in it even before they begin to read" (Zipes xii). Exposed to such oral tales in a nascent ages leaves an indelible impression and firm mark in the minds of the reader or the listener. This imbibed structure, strongly influences their thinking and perceiving faculty. Though initially started as an entrainment, latter became a significant medium to moralize and dictate, principles governing life.

These made them imbibe only certain prescribed pattern of gender, social function and cultural significance that the tales promoted. This grand impetus was then conditioned and tampered by the dominant force that prevailed in the society. They reinforced their ideals and principles as acceptable norms and that dominated all spheres of society. As Jack Zipes says, "As a written, innovative, privately designed text . . . excluded the common people and addressed the concern of the upper classes. It was enlarged, ornamented, and filled with figures and themes which appealed to the furthered and aesthetic tastes of an elite class" (13). Being regulated by the upper class society, the fairytale corpus repressed, marginalized and sidelined the common human experience. They became the vehicle of instilling bourgeois principles and manifestoes of patriarchal hegemony. The fairytale corpus became an ideologically stained cultural apparatus.

The fairytale genre being conditioned by the dominant forces, the fairytale genre infused in the naive audience a false and tampered version of reality that favored their cause. This ideologically driven literary genre enslaved the minds and rational faculties of the audience with forged reality. This hegemonic force propelled their vested interest and perception as a universal view point by naturalizing them as a common human discretion. Those who abide by these clichéd and biased stereotypes are labeled as 'good' and those who resist to be patterned by this hegemonic discourse are labeled as 'wicked'.

In the sphere of patriarchal dominance, the fairytale captures the prominent interest that overpowered other ideologies. Fairytale became the tool to embody and perpetuate the patriarchal supremacy. The fairytales written by Perrault or Brother Grimms or Andresen subtly glorified and literalized female subservience. The contour of fairytales is manipulated to accommodate the patriarchal standards to reflect the hierarchal subjugation of women. The female characters are portrayed with bifurcated hierarchical binaries to reaffirm the patriarchal status quo. Either they will be passive helpless maidens or wicked stepmothers or witch. The position of the women in the fairytale is fixed as they will be the epitome of female beauty and passivity conferring their role as the protagonist and those that rebels against being active are fixed in the antagonist position. Andrea Dworkins comments on this dual exploitive representation of the women as:

There are two definitions of woman. There is the good woman. She is a victim. There is a bad woman. She must be destroyed. The good woman must be possessed. The bad woman must be killed, or punished. Both must be nullified tells us that happiness for a woman is to be passive, destroyed, or asleep . . . It tells us that the happy ending is when we are ended, when we live without our lives, or not at all. (48, 49)

Traditional fairytale thus, curtailed the female role and their representation in terms conferring with patriarchal regulations. This forges the reality to legit the patriarchal credence and to establish their authority over women.

Feminist writers confronted the classical canon of fairytale with wide spectrum to alter its predisposition in marginalizing women and show cased the patriarchal supremacy. They revalidated the traditional contour of the fairytale genre by debunking the patriarchal hegemony and reconstructing the gender patterns. They shift the male-centric to female sphere to revitalize the female power and freedom. The dichotomous representation of women are broken and refashioned to adhere the contemporary perception. This paved way for the emergence of fairytale renaissance, which retold the fairytale with contemporary vision. The traditional contour is pointed out as, "For years the classical literary tales were mainly articulations and representations of a male view point" (qtd. in Zipes xii) is distorted in the retold fairytales to reclaim their voice and position. Retold fairytales redefines the narrative framework of the traditional tales to refabricate an "alternative aesthetic terrain" (Zipes xi).

The retold fairytales alters the internalized pattern imposed by the classical fairytale. This restructuring of the preconceived notion and unconsciously recorded pattern changes the perception of the world around them. The retold fairytale disrupts the idea of gender hierarchy and the classical understanding of the female role. The women are no longer the subordinate subject to the patriarchal regulations and standards. They no longer confine themselves to the restrictive role play that defines them superficially. These differences in the thinking trend are regulated in a textual channel reflecting the recusant attitude of the modern writers. One such ingenious rendering of the retold fairytale is Emma Donoghue's *Kissing the Witch*. Donoghue has interlinked thirteen well-known fairytales to form a single fabric of innovation. Exploring the unexplored; voicing out the voiceless; defining the undefined; presenting the unrepresentable and capturing the inevitable. She explicitly formulates the traditional tales by mounting tension between the old and the new tale. She demystifies the familiar tales with luminous voice, uniquely challenging the conventional apparitions. These retold fairytales combines the altered myth and intriguing reality, which strangely amuses and intimidates the readers with its novelty.

One of the significant strategies Donoghue used in *Kissing the Witch* is the replacement of the omniscient narrator with the female agency initiate a strong female voice. In the traditional narrative, the omniscient narrator renders an objective narration of the events which is considered universal and authentic. Emma Donoghue has broken the stereotype of generic narrative. The retold fairytale has shifted from impersonal perspective to confessional narrative taking a strong hold on the readers mind. In the traditional narrative the fairytale is narrated “from a position of omniscience and authority, so that a reader is passive and not engaged in the sense that they do not participate in interpreting these tales” (Jackson 154). But in the retold fairytales, the reader along with the protagonist finds a new way of understanding the tale. As the protagonist is no longer an objectified subject silenced and exploited but rather an independent individual recounting her story. Trites comments on this saying, “The protagonist is more aware of her own agency, more aware of her ability to assert her own personality and to enact her own decisions” (6).

For instance, in the tale titled “The Tale of the Rose,” a retelling of “Beauty and the Beast,” the story expounds with Beauty as the narrator, recounting her experience with the readers. Enabling the readers to extend beyond their limited knowledge through proposing many possible alternatives such as in this excerpt:

I struggled to guess these riddles and make sense of our story . . . as the years flowed by, some villagers told travelers of a beast and a beauty who lived in the castle and could be seen walking on the battlements, and others told of two beauties, and others, of two beasts. (Donoghue 40)

Thus, creating an experimental space to change the conventional pattern internalized in the minds of the readers. Donoghue through the usage of female agency in the narrative position enables her protagonist to construct her own subjective readers empathize her. This paved way for the readers to expand their understanding beyond the restrictive limits and preconditioned notions. Through her discursive voice, the protagonist stipulates the traditional understanding of her role and also become an automated personality where she is, “not an object of authorial discourse, but rather a fully valid, autonomous carrier of her own individual world” (Bahktin 5). Thus, Donoghue challenges the stereotyped gender standards through giving voice to the protagonists who are silenced by the male authorial voice. This enables her to change the camouflaged gender identity.

Traditional fairytale dictated by patriarchal dominance, stressed on the restrictive role play that exemplified the virtue of female passivity. ‘Male Rescuer’ is one such paradigm of the conventional paradigm that fixes the female characters in the dependent position. Women are always portrayed either as helpless maiden and damsel in distress, too fragile to protect them. But, the male character possesses a heroic and glorified role that plays them in the pinnacle of fame and honor. This archetype of male rescuer is demurred in the retold fairytales. The bracketed role of the male rescuing figure is diversified with many possibilities that break the gendered portrayal that remained cemented for centuries. Emma Donoghue replaces the male rescuer figure with the female character. It breaks the cultural limitation and boundary that limited the traditional understanding of the gender perception. Nancy Walker aptly comments on this regard saying, Emma Donoghue in her retold fairytales, “. . . reverse the central gender relationships of the traditional tales. Men are not rescuers, but rather intruders, women are lovers and nurturers of each other instead of jealous competitors” (60).

As in the tale titled, “The Tale of the Shoe,” a retelling of “Cinderella,” the protagonist was not rescued from her critical situation by Prince Charming but her godmother who helps her to find her rightful place. The Prince no more holds a traditional allure, but he was replaced easily with an alternative. He is no more the driving force behind every decision the protagonist takes, but rather, an intruder. The protagonist is presented as self sufficient individual who can defend and take her own decisions. The protagonist is no longer destined to marry the prince according to his will, or live her life in his pace. Instead, she has her own liberty to choose what she desires. She answers her godmother in such a way that it subtly hints the dispensability of the Prince or the male rescuer. “What about the Prince? She asked. He’ll find someone to fit, if he looks long enough” (Donoghue 8).

Emma Donoghue contests the traditional archetype of gender through her creative play of female role which dispenses the virtue of female passivity and expounds the self sufficient nature of female characters, breaking the restrictive boundaries. The women no longer struggles, sleeps, or waits as powerless agents to be saved, awakened and married by the male character. They are no longer incompetent and dependent emblems rather an embodiment of female power and self-reliance exploring their freedom and individuality. Emma Donoghue vulgarizes the popularized and pre-established gender stereotypes dictated by the patriarchal hegemony.

Fairytale is said to be the medium through which the moral values of life is transmitted as stories to the society. The fairytales are, “instrumental in shaping values, moral codes and aspirations” (Tartar xii). The virtues and the vices are represented through personified characters like evil witches, wicked step mother, greedy king etc. Later, these personified characters with polarized categorization itself became the genre marker, fixing the female roles with negative identity. Traditional fairytale’s purposed morality and dictative trait is exemplified by its exaggerated portrayal of female vices. This concept of female being a negative image is fixed in the minds of the readers. The gender bias is emphatically noticed in this characteristic of fairytales. In the traditional fairytales, the vices of the male are not mentioned or portrayed anywhere. It is always overlooked as a common human behavior. But, female characters are always portrayed with negative implications. On the contrary, the retold fairytales demystifies this notion of female being the negative leverage to showcase the moralistic aspects.

Emma Donoghue in the story titled, “The Tale of the Apple,” a retelling of the “Snow White” subverts the traditional way of prioritizing the female character being wicked. The character of the wicked step mother is one such negatively stereotyped character. Christy Williams says, “The wicked stepmother is a staple of the popular fairytale tradition and arguably its most famous villain” (25). Emma Donoghue through subtle play of irony challenges the conventional standards and traditional plotline. Though initially, Donoghue takes the readers along the worn path chanting the same tale, in the end she breaks the expectations and pre-conceived notions of the readers.

Donoghue gives a realistic and rational touch to the story. Snow chokes and falls to the ground not because of the poisoned apple given by her step mother but by the hasty bite that choked her throat. As soon as she wakes, she realizes the truth and goes back to the castle to join her stepmother. She says, “When I came to I was jolting along in an open coffin. . . I gagged, coughed, sat up . . . it was not poisoned. It was the first apple of the year from my father’s orchard” (Donoghue 57, 58) which she happened to eat hastily. Emma Donoghue breaks the gender stereotype in her own unique way. This collision of the contemporary portrayal and traditional depiction breaks new ground for understanding the gender bias that is instilled in the

minds through patriarchal textual discourse. This creates an intertextual space that “denaturalizes the hold on our imagination” (Bacchilega 198). Christy Williams in her essay points out that the retold fairytales are “self conscious of genres, using and abusing the fairytale form” not just simply by “reproducing or reversing them” but also they attempts to “offer rich possibilities” (262) that changes our understanding of the gender which is internalized through the pre-deposited knowledge.

Thus, retold fairytales rebels against the domesticated and patriarchal stained knowledge imbibed knowledge through the traditional construct. The retold fairytales, through its innovational structures and creative strategies have forged a new vision eroding all misconceived notions about gender standards. Emma Donoghue through her explicit and commendable skill has made possible a creative realm which navigates an altered insight. This mélange of conventional fairytale with a modern perspective enabled the emergence of intriguing ground for revised past that alters our prejudiced notions on gender. The gender hegemony that dominated the fairytale genre is estranged from their contextual and socio-cultural fame. Through entoning female voice, embalming female experience and emblazoning their individuality, the biased gender paradigm is subverted and presented with an altered vision.

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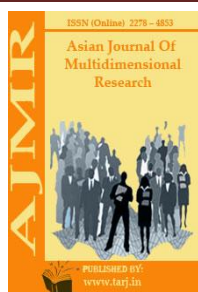
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THE ROLE OF MEDIA IN THE EMANCIPATION OF MATRILINY IN KERALA: A STUDY ON WOMEN'S STATUS, INSTITUTION OF MARRIAGE AND FAMILY

Sudha. R*; Hyma Balakrishnan**

ABSTRACT

In each village, there were four or more exogamous matrilineages of a single sub-caste of the commoner class, which owed allegiance all the former lineages mentioned above. The motive behind choosing such a topic, which specifically mentions about women's life, role and their status, once they enter into the institution of marriage, is that such a topic has been less explored among the scholars themselves. The children from the born from the Nambudiri-Nair union are not legitimized within the Nambudiri caste. Hence, the hypergamous marriages were highly institutionalized as opposed to the commoner sub-caste of the Nairs. On the side, as Devika has detailed, women were also now asked to cultivate an image as humble, passive and in need of protection. 'Womanly qualities' were championed, with special emphasis on sexual virtue and loyalty to a single husband. One of the most iconic representations of these epochal social changes was that old award-winning painting by Raja Ravi Varma of Mahaprabha, holding in her arms her eldest boy. As the scholar G. Arunima tells us, There Comes Papa was painted in the early 1890s when the role of the "papa" was still uncertain. Hence, we come to a conclusion that women under the Nair community had many liberties but it was largely controlled and regulated by male folk and Karnavans and hence this notion of freedom was limited.

KEYWORDS: Exogamous, Representations, 'Womanly Qualities', Legitimized

INTRODUCTION

The main aim of this paper is to focus on the idea of matriliney (tracing the descents) and certain matrilineal customs that include the institutions of family and marriage that had been observed in the southern state of Kerala during the 19th century. The practice of matriliney had ended and a process of transformation into a patrilineal society had been witnessed during the advent of 20th century. The Role of newspaper articles and the Folk media sources present in that time, in the transformation can be traced. Hailing from the state of Kerala, and having a knowledge of the existence of certain communities that trace their links to one common female ancestor, had always made us wonder as to what this notion of Matriliney, the institutions of family and marriage had to offer to women? Was marriage only about creating relations of 'affinity'? Was it not socially significant? Were the institutions of marriage even institutionalized? Was the system of matriliney liberal or not? The motive behind choosing such a topic, which specifically mentions about women's life, role and their status, once they enter into the institution of marriage, is that such a topic has been less explored among the scholars themselves. The aim is to deal with the questions posed above by taking up an example of one of the dominant matrilineal group of Nairs ever observed in the history of Kerala, spread across the regions of Malabar Coast (which includes the Kingdoms of Calicut, Cochin and Walluvanad), the northernmost kingdoms of Kottayam and Kolattanad and the southernmost kingdom of Travancore. The research methodologies used in order to tease out the answers to the questions posed above are that of Auto-Ethnography, Content analysis and Thick Description. A literature review on K. Saradamoni's book named, 'Matriliney Transformed: Family, Law and Ideology in Twentieth century Travancore' given by Leela Dube has also been used as a source to elicit information.

LITERATURE REVIEW

Initially, we need to understand the concept of Matriliney as it is discussed in many books and articles written on the topic. K. Saradamoni's book very well captures the essence of Nair Matriliney by highlighting the role and the status on women in the early 19th century. The author explores the idea of women and their children having strong ties with their matrilineal kin; of women being in a relationship of 'affinity' with their husbands, their children being in close ties with the paternal kin. Women inherited *Tharavadus* (ancestral homes that housed the descents who trace their roots to one common female ancestor) and *Maramakkathayams* (derived from the word '*marumakkal*' meaning nephews and nieces and the property is inherited by sister's children) and this very notion of inheritance and ownership of property gave them a sense of security and was a marker of high status within the society. These property groups were headed, controlled and managed by the eldest male member in the lineage, called, '*Karnavan*'

"Saradamoni also speaks of children and adult women having strong ties with their matrilineal kin, while at the same time being cared for by the children's close ties with the paternal kin, that is, the women's 'affines'... Derived from the biographies and also emphasized in many other contexts throughout the book is the point that identify with her natal home throughout her life and right to residence and maintenance in her Taravadu gave women some security and independence." (Dube, L. 2001. Pp.3145)

The author explicitly mentions certain practices that are akin to the system of Nair matriliney such that of 'inter-caste hypergamy, duolocal residence with visiting marriages and non-fraternal polyandry and the author mentions that such practices were not observed in the southern kingdom of Travancore, but were very prevalent in the kingdoms of Calicut and Cochin (Malabar) which

received attention from sociologists and anthropologists. The author also mentions that divorcees, widows and women who were reconsidering remarriage were not subject to the stigmas and stereotypes which in a sense portrayed that Nair matriliney was unique in itself as no society can be even imagined to be free from certain kinds of stigmas and stereotypes.

“In respect to Nair marriages...Remarriages of divorcees or widows did not carry any stigma. Widows were not considered inauspicious, nor were they subjected to inhuman treatment as often happened among the upper castes in patrilineal kin.” (Dube, L. 2001. Pp.3146)

In a nutshell, the author tries to convey the fact that women within the Nair system of matriliney gives women a sense to freedom and autonomy, where in they had an access to fully exercise their rights without facing any contradictions from the male members of the society and the very reason of not facing any kind of oppositions and stigmas itself proves that women had a high status in the society and were to be treated with a mark of respect. But, the author fails to capture the essence of the ranked subdivisions within the community and also the notion of linked lineages which is very integral to understand the notion of marriage and family and also how it bring certain marked changes within women and a study of the institutions of marriage and the family will not only explore the idea of women's life and roles other than the notion of status, but will also question the very idea of relationship of 'affinity', the 'institutionalization of family' among the ranked subdivisions and also the idea of 'freedom and independence' that had been expressed in Saradmoni's book.

RANKED SUBDIVISIONS: UPPER CASTE LINEAGES AND COMMONER SUB-CASTE.

There are four types of ranked subdivisions within the Nair community; such that of the royal lineages, the lineages of the chiefs of districts, the lineages of the headmen or Karnavans and the various sub-caste within the commoners. In each village, there were four or more exogamous matrilineages of a single sub-caste of the commoner class, which owed allegiance all the former lineages mentioned above. The lineages within one village might form a link among themselves (Enangar) or with the lineages of the neighboring villages (Enungu). The lineages were linked through the 'hereditary' ties of ceremonial cooperation among them. The linked marriages were considered to be important as it ensured the guardianship of morality.

WOMEN AND FORMS OF MARRIAGE: TALIKETTUKALYANAM AND SAMBANDHAM

The linked lineages played an integral role in the Pre-puberty marriage of the girls, known as '*Talikettukalyanam*'. The groom (either belonging to the caste same as the bride or of the higher caste or Nambudiri Brahmin, following patriliney) is supposed to tie a gold ornament round the neck of the bride (Tali). The groom, on the fourth day of the ceremony is expected to leave and no further obligations take place between them except at the time of birth of their children or to observe the death rites. Sexual relations may or may not take place. After the girl attains puberty, they are free to enter into *Sambandhams* (relationship) with men from the higher caste or of the same caste as observed in the practice of *Talikettukalyanam*. Women are not supposed to marry men from the lower caste.

Talikettu Kalyanam is a very important ceremony in a women's life as it marks certain changes not only within them but also in the social position of the girl. When a girl enters in a marriage, she is treated with a mark of respect and this notion in itself shows their status in the society. On the other hand, she attains a sense of social maturity wherein she is endowed with sexual and

procreative functions and also after the *Tali-rite* the girl should observe the etiquettes and its rules, related with incest prohibitions, in relation to the men of her lineage.

“The Tali rite marked various changes in the social position of the girl. First it brought her to social maturity she was now thought to be ritually endowed with sexual and procreative functions and thenceforward accorded the status of women. After the rite people addressed her in public by the respectful title *amma* meaning ‘mother’, and she might take part in rites of adult women. Second, after a *Tali-rite* a girl must observe all the rules of etiquette associated with incest prohibition in relation to men of her lineage...Third, after the *Tali-rite* as soon as she becomes old enough,...a girl is received as visiting husbands a number of men of her sub-caste from outside her lineage, usually but not necessary from her neighborhood. In addition, she might be visited by any Nair of higher sub-caste of village headmen, chiefs or royalty, or by Nambudiri Brahman. All these relationships were known as *Sambandham*.” (Gough, K. 1959. pp. 25-26)

MARRIAGE: A RELATIONSHIP OF ‘AFFINITY’?

At this stage, the question of the institution of marriage just being a relationship of ‘affinity’ shall be investigated. A couple after the going through *Tali-rite* ceremony or *Sambandham* have no further obligations to each other except at the time of birth of their child or observation of the death rites by the wife and pollution. The regular husbands who were willing to continue the relationship with the women sent personalized gifts during the time of festivals and that was the only way a relationship could be maintained and if the women do not receive gifts means that the relationship between them is terminated. Also, during the child birth either the biological child or any other men belonging to the same caste or of a higher caste is expected to pay the fees of their child’s birth and after that the men did not have any rights towards their children of the ritual wife and sometimes there are cases where biological paternity was uncertain. If no men bore the birth expenses, the women could be either excommunicated or killed.

Kathleen Gough, in her ethnography tries to trace the difference seen in the ranked subdivisions of that of the commoners and that of the upper caste which includes the lineages of the Karnavans, the chiefs, the royals and also the Nambudiri caste. The author mentions that among the commoner sub-caste, even though there was an obligation of observing the death rite by the wife and children, such an obligation was not fulfilled by them. The children having a strong connection to their matrilineal kin did not adopt the patrilineal terms other than the mother’s husbands. On the other hand, men, not only had sexual privileges, but also had to fulfill the obligation of bearing the expenses of the birth of the child and had no economic, social or legal obligations towards their children or women. Hence, the commoner sub-caste of the Nairs, lack a sense of institutionalization.

“The Nairs in this area were highly unusual. For they had a kinship system in which the elementary family of father, mother and children was not institutionalized as a legal productive, distributive, residential, socializing or consumption unit.” (Gough, K. 1959, pp. 28)

The higher caste including the lineages of the royals, the chiefs and the headmen, practiced hypergamous form of marriage, wherein the women under the guardianship of Karnavan, married either Nambudiri men or men belonging to upper caste including the royals or the chiefs. The men belonging to these lineages married women of commoner sub-caste. For example, within the Nambudiri family, the elder sons of the family can only marry a woman belonging to Nambudiri caste. But, the younger sons were allowed to have *sambandham* unions with the women belonging to Nair households. The only difference that could be seen in comparison to that of

commoner sub-caste, is that, the husbands were prohibited to touch their children or wives during the daytime while they were in a state of ritual purity and the children acquired the patrilineal terms. Neither do the Nair men do not address Nambudiri husbands of their womenfolk in affinal terms nor do the Nambudiri husband of their Nair wives address the Nair brother in those terms. The children born from the Nambudiri-Nair union are not legitimized within the Nambudiri caste. Hence, the hypergamous marriages were highly institutionalized as opposed to the commoner sub-caste of the Nairs.

“It was in these lineages therefore the hypergamous unions became most highly institutionalized, for most of these lineages refused to exchange spouses on equal terms. Instead, most of them married women upwards and all their men downwards. Women of village headmen’s lineages entered sambandham unions with the chiefly royal or Nambudiri Brahman men. Men of these lineages had unions with commoner Nair women.” (Gough, K. 1959, pp. 28).

Kathleen Gough in her ethnography mentioned that,

“It is clear therefore that although the elementary family of one father, one mother and their mother was not institutionalized as a legal, residential, or economic unit, and although individual men had no significant rights in their particular wives or children, the Nairs did institutionalize the concept of marriage and of paternity and gave a ritual and legal recognition to both.” (Gough, K. 1959, pp. 30).

It is very evident from the examples of the subdivisions of the commoner subcaste and the upper caste lineages that the institutions of marriage and family was only a relationship of ‘affinity’. The very reasons for stating so, was because of the fact that the women engaging into polyandrous practices through the system of Talikettukalyanam or Sambandham and marrying men of either the same caste or into the higher caste following the practice of hypergamy, wherein they their children have strong ties with their matrilineal kin and not having any obligations to exchange except on the times of births and deaths and men giving gifts to maintain their marriage, as mentioned earlier, in itself proves that it is indeed a relationship of ‘affinity’.

Further, the reason why the Nambudiri men do not touch women and their children during the day time; the reason why the children begotten from the Nambudiri-Nair union were not accepted and certain boundaries that are created for marriage of women (that is, to marry women off only in the same caste or the uppercaste and not in the lower caste) is because of the very notion of ‘superiority’ among the men of the higher caste lineages and the paternal kin of Nambudiris and not being able to exchange their spouses on equal terms plays an important role in the understanding of marriage as only being a relationship of ‘affinity’.

“Like all the higher castes in India they based their belief in the moral rightness of the caste system in part upon a racist ideology which involved the inheritance of physical, intellectual and moral qualities by a child from which both its natural parents, and which held that the higher castes were by the virtue of their heredity, superior to the lower castes. It was ostensibly for this reason that the Nairs forbade with horror the sexual contacts between a Nair woman and a man of lower caste, and that they expelled or put to death women guilty of such contacts. This racist ideology also provided a motive for hypergamous unions, for Nairs of the aristocratic lineages boasted of the superior qualities they derived from royal and Brahmanical fatherhood.” (Gough, K. 1959, pp. 31).

Kathleen Gough mentions that,

“What the rite did establish was a ritual relationship between the Tali-tier and his ritual bride, and, as I shall try to show later, a relationship of group marriage between the bride and all men of her sub-caste outside her lineage. But a particular in no way modified the hereditary relationships between the male Enangars. It is for this reason I call the Enangar relationship one of the ‘perpetual affinity’ between lineages which, which though it carried, the ceremonial functions of affinity, persisted irrespective of particular Sambandhams and Tali rites.” (Gough, K. 1959, pp. 28).

ROLE OF MEDIA IN THE TRANSFORMATION:

Kerala is one of the states in India, where the people are very socially aware. This awareness started long back with the advent of vernacular newspapers. The newspapers at that time, wrote mainly about social and literary interest rather than political interest. The newspapers and periodicals of Kerala had played an equally important role in serving the cause of social transformation. In the field of publication, particularly of newspapers, the church has played a constructive role.¹ Apart from formal English education, the press functioned as another

media of popular education and influenced in bringing social changes. Through these, the ideas of democracy and freedom began to permeate among the members of the middle class and gradually among the masses. In fact to a very large extent the press had contributed a great stir in the social, political and economic life of Travancore.

The press which has played a major role in the modernization of Kerala, was a strong device of information, instruction and propaganda. It mobilises public opinion on problems of varied nature. It was the Portuguese who introduced the first printing press in vernacular languages at Quilon and Vaipinkotta, a suburb of Kochi. In the early stages the press was concerned with propaganda of Christianity among the illiterate and downtrodden people of the country. The first newspaper in Malayalam, ‘Rajyasamaharam’ was published in 1847 from Thellicherry by the Basel Mission under Dr. Herman Gundert. It gave emphasis to religion. In October 1847 Gundert started another publication called *Paschimodayam*. Like its predecessor *The Paschimodayam*, too was cyclostyled but it carried articles on geography, history, natural science and astrology and it had a formal editor, Rev Fr. Muller.

The first newspaper to be published from Kerala was in the English language entitled the *Western Star*. Charles Lawson, who had left England after completing his studies, took over as the Paper’s editor. Four years later in 1864 a Malayalam edition of the *Western Star* started publication from Cochin under the banner *Paschimataraka*. Yet another paper, the *Keralapataka*, made its appearance from Cochin in 1870. In course of time these two publications merged to form the *Paschimataraka-Keralapataka*. In 1867 two papers were started from Kottayam. One was in Malayalam titled *Santishtavadi*; the other the *Travancore Herald*, was in English. Both were printed from the C.M.S. Press. The *Santishtavadi* was against the Travancore Government which ordered its closure. Thus, quite unwittingly, the *Santishtavadi* created history in Malayalam journalism by becoming the first martyr to the cause of freedom of the press.

Relationships at that time were extremely open and there was never any taboo. Traditional Kerala society never frowned at all this for the simple reason that such sexual relations were not given moral codes. It was customary and made perfect sense within the historical and economic context of the land. But what did happen by the nineteenth century was the impact of Christian missionaries with their prudish Victorian notions of decency and morality, aided by the colonial enterprise to “civilise” India. Greater interaction with other parts of the subcontinent where

patriarchy was the norm also added fat to the fire. To these modern-day observers Kerala's marriage practices were a source of outrageous horror and in 1901 Augusta Blandford in her book on Travancore took exception to the Nairs and their marriage system as "very revolting."

This was also the time when Nair men were out studying at the new English colleges and schools, exposed to these foreign opinions. "The Malayalis as a class are the most idle and homesick of the whole Hindu community," decided a Madras newspaper, "owing to the enervating influence exercised on their character by their peculiar system of inheritance and their obnoxious system of promiscuous marriage." Hitherto local practices affected no Malayali as odd. But now he had to face derogatory comments about their repulsive "backwardness".

And it became worse," Saradhamoni tells us, "when sambandham was equated to concubinage and the women to mistresses and the children called bastards."

In 1912, Travancore gave its first boost to nuclear families, modelled on the *patriarchal* style (virtuous wife and all) when it allowed men to bequeath part of their self-acquired property or money to wives and children instead of the

taravad, or matrilineal joint family. More importantly (and not a little judgementally), it gave women the right of maintenance from husbands, so long as they did not 'live in adultery' (that is., have other partners). In what was seen as ideal, the man became the breadwinner and the woman and her children, his dependants. Of course, this did not mean she lost rights in her own *taravad*, which remained as backup, but agitation continued. By 1923 the call was final: matriliney should be abolished and individual partition was to be the weapon of choice.

On the side, as Devika has detailed, women were also now asked to cultivate an image as humble, passive and in need of protection. 'Womanly qualities' were championed, with special emphasis on sexual virtue and loyalty to a single husband. Colonial authorities actively promoted this and it is noteworthy that Queen Victoria conferred upon the late Rani Lakshmi Bai the imperial distinction called the Crown of India to commend her moral integrity when she refused to divorce Kerala Varma Valiya Koil Tampuran at the height of court intrigues in the 1870s. In the famous novel *Indulekha* by O Chandu Menon, a landmark in Malayalam literature which became very popular with women, the protagonist Madhavi is a prototype of the new Malayali lady. She has all the qualities of a self-assured woman but (and this is crucial) she is tremendously dedicated to her one man, has the graces of an English lady, and is horrified when her virtue is questioned.

Women's magazines also began to make their appearance in Kerala, promoting the domesticated, dedicated, motherly lady. "We will publish nothing related to politics," declared the *Keraleeya Sugunabodhini* in 1892, adding that entertaining tales, "writings that energise the moral conscience," cookery, biographies of "ideal women," and "other such enlightening topics" only would be covered. As late as 1926 the *Mahila Mandiram*, for instance, would strongly argue that a woman's role was as mistress of the (husband's) household, and as a caretaker and that she should leave everything else to the superior competence of men. Propaganda was at its peak.

To be fair, of course, there were serious systemic problems with the *taravad*. As families grew large they became unwieldy and domestic quarrels became the bane of every Nair family across Kerala. The senior male member, who managed affairs, could often be more partial to his immediate relations at the cost of everyone else in the *taravad*. Favoured nephews might get perks like an English education while others would be denied opportunities. In major *taravads* it was also not unheard of for impatient nephews to connive to assassinate senior kin to obtain sooner

rather than later the advantages of their rank and position. Enterprising men looking for capital to start business ventures could find no support from taravads, owing to joint ownership of resources; between 1897 and 1907 alone an average of 487 suits were brought to court by nephews against the managing senior uncles of their taravads. And in general, many intelligent men of the day began to see a dangerous pattern in allowing young boys to remain comfortably ensconced in the security of the taravad, wasting all productivity. By the 1920s, thus, it became quite obvious that something radical would have to be done. Some moderate Nair leaders only called for reducing the size of taravads by dividing them into more manageable branches. But as always, moderates were rarely heard and the more extreme clamour for individual partition was set to succeed.

Inevitably, the issue was raised in the legislature in Travancore and it was obvious that there was complete political support for the proposal. Any opposition was put down by moralistic arguments against which there could never be any defence; those standing in the way were admonished for holding on to antiquated, uncivilised beliefs. And so in April 1925 the Legislative Council passed a bill terminating matriliney, permitting partition of property, “legalising” all sambandhams, and essentially inaugurating the age of the patriarchal family in Travancore. It was sent to the Maharani for her assent and on 13 April she signed the historic Nair Regulation of 1925, giving matrilineal kinship the unique distinction of being the only system of inheritance and family in the world to be abolished by law. Similar Acts were passed for the Ezhava and Vellala communities also, sections of which were matrilineal. The Government of Madras would follow her lead in 1933 and do the same in Malabar, while Cochin would issue corresponding orders by 1938.

One of the most iconic representations of these epochal social changes was that old award-winning painting by Raja Ravi Varma of Mahaprabha, holding in her arms her eldest boy. As the scholar G. Arunima tells us, *There Comes Papa* was painted in the early 1890s when the role of the “papa” was still uncertain. “What is the significance of the painting called *There Comes Papa* when the subject and the artist are both products of a matrilineal society?” she asks. “The absent yet approaching papa signifies the crisis in Nair matriliney in the late nineteenth century. The fact that Ravi Varma chose to celebrate conjugal domesticity and the nuclear family at a time when these were comparatively unknown among large sections of the matrilineal population reveals his growing patrilineal sensibilities. *There Comes Papa* becomes akin to a clarion call for the end of matriliney.” So art expressions were also used against matriliney.

SYSTEM OF MATRILINITY AND MARRIAGE: LIBERAL FOR WOMEN?

As mentioned earlier, women in the Nair system of matriliney enjoyed certain rights such as inheritance of property groups, such as that of Tharavadu and Marumakkathayam and even enjoyed the rights to stay in their own natal homes along with their children with visiting husbands. The practice of polyandry was very prevalent of the society, wherein women entered into Tallikettukalyam and Sambandham unions. Author Saradamoni had emphasized on the fact that no stereotypes or stigmas were associated with women even though such practices took place. But there are certain scholars who critiqued this idea of ‘so-called freedom’ that was exercised among the Nair women, which brought in place the question of sexual promiscuity among Nair women. However, one must take into account that multiple sexual ties with men should not be considered as a promiscuity, but to be ‘customary’. If found guilty of engaging in a relation with the lower caste, then the women as mentioned earlier, would either be excommunicated or killed.

“Foreign travellers have continuously argued that Nair women had sexual promiscuity. This argument cannot be accepted as such because plural unions were customary, but the relations were forbidden with the members of the same lineage on pain of death. Even more relations with men of lower caste were not entertained. If a woman was found guilty her taravad was excommunicated until women was expelled from taravad.” (Moothedath, M. 2015, pp.34)

The maintenance of the boundaries among the Nair women were considered to be essential and the introduction of certain mechanisms to control such issues ensured that women married to men from the accepted levels of the Nair society.

As mentioned earlier, women and children were guarded by the heads or Karnavans. They exercised a greater role as the decision making power lied with him. Moothedath Mahadevi, in her rich ethnography revealed the fact that Karnavan exercised a dominant role where everything, including the prestigious issue of marriage, wherein the interests of the bride was never taken into account. Hence, we come to a conclusion that women under the Nair community had many liberties but it was largely controlled and regulated by male folk and Karnavans and hence this notion of freedom was limited.

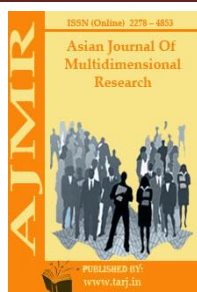
“Women of the Nair Taravads were under control of the male folk, hence the widely popularized concept that sexuality of Nair women were out of the control of male members had to be discredited. This is quite clear from the experiences of the informants. A marriage was always a prestigious issue for a taravad so it was arranged as per the interest of Karnavan. Hence, the interest of the bride or her mother was never considered and it was a monotonous decision of the Karnavans.” (Moothedath, M. 2015. pp. 35)

CONCLUSION

Thus the advent and downfall of matriliney was a social and economic transformation. The role of education, newspapers and art forms were seen as transforming agents towards a new Kerala.

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A STUDY ON THE INFLUENCE OF FAIRNESS CREAM ADVERTISEMENTS THROUGH TELEVISION AMONG FEMALE HIGH SCHOOL STUDENTS IN CHENNAI

Dr. P.V. Sangeetha*; Thenmozhi D**

*II MA Journalism and Communication,
PG Dept of Journalism and Communication,
Shri SS Shasun Jain College for Women,
Chennai, INDIA

**Asst. Professor,
PG Department of Journalism and Communication,
Shri SS Shasun Jain College for Women,
Chennai, INDIA

ABSTRACT

Advertisement plays a major role in today's world. Television advertisements create a greater impact among the audience as it reaches them easily and gets sustain in the mind with its creative audio and visual effects. Studies say that adolescents, who are in the process of learning their values and roles, are the major target for advertisers. Television commercials are impacting the lifestyle of today's adolescents as they identify themselves with the character shown and try to imitate it. The present paper analysed the influence of television advertisements among female high school children with reference to fairness cream advertisements. Using quantitative methods, the study tried to analyse the influence in terms of reach, audience's ability to recall, purchase behaviour, concept of fairness and perception on the portrayal of women in fairness cream advertisements among 100 samples. It was found that the school children are familiar with fairness cream advertisements. Most of them are consumers of the fairness creams and believe that fair skin makes them more attractive. However, they don't agree that fairness is the key to success as in shown in most of the fairness cream ads.

KEYWORDS: *Television, Advertisements, Children.*

INTRODUCTION

Advertisement is the non-personal way of communication usually paid for and persuasive in nature about the products, services or ideas by identified sponsors through the various media like radio, television, internet, newspapers, magazines and other printed materials. Advertisements in television create a greater impact when compared to other medium. Advertisement is a great tool to communicate with the audience about the product and influence the audience to buy the product immediately or later. Every product has made with its unique brand and advertisement. The aim of the manufacturers is to make the audience to believe and buy the product.

Advertising is a persuasive and informational and is designed to influence the purchasing behaviour and thought patterns of audience. Advertising is a marketing tool and it is also used in combination of other marketing tools such as sales promotions, personal selling tactics or publicity. The advertising can be classified on the basis of Function, Region, Target Market, Company demand, Desired response, Function and Media. The functions of advertising are as follows,

- To distinguish product from competitors' products
- To communicate product information
- To urge product use
- To expand product distribution
- To increase brand preference
- To reduce overall sale cost

The objective of television advertising is effective communication between producers and consumers with the purpose to sell a product, service, or idea visually. The first American commercial advertisement was broadcasted in the year 1928, by the 'Bulova' watch and it lasted for 10 seconds. It is also considered as the world's first commercial advertisement. Though the advertisement reaches large number of audience, it also has its disadvantages. Advertisement has the effect to change the people mind easily. Thus, it creates attitudinal changes which inculcate into the audiences.

In recent years, there is a rise in the fairness cream, fairness products and industries all over the world. The people has strong mindset about fair skin and beautiful. The fairness product advertisement implant that fairness is beautiful and those who have fair skin can achieve in their life. It also provides the message that using of fairness cream makes them to live and think independently. The repeated advertisements in TV will not make the audience to think about the product.

The fairness cream advertisement in television makes the audience to believe with the message that using of fairness cream helps to achieve in life. The advertisement also portrays that dark skin women as inferior and white skin women as bold. Even today, color discrimination occurs in many places in the world. The advertisers also use the same tool to sell their product to the people especially women. The main target audience for the fairness cream advertisement are women. Nowadays, Indian women are more conscious about the skin tone and mostly prefers to be fair skin after the fairness cream reached into the market. The expectations become wider and they started to use fairness products and pressure of the society.

REVIEW OF LITERATURE

Ever since September 15, 1959 when television was first introduced in India, it was continuously entertaining the viewers. Emergence of cable and satellite channels exposed the viewers to more information around the world which in-turn has affected the attitudes and behaviour of individuals (Jenson, 2007). As consumers started seeing themselves in media images (Tiggemann, 2004, Krishna, 2015), which in turn made television advertisement a reliable source of information about product when compared to other media (Ankita srivastava, 2014).

In the recent years, there is a boon in the fairness product industries in India. The mentality about the fairer skin is implanted in the minds of the people. According to the survey of *Vaseline Healthy White* claims that “8 out of every 10 women in India believe that fair skin gives them an additional advantage in Indian society”. High literacy rate, demand from single working women, watching the fairness cream advertisements, pressure of society, marriage issues, desire to look beautiful and fair are some of the major factors which have pushed the market of women's fairness cream in India.

The Indian whitening cream market is expanding at a rate of nearly 18% a year. The country's largest research agency, AC Nielsen, estimates that figure will rise to about 25% this year. The image of the fair skin is portrayed higher than the darker skin continues even today. In 1919, India got its first commercial fairness cream in Afghan Snow, manufactured by ES Patanwala, a perfumer/entrepreneur who came to Mumbai from a small division (Jhalra Patan) in Rajasthan. In the year 1975, Hindustan Unilever (then Hindustan Levers) introduced the fairness cream called “fair and lovely” that was soft on skin. It started with Emami Naturally Fair Herbal Fairness Cream in the early 90s, Cavin Kare's Fairever in 1998 and Godrej Fair Glow in 1999. FairGlow on the 'no compromise with fair skin' positioning whereas Fairever, that went on to be the biggest challenger brand to Fair & Lovely (Report by Market research, ACNielsen).

A woman in India watches television for 32 hours per week which is 4 hours more than a man (Ingrid Luden, 2012). Because of its huge consumer base India is always a target for marketers. When it comes to research on Indian consumers it is very less. Adolescents have become target for advertisers as they are in the process of learning their values and roles

(Kilbourne, 2002; Aruna & Kotwal, 2008), They are more influenced to buy the TV advertised products, as compared to other ages (Rani, 2016). “The social pressure of feeling unbeautiful due to dark skin is leveraged by whitening cream manufacturers in India. The emphasis on technology in the skin whitening and lightening product plays an important role in creating a myth regarding the transformative power of the advertised product which promises fair skin both for desirability and empowerment.”

Advertisers look at if the person is classy, handsome/ beautiful, elegant, sexy etc... All three of these dimensions add to the influence of the overall message that the company is trying to convey (Trivedi).

Mostly the fairness cream advertisements are endorsed by the celebrities and they act like that only by applying the specific fairness cream they achieved a greater position in their life and cinema industry. They influence the audience to use the same product to become fair and beautiful to achieve as like them in life. In the year 2000, Dr R K Pandhi, then HOD of AIIMS Delhi Dermatology department made an official statement to the press saying that none of the fairness creams have any valuable substantiation to their claims.

A study conducted by Sharma (2014), says that irrespective of gender television commercials not only influence the purchasing behaviour but also results in increase of frequency in purchases and when comes to FMCG products women were influenced by advertising (Nilesh, 2015).

During British colonial period, the perception about the fair skin fixed in the minds of the people in India. The British colonial rule in India was 1858-1947. The British invade India through their dominant economic and racist ideology. The British people were fair skinned, the Indian started to believe that fair skin are confident, bold, dominance, power and dark skin are weaker and inferior. Image of the British women with their white skin, blond hair and blue eyes has remained over the years as the expression of unblemished beauty. (Shevde, 2008). The fair skin is beautiful is deeply inculcated in the minds of the audience. The groom expects his bride to be fair and beautiful and the bride expects her groom to be fair and handsome. In matrimonial websites, the family of the bride and groom specifically mentions 'Fair and beautiful'.

The objectives of this study is,

To find out the influence of fairness cream Television advertisements among female high school students with in terms of,

- Reach
- Ability to recall
- Purchase behaviour
- Concept of fairness
- Perception on the portrayal of women in those advertisement.

Theoretical perspective

This study is based on cultivation theory which explains that media changes the ideas and perception of the audience. Cultivation theory states that highly viewers of television vulnerable to the ideas and beliefs the messages which is shown by the media. Heavy viewers of TV are thought to be 'cultivating' attitudes that seem to believe that the world created by television is an accurate depiction of the real world.

Watching advertisements people tends to believe that whatever projected in the media are true and they stick on to the ideas and beliefs and they are been cultivating the same concepts over and over again and they start to act accordingly. The changes occur individually and they try to change around them and they also expect others to be same.

RESEARCH METHODOLOGY

This research adopted quantitative analysis. Survey was done among 100 female sample who are studying in 9th 10th standards in the schools in Chennai. Structured questionnaire was used. The schools were selected randomly. The questions were framed to analyse the reach, ability to recall, purchase behaviour, concept of fairness and perception on the portrayal of women in the fairness cream advertisements. Secondary data were collected through books, journals, internet, magazines, newspapers, etc.

Results

This section describes the results of the data analysis. The data were collected among 100 female high school children in Chennai.

TABLE 1 REPRESENTS THE DEMOGRAPHY OF THE RESPONDENTS.

		Frequency	Percent
Age	13	28	28
	14	50	50
	15	18	18
	16	4	4
	Total	100	100
School	Jaigopal	39	39
	St.Thomas	35	35
	PSSB	26	26
	Total	100	100
Class	9th	51	51
	10th	49	49
	Total	100	100

Table 1 Demography

As indicated by Table 1, as much as 50% of the respondents are 14 years old. As much as 39% of them are studying in Jaigopal Garodia School, Govt girls' higher secondary school. As many as 51% of the respondents are studying in 9th standard.

TV Watching patterns

The below table indicate the TV watching habits of the respondents.

		Frequency	Percent
Watch TV	Yes	100	100
	No	0	0
	Total	100	100
Hours watching TV	Less than a hour	18	18
	One hour	22	22
	1-2 hrs	34	34
	2-3 hrs	15	15
	More than 3 hours	11	11
	Total	100	100
Language	Tamil	79	79
	Hindi	5	5
	Malayalam	4	4
	Telugu	4	4
	English	8	8
	Total	100	100

Table 2 Tv watching pattern

As table 2 indicate, all respondents are watching TV. As many as 34 % of them are watching TV for 1 to 2 hours. As many as 22 % of the respondents are watching it for 1 hours, 18% for less than 1 hour, 15% for 2-3 hours and 11 % for more than 3 hours. As they are in the high school classes, most of them have restriction from family to watch TV for more hours.

Mostly watched Channel

The table represent the mostly watched channel by the respondents. As it indicate, Sun Music is the mostly watched channel (27%) , Vijay TV (19%), Sun TV (14%) and Zee Tamil (10%).

		Frequency	Percent
Valid	Adhitya	4	4
	Asianet	3	3
	Colors	3	3
	Disney xd	1	1
	HBO	1	1
	Hungama	5	5
	Ktv	1	1
	Maas tv	1	1
	Netflix	1	1
	Polimer	1	1
	Sony	3	3
	Star movie	1	1
	Star plus	1	1
	Starworld	1	1
	Sun music	27	27
	Sun tv	14	14
	Surya music	1	1
	Vijay tv	19	19
	zee Tamil	10	10
	zee Telugu	2	2
	Total	100	100

Table 3 most watching

Watching Television Advertisements

This section describes the pattern on watching television advertisements among the female high school students with reference to fairness cream advertisements.

		Frequency	Percent
Watching Ads in TV	Always	6	6.0
	Sometimes	61	61.0
	Rare	26	26.0
	Never	7	7.0
	Total	100	100.0
Watching fairness cream ads in TV	Always	9	9.0
	Sometimes	47	47.0
	Rare	31	31.0

	Never	13	13.0
	Total	100	100.0
Favourite fairness cream ad	Ayush	1	1.0
	Fair&lovely	28	28.0
	Himalaya	3	3.0
	Lakme	4	4.0
	Nivea	1	1.0
	None	27	27.0
	Olay	1	1.0
	Ponds	18	18.0
	Spinz BB+	6	6.0
	Vicco	11	11.0
	Total	100	100.0
Attraction to fairness cream ads	Story	17	17.0
	Message	15	15.0
	Celebrity	20	20.0
	Music	47	47.0
	Others	1	1.0
	Total	100	100.0
Recall	Fair&lovely	53	53
	Garnier	1	1.0
	Himalaya	4	4.0
	Lakme	6	6.0
	Lakme bb+	1	1.0
	Nivea	1	1.0
	None	11	11.0
	Olay	5	5.0
	Patanjali	2	2.0
	Ponds	11	11.0
	Spinz BB+	3	3.0
	Vicco	2	2.0
	Total	100	100.0

Table 3 Watching Ads

As table 3 indicate, as much as 61% of the respondents are watching advertisements in television sometimes followed by 26% who watch TV ads rarely. As many as 47% of them watch fairness cream advertisements in TV sometimes, followed by 31% who watch it rarely. The advertisement of Fair and Lovely is the favourite ad (28%) followed by Ponds ad (18%) and Vicco (11%). The music of the fairness cream ad is the most attractive feature of ad for most of the respondents. Around 47% of the respondents are attracted to the music of the ads, followed by the celebrity, who act in the ad (20%). When they were asked to recall any fairness cream ad, as many as 53% were able to recall the fair and lovely advertisement followed by Ponds (11%).

Purchase behaviour

The following section discussed the purchase behaviour of the respondents with reference to fairness creams.

		Frequency	Percent
Use fairness cream	Yes	40	40
	No	60	60
	Total	100	100
Bought fairness cream	Always	10	10
	Sometimes	18	18
	Rarely	18	18
	Never	54	54
	Total	100	100
To whom to refer before buying fairness cream	Family members	37	37
	Friends	38	38
	Relatives	9	9
	TV ads	4	4
	Others	12	12
	Total	100	100
Frequency of purchase	Once in a month	25	25
	Bi-monthly	9	9
	Monthly	13	13
	Once in two months	30	30
	Not using	23	23
	Total	100	100
Favourite cream	Fair&lovely	26	26
	Vicco	13	13
	Ponds	11	11
	Others	22	22
	None	28	28
Reason for use of fairness cream	Fairness	15	15.0
	Good look	25	25.0
	Dark spots	8	8.0
	Smoothness	6	6.0
	Freshness	27	27.0
	Others	1	1.0
	Not using	18	18.0
	Total	100	100.0

Table 4 purchase behaviour

Table 4 indicate that 60 % of the respondents are not using fairness cream. 36% of them have bought it sometimes and rarely. As many as 38% of them refer to their friends before buying any fairness cream, followed by 37% who seek reference from their family. Only 4% of them refers to TV ads. Most of them purchase fairness creams once in two months (30%). Fair & Lovely is

the favourite fairness cream among the respondents (26%) followed by Vicco (13%) and Ponds (11%). Most of them use it for freshness (27%) and good look (25%).

The below table 5 indicate the response of the female high school students on the statement fairness cream is essential for a girl. As many as 18% of them feels that it is essential and 31% feel that it may be essential. As much as 51% of them said that fairness is not essential for a girl.

		Frequency	Percent
Fairness is essential to women	Yes	18	18.0
	No	51	51.0
	May be	31	31.0
	Total	100	100.0

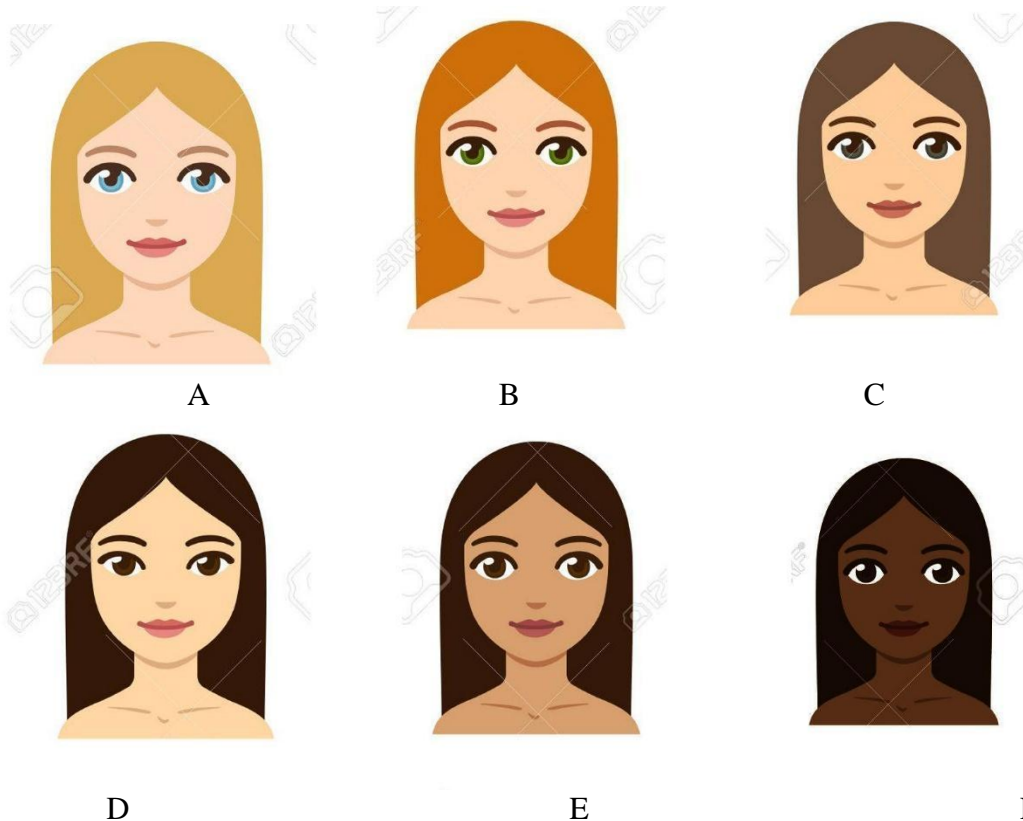
Table 5 fairness essential

		Frequency	Percent
Happy with skin tone	Yes	85	85.0
	No	15	15.0
	Total	100	100.0

Table 6 happy with skin tone

Table 6 indicate that as many as 85% of the respondents are happy with their skin tone. This is a positive information that the teenage girls are happy with their skin tone.

The below figures were given to mark their response against the best picture that they feel it to be.



As many as 35% of the respondents selected No E which indicate a wheatish skin tone, a pale white tending toward yellow or beige followed by No. D, which is a fair skin (26%). This indicates that they prefer a comparatively fair looking skin tone.

		Frequency	Percent
Best picture	A	4	4
	B	9	9
	C	8	8
	D	26	26
	E	35	35
	F	18	18
	Total	100	100

Table 7 Best Picture

Table 8 indicates the responses of the students on the portrayal of women in advertisements.

	Statements	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
1	Fairness cream ads suggest fair skin is beautiful	4	13	17	31	34
2	Fairness cream ads suggest success is based on beauty	16	6	21	30	27
3	Advertisements portrays women have to be good looking	6	4	14	40	35
4	Ads often portrays dark skin is not acceptable	10	11	18	23	38
5	Ads portrays dark skin is inferior	9	3	17	32	39
6	Ads portrays, use of fairness cream make women empowered	8	8	15	29	40

Table 8 Portrayal of women in ad

The respondents have a strong feeling that the women portrayal in advertisements is indicating wrong information to the society. It portrays that the women should be good looking, beautiful and fair skinned in order to be successful in life. They also feel ads are throwing a notion that dark skin is not acceptable and inferior in this society. Ads suggest that the use of fairness cream make the women empowered.

FINDINGS

The following are the major findings of the study,

- Most of the children watch television, but as they are in high school the watching hours are limited.
- The students watch mostly tamil channels.
- Sun Music is the mostly watched channel.

- Most of the students watch advertisement sometimes.
- The students watch fairness cream advertisement in television sometimes. They are attracted to the music of fairness cream ads.
- Fair & lovely ad is the mostly remembered advertisement and the same product is their favourite fairness cream
- The students are not much using the fairness creams. Friends and family are the references when they buy fairness creams. Only few refer TV ads.
- The students use fairness cream for good look and freshness.
- The students agree that fairness is not essential for a girl but many feel that it may be essential.
- Most of the students are happy with their skin tone.
- Most of the students have chosen wheatish skin tone and a tone of less white, this indicates that mostly they do not prefer dark skin tone.
- The students feel that the portrayal of women in fairness cream ads are not fair. It mostly communicates wrong images and messages.

CONCLUSION

Though media targets the youth mostly, it is a positive note that the fairness cream ads have not influenced the adolescents much. However, they strongly feel that the portrayal of women in fairness cream advertisements are misleading and reinforce that beauty and fairness are the key to success.

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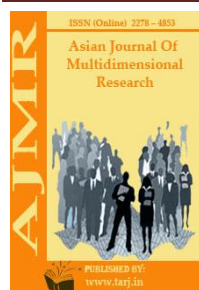
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SMARTPHONE USERS: A STUDY ON MOBILE APP AND SECURITY KNOWLEDGE TOWARDS CYBER CRIMES AMONG YOUTH IN CHENNAI.

Thenmozhi Pandian*; Dr. Neelamalar Maraimalai**

*Department of Media Sciences,
College of Engineering Guindy,

Anna University, Chennai, Tamil Nadu, INDIA

Email id: phdresearchthenmozhi@gmail.com, nmalar@yahoo.com

ABSTRACT

Today, smartphones are more powerful, compact and play a great role in everyone's life. The number of smartphone users in India is rapidly rising. According to the Statista Report 2017, the number of Smartphone users in 2019 will be 374 million. Now, smartphones, with fashionable mobile applications, are in everyone's hand and it opens a wide door for cybercriminals to hack personal details in a fraction of a second without the knowledge of the users. All modes of communication take place through smartphones which are associated with criminal consequences and it will lead to legal and regulatory issues. This paper aims to help smartphone users to know about the crimes associated with mobile and also deals with the importance of mobile security. For the purpose of the present study, different categories of mobile applications used by smartphone users, were investigated and their awareness and knowledge towards mobile cybercrimes were analyzed. The study also intends to examine the behaviour of smartphone users towards mobile cybersecurity. A survey was conducted among smartphone users, aged between 18 and 30, in Chennai. The study aims to explore the need for the immediate improvement in mobile security and enhancement of mobile law in India. The research also reveals that smartphone users are less aware of safeguarding their own information.

KEYWORDS: *Mobile Crimes, Smartphone, Mobile Applications, Mobile Law, Mobile Security*

1. INTRODUCTION

“India has become the second-biggest smartphone market in terms of active unique smartphone users, crossing 220 million users, surpassing the US market, according to a report by Counterpoint Research.” (The Hindu, 2016) There has been a paradigm shift in the usage of mobile phones in the past few decades. According to the Statista Report 2017, the number of Smartphone users in 2019 will be 374 million. Many emerging technologies are blooming nowadays and people consider mobile phones as the primary platform to utilize those technologies. It is obvious that mobile phone comes under the list of basic needs of people. Cybercrime is one of the most threatening crimes in the world. The penetration of smartphones in India is increasing with the advancement in technology. By using a smartphone, mobile cybercriminals perpetuate crimes easily without any risk. Such kind of digital vandalism perceptibly creates a drastic effect in the life of each and every individual in India.

People are not only using the device to make a call but also for accessing various applications and technologies which help them to simplify their day to day activities. These miscellaneous technologies are clouding the significant data obtained from the people, so that even the strangers are able to access the personalized device. Cybercriminals have an option to gather data, identity and credential details without even touching the device. Crimes happen and people have the capacity to find out how it happened and where it happened. They are also able to find the reason and the person behind it. But, in mobile cybercrimes, it is hard to find out everything behind the crime scene, because, cybercriminals hide behind the computer screens. Thus, the consequences of mobile cybercrimes are unimaginable. There is an inherent mindset among mobile users that they are need not be bothered about the protection measures in mobile phones. It shows that they have a strong faith in mobile technology ,security and think that they have the power to control the device. But in reality, the mobile phones are more susceptible.

The need for the study is to create awareness and knowledge among people on mobile cybercrimes and to educate the safety measures to people in order to evade from those criminal activities. This paper will help smartphone users to be aware of the crimes associated with mobile and also deals with the importance of law and mobile security in India.

2. LITERATURE REVIEW

2.1. Mobile technology and Cybercrimes

Cybercrime is defined as a crime in which a computer is used as a source and internet as a tool. Cyber risk is now firmly at the top of the international agenda, as high-profile breaches raise fears that hack attacks and other security failures could endanger the global economy. (Gabel, Liard and Orzechowski, 2015). The advancement in mobile technology is opening a path for cybercriminals to act in a vigorous way to collect credible data. A mobile device is a portable technology which includes advance working capabilities and is enabled with a variety of communication technologies like Wi-Fi, Bluetooth, GPRS, Dial-up – Virtual Networks etc., Many researchers had proved that mobile crime is evolving day by day without the knowledge of the smartphone users. Before necessary security measures to eradicate a particular cyber activity is implemented, cybercriminals develop other ways to hack a system. (Herhalt, 2011). As in the early days of email, website and network hacking, cybercriminals in the mobile application hacking business come up with new, creative ways to take control of our apps and gain access to the information they contain. (Kehoe, 2016). While the number of the applications and updates increase the security, the breach is also happening simultaneously because of the various

cybercriminals who are well planned to crack the security codes. Mobile cybercriminals are able to develop next-generation hacking methods before appropriate security solutions for the previous ones could be found. (Goodman, 2015).

2.2 Different types of mobile crimes

There are various kinds of mobile crimes that emerge day by day. More than 20 mobile crimes (Data Interception, Unauthorized location tracking, Browser exploits, Keystroke logging, Mobile spam, Mobile theft, Smishing, Trafficking of Mobile phones, Mobile pornography, Mobile fraud, Rebirthing, Mobile phishing, Zero-day exploits, Mobile spoofing, Mobile malware, Wi-Fi sniffing, Mobile hate speech, VoIP based Vishing, Mobile bullying, Mobile Ransomware, Social engineering Mobile Scams) are currently active in India and new types of mobile crimes are also evolving in innovative ways (Duggal, 2013).

2.2.1 Malware

Today, the purpose of nearly every malware is to make money for cybercriminals. Over the last 10 years, the creation of malware has evolved into an organized international criminal enterprise. (Sophos EMM solution, 2016). The proliferation of new and updated applications can introduce new vulnerabilities into ambitious product release environments that are fed by end-user demand for fresh versions and functionality. (Poneman and Neil, 2016). Now cyber criminals are uploading copycat apps on Official app store for allowing malware onto your smartphones. The worst part of the development is, its harder ever to recognize a genuine app. Most of the criminals target on Bank apps and use a new technique called 'Package Usage Stats' which can access Android phones server and allow malware to enable as well as abuse any other permission without the consent of users.

2.2.2. Mobile Data Theft and Interception

Mobile Data theft is the act of stealing information from an unknown victim with the intent of compromising privacy or obtaining confidential information. Data theft is an increasing problem for individual computer and mobile users, as well as big corporate firms. Cybercriminals use viruses, trojans, keyloggers, spyware and malware to intercept confidential data from mobile phones which cannot be recognized by the advanced use of technology. Now, VIPole employs effective technologies and encryption algorithms for the safe transaction of data. But knowledge about the VIPoles and virtual keyboard usage among smartphone users are relatively less.

2.2.3. Mobile theft and Trafficking of mobile phones

Mobile theft and mobile trafficking operations are comprised of cyber-criminal groups, middleman, phone hackers, resellers, counterfeiters and illegal sellers. The cybercriminal may have many motives to thief mobile phones and will gain a lot from the act: undeniably it is difficult to trace the way where terrorism begins. The trafficker can easily unlock, hack and resell mobile phones with valuable data and other credible information. To safeguard the stolen mobile data, the user can install Android mobile manager by setting up a phone lock and erase data in case it gets stolen (Sinha, 2013)

2.2.4. Smishing and Vishing

One of the emerging and fast-growing threats in the world of Online security platform is Smishing and Vishing. Smishing is any kind of phishing that involves a text message which can be a combination of text in SMS and phone number and Vishing is a telephone equivalent of

phishing which will be used for identity theft. Vishing attacks are designed to create fear and it will take place in a short time frame and they are very difficult to trace too. By using social engineering, the smisher may collect all credible information from the mobile user by clicking the link or installing an app through a text message. To avoid Smishing, Norton Secure VPN is an advisable option for mobile devices which will secure and encrypt any communication taking place between our mobile and the Internet on the other end.

2.2.5. Mobile pornography and bullying

Mobile pornography involves the use of the network, app and mobile phones to create, distribute and access materials that sexually exploit others. “Bullying with Mobile Phones – what you need to know to get the bullies off your back” (AMTA 2005). It is a criminal offence to harass or offend another person by using mobile phones.

3. METHODOLOGY

The methodology adopted for this study is survey. This study aims to analyze the awareness and knowledge about mobile cybercrimes and behaviour toward mobile cybersecurity among the smartphone users in Chennai by adapting the purposive sampling method. A purposive sampling includes specific subjects that fulfil certain criterion and excludes those who fail to meet it (Wimmer and Dominick 2006). To accomplish the objectives, a structured questionnaire has been designed and used as a data collection tool among smartphone users in Chennai. A set of 31 questionnaires was distributed among smartphone users to gather their understanding level of mobile cybercrimes and the importance of mobile security. The study clearly revealed the smartphone users behaviour towards security and knowledge about mobile crimes.

4. DATA ANALYSIS AND INTERPRETATION

Data collected through the questionnaire from the samples were used to analyze the awareness and knowledge of mobile crimes among smartphone users.

4.1 Operating System

Smartphone operating system is referred to as ‘OS’ which helps to run the application and programs, and also bring more function to the mobile phones. The operating system used by respondents are shown in figure .1

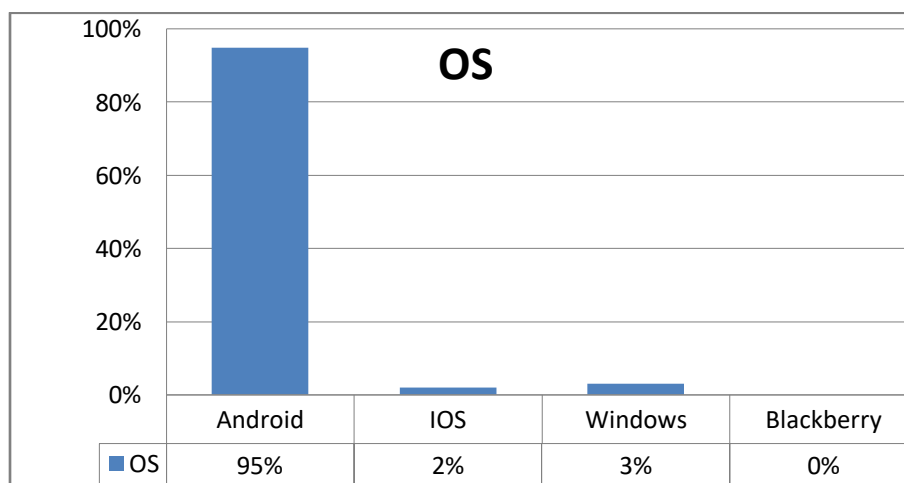


Figure 1. Different Operating System

It is apparent from the figure that 95% of smartphone users are using Android OS and 3% are using Windows and only 2% use IOS.

4.2 Mobile Applications

Mobile Applications play a major role in smartphones. Figure 2. Shows that 42% of smartphone users are using social networking site applications widely and 38% of users are using shopping applications. Five to seven percent of users are using entertainment, photo & video, health and fitness applications. None of the users is using security-related applications for their mobile phones. The figure also indicates that 70% of smartphone users are using free Applications and 20% of the users are downloading the top free applications. 9% of users are using top paid applications and only 1% of the users are using a paid app.

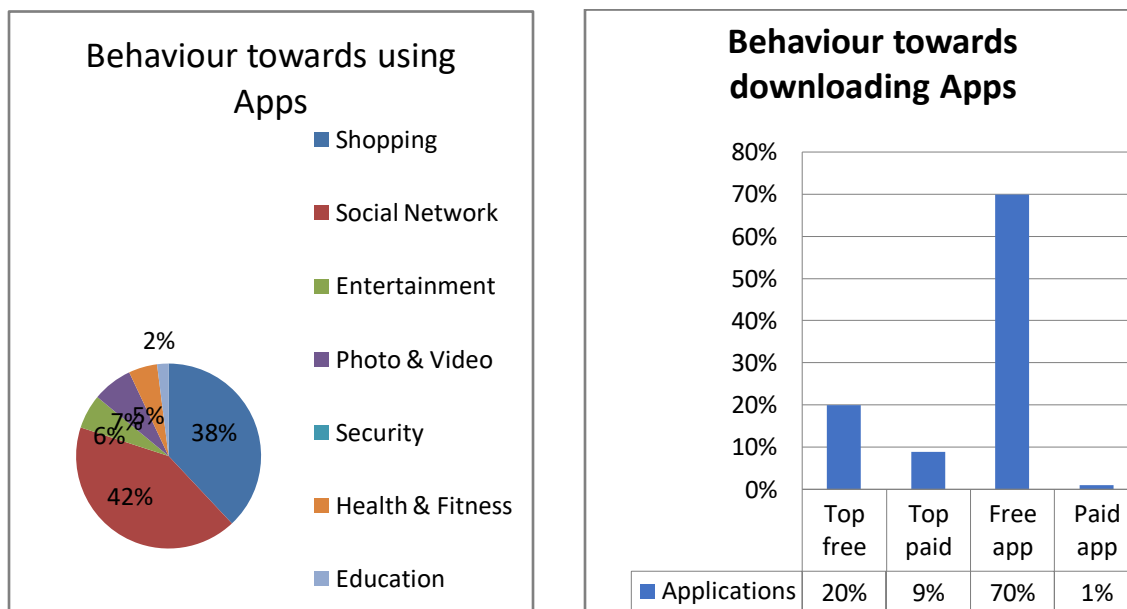


Figure 2. Behaviour towards using Apps and Behaviour towards downloading Apps

4.3 The frequency of Downloading Application in a month

Figure 3 indicates that 80% of the smartphone users are downloading 5 to 10 applications in a month and 17% of users are downloading less than 5 applications.

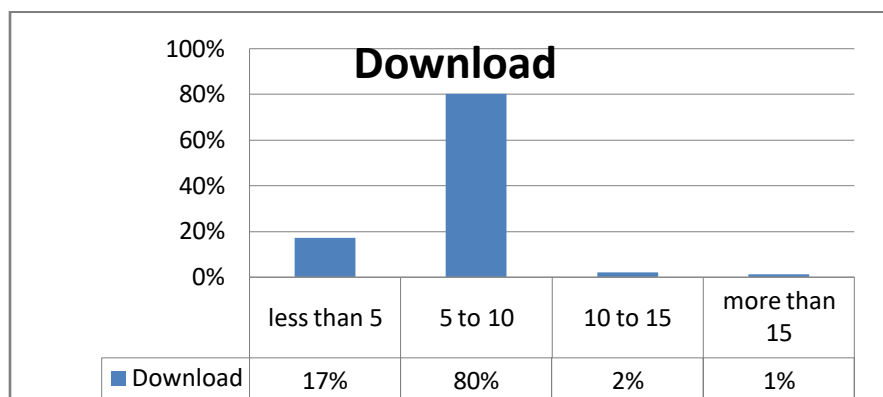


Figure 3. Different categories of Mobile Applications and behaviour towards free and paid apps

2% of users are downloading 10 to 15 applications per month and only 1 % of the users is downloading more than 15 applications.

4.4 Using Open Wi-Fi and encountered weird activity by using an unsecured network

Majority of the people are using open Wi-Fi (97%) and only 3% of users do not use open Wi-Fi network. 90% of smartphone users are accepting the fact that their phone is acting weird

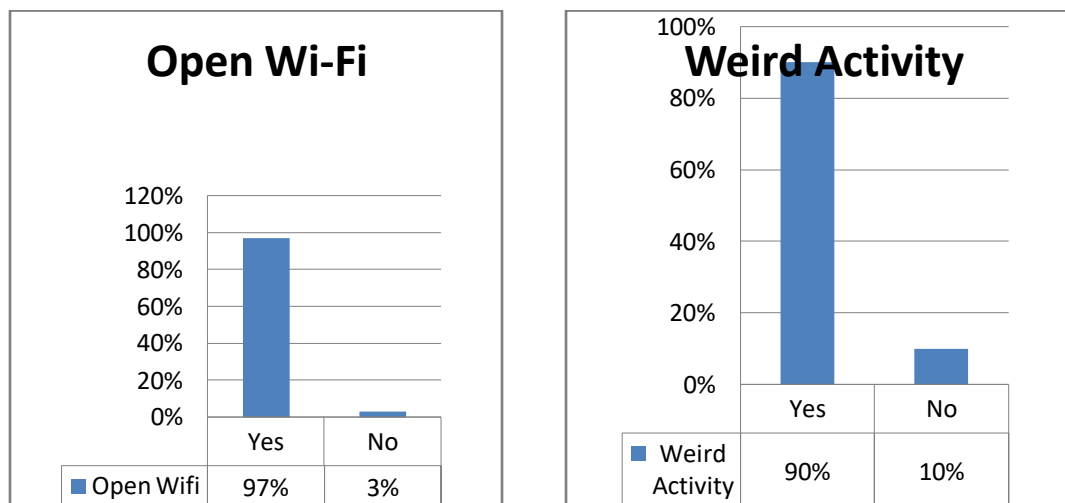


Figure 4. Using Open Wi-Fi and encountered wired activity by using unsecured network

Sometimes after using an unsecured network. And only 10% of the users had not faced those kinds of issues as shown in figure 4.

4.5 The frequency of opening VA link and frequency of choosing mobile and virtual keypad.

Data should be safe from interception while typing in mobile phones, to keep data, passwords and secret phrase VIPole offers an onscreen keyboard called virtual keyboard with additional privacy mode. Figure 5 shows that most of the users are opening the virus alert spam

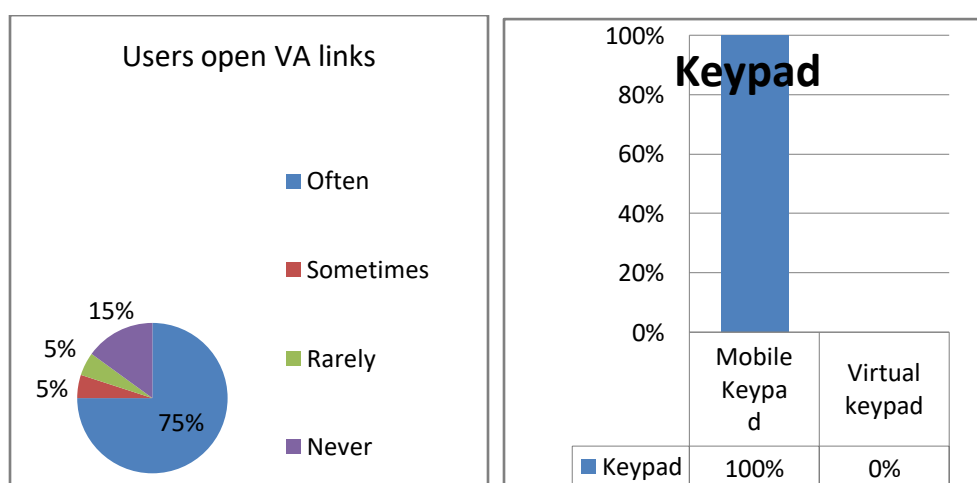


Figure 5. The frequency of opening VA link and frequency of choosing mobile and virtual keypad

messages and only 15% of the users are aware of the fake messages. Majority of the people (100%) are using the mobile keypad to enter their credentials.

4.6 User's awareness towards security

Figure 6 explains that most of the users log out off their bank account in their mobile phone and 40% of the users fail to log out off their account.

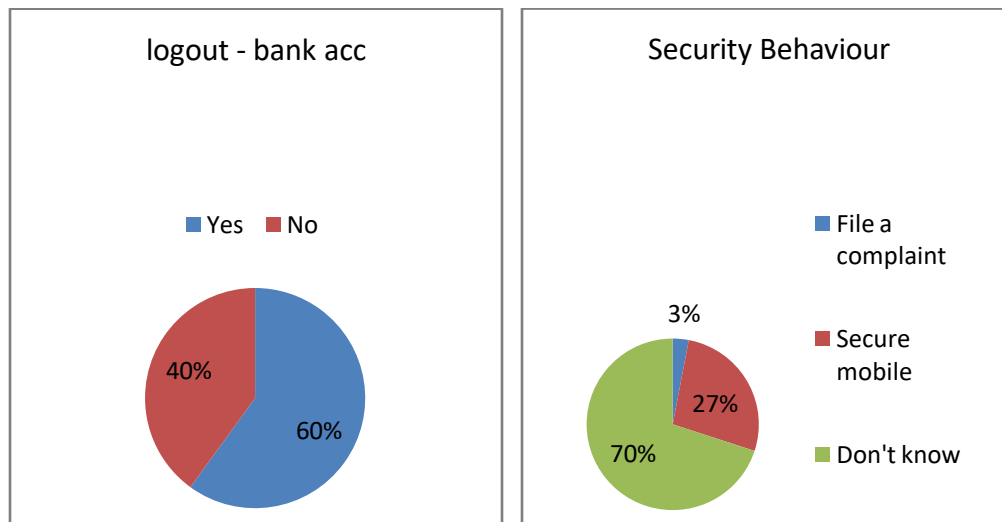


Figure 6. User's awareness towards security

70% of the users are not having any idea to act against cybercrime attack and 27% of the mobile users secure their smartphones after they have experienced mobile cybercrime attacks. Only 3% file a complaint against the criminals.

5. FINDING AND DISCUSSION

The quantitative analysis of the survey strongly indicates that the majority of the smartphone users are using Android OS because smartphone is available at very low cost with android OS. Most of the respondents downloaded more than 15 applications in their devices in a month and are downloading only free applications which are mostly related to entertainment, photo editing, social and shopping in the app store. If the users are not satisfied with the applications, they immediately delete the applications and download other free apps immediately and continue the process.

Screenshots of the applications and star ratings play a vital role in downloading the applications. Users are downloading the applications based on the comments, rating, screenshot and advertisements. Therefore, the hackers mostly concentrate on clean and flat professional design for the applications and create fake ratings which lead the smartphone users to automatically download the applications.

After downloading some free applications, mobile automatically restarts and it hangs for some times. Users are not able to do anything because even the touch sensitivity fails to work. Most of the respondents had come across these malicious kinds of activities after installing some applications.

Though some respondents had encountered some problems in their device after using open wifi, they are still accessing it without taking any security measures. Since they are not aware of the

fact that the device malfunctioning is happening because of the open Wi-Fi, hackers commit the same mistake again and again. Majority of the smartphone users report that their phones act weird sometimes when they click on the video or advertisement which appears on their mobile when they are using some applications. Hackers display some unwanted text, images or videos to transmit the malicious software. Smartphone users get affected by these kinds of malware in their own applications when they use some free apps.

Sometimes the mobile cybercriminals make partnership deals with the application sellers or owners and load these kinds of spam messages in the applications. So, when the users click on those applications, it directly drags them into a separate link which has the malware. Once the user taps on the spam messages it automatically starts the downloading process on their phone even after they close the application. These activities happen in the background without the knowledge of the Smartphone users.

Most of the people are using mobile keypad when they give their credentials to open their account. Some respondents are not aware of the virtual keypad option which is available in the bank website. Keystroke logging is a kind of malware which automatically captures the pattern when the users tap on the mobile keypad and stores the information of the users credentials. Mobile cybercriminals can automatically send this pattern to their mail address or website. Thus, hackers are able to access an individual's credentials without even touching their mobile phones.

Majority of the smartphone users are not having any antivirus software applications. When the spam messages like "virus alert" appears on the mobile, the smartphone users tend to tap on those spam messages and it automatically shows an attachment after downloading some program and it captures all the information in the device. The program surrenders the information, after the hacker pays the demanded amount, in the name of mobile ransomware.

After smartphone users unknowingly download some program by opening an attachment, the computer contaminant or virus in the said program captures the device and data and surrenders it only if the money demanded to the hacker is paid (Duggal, 2016). According to the survey result, people are not aware of the cybercrimes issues in mobile phones. Majority of the respondents are not having any original antivirus applications in their phone. The reason behind this issue is, people are surrounded by the myth that virus attacks and malware activities will happen only if we use pen drives in computers and open unknown spam messages and links in the website. Most of them believe that virus attacks will not happen on their mobile phone because of the operating system which they are using on their mobile phone. People believe that android or IOS guard their mobile phone against malicious activities.

6. CONCLUSION

Though many laws have been passed for cybercrimes, there are no specific laws for mobile cybercrimes. Cybercriminals keep discovering some technique to hack the technology and they are updating their activities day by day. Several organizations and individuals are drastically affected by mobile cybercrimes. Mobile cybercriminals target both money and identity. So, the stringent measures from the policymakers and a strict legal framework are the need of our country.

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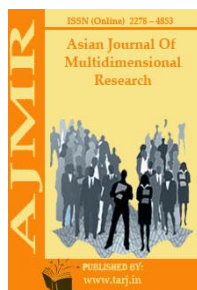
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DECONSTRUCTING THE GENDER STEREOTYPE: AN ANALYSIS OF THE MOVIE BRAVE (2012)

S.Viveka*; Dr. S. Christina Rebecca**

*II MA English,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA
Email id: vivekasamiyappan97@gmail.com.

**Professor and Head of Department English
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA
Email id: christinaengdept@gmail.com.

ABSTRACT

Visual representations of gender are often stereotyped, and such aspects are prevalent in animation films. The early princesses often exhibit feminine traits, and the princes are overwhelmed with masculine attributes. However, contemporary animation films try to break this age-old gender conformity. It questions the predefined gender roles and refuses to follow the expectations of the patriarchal society. The film Brave changes the idea of the depiction of the princess as 'Damsels in distresses.' This film rejects the regular gender stereotypical characteristics and moves towards depicting 21st-century women. This paper aims to examine the gender stereotypes and the deconstructing of the gender roles in this film. The paper attempts to identify the portrayal of gender stereotypes in the film and to analyze the development of its leading female character Merida. This paper also highlights the biased portrayal of gender roles and the ensuing expectations of society.

KEYWORDS: Gender Stereotype, Independent, Unconventional, Princess

INTRODUCTION:

Media plays a huge influence on the people because it shapes how they view the world. There are various types of media including newspapers, magazines, radio, television shows, and films. Among these films in general plays a vital role as it influences both children and adult. These films depict men and women in different ways with different characteristics. The society acknowledges these depictions, and it becomes the accepted roles which are perceived by the people. Thus the representation of men and women in the films become stereotyped. One of the best examples is the portrayal of men and women in animation movies. As it forms the visual transformation of fairy tales into animated films. It follows the age-old concept of passive women and active men in the storyline, but it adds new perspectives to the appearance, behavior and the discourse of its characters. Most of these films only incorporate socially accepted gender portrayals. Princesses play the most significant role in animated movies. The often used plot line of a Princess narratives includes the princesses as 'Damsels in distress' who are rescued by the Prince, and there is always the evil character who is the cause of their misery. The princesses are always beauty personified, submissive towards men and are highly skilled in domestic chores. They spend their lives waiting for their Prince Charming to rescue them. They are always presented as a victim of their evil counterparts; a spell or curse is cast upon them, and only their 'true love' can save them. This became the stereotypical element in almost every fairy tales, and the same is pictured into animation films. Later these films altered some features and presented it according to the altered norms of society. Films of the current period are deconstructing the traditional concepts of gender by introducing the audience with new reliable characters.

The princesses in these films are independent, intelligent and take the initiative without waiting for a prince to solve the problems. They represent the modern empowered women who refuse to abide by the stereotypical gender behaviors and go on leading their life with determination. *Brave*, the animated film which is released in 2012 is the movie to incorporate these ideas. *Brave* (2012), presents the story of a Princess Merida, a strong female protagonist, and a plot that features the mother-daughter relationship instead of romantic love. *Brave* takes the familiar element of princess narratives and uses it to question the traditional fairy tale concepts by presenting a lead character who rejects the stereotypical norms and by creating a plot without romantic love. It celebrates the mother-daughter relationship, which is neglected by the previous Princess films. Merida, the Princess, is portrayed as a self-determined, witty and brave young girl who refuses to be anything but herself.

The first element in the film that breaks the stereotype is the appearance of Princess Merida. Her noticeable feature is her large, messy red curls. Beauty and perfection are the two things that are often associated with the princess in animation movies. However, *Brave* rejects this idea of beauty represented through physical attraction and gives a meaningful message by projecting Princess Merida as a normal girl. She looks like a real, imperfect ordinary girl instead of a perfect princess. Her appearance speaks a lot about herself. Her hair is untamable. According to Sarah Wilde, the fact "her hair is wild and free demonstrates her physical desire for freedom of self" (142). It reflects Merida's resistance to obeying the rules. Her physical appearance resembles that of a real-life young girl and is contrasted with the doll-like appearance of the other princess. She detests the ladylike dresses which are more appropriate for a princess than that, and when she is forced to wear one, she rips it off. She breaks the traditional norms of being a perfect princess.

Merida's prologue gives an insight into her character as a rebellious, determined, courageous and independent young girl. In her prologue, she states that,

Some say our destiny is tied to the land, as much a part of us as we are of it. Others say fate is woven together like a cloth, so that one's destiny intertwines with many others. It's the one thing we search for, or fight to change. Some never find it. But there are some who are led. (*Brave*)

These words reflect the inner thoughts of Merida and her aspiration to take control of her fate. She wants to choose her path and make her own choices. Merida loves riding her horse, shooting arrows, and climbing mountains, a complete opposite of the traditional princesses who are interested in doing domestic chores. This makes her the opposite of other princesses who are submissive and obedient. Merida is exceptionally rebellious and even rude to her mother. Some princesses attempt to be revolutionary, but they give up easily and follow the flow of their life. Merida on the other hand is a stubborn girl who does not give up easily.

Queen Elinor, Merida's mother, is always seen teaching to her daughter the etiquette of being a perfect princess. She insists that the goal of a princess is to get married. She continually reminds Merida about how a princess should behave and prepares her for her marriage. The princess is not allowed to take her own decisions and is always guided by her mother. Merida is expected to behave like a proper princess. This shows that society always expects the stereotypical behavior from women and anything different is not accepted. Merida's mother teaches the rules and practices to become a proper, eligible princess from her childhood.

Merida is dissatisfied with her current situation. However, she is not choosing marriage or the aspect of falling in love to get away from her boring life. She opposes the idea of getting married, and it is the reason for the primary argument between her and her mother. Instead of marriage, she chooses to follow her dream. Merida fights for her dreams and strives hard to pursue it rather than marrying a Lord to fulfill it. She explains her desire to her parents, and when her mother refuses to listen to her, she decides to take a decision which will free her from this marriage. In the Highland Game scene, she breaks the stereotype of being a princess. During this game, all three suitors have to compete in an archery competition to win over Merida's hand.

Only the firstborn of each clan is allowed to participate in the competition, and this gives Merida an idea. When all three have shot their arrows, Merida steps forward and starts to shoot the arrows. "I am Merida. Firstborn descendent of Clan Dun Broch. And I'll be shooting for my own hand." (*Brave*) This scene breaks the stereotype of every princess's movie that has been released so far. Traditionally only men will be competing to win the hand of the princess, but in this film, the princess herself is fighting to get her freedom. Eventually, all her three shots are perfect, and it hits the point. *Brave* deconstructs the concept of a princess being passive and acts like a damsel. The film allows the princess to be independent, courageous and daring than any female characters in the history of fairy tales. Being a twenty-first-century princess, she proves to be self-determined by breaking the stereotype of the traditional princess. It completely breaks down the idea of having a man to complete a woman's life as Merida doesn't show any interest in marriage or love throughout the movie.

During the Highland game scene, Merida rips herself out of the tight ladylike dress she is wearing. Here Merida is literally breaking through the restrictions; she has been living all these years and setting her first step towards her ambition. She is breaking the stereotypes of a princess being fragile and elegant. She is an example that a princess can be more robust and independent than the prince. In this scene not only she proves that she is more talented than the princes but also demonstrates that she is wise. Merida is an inspiration to the woman who wants to be ambitious and courageous. Merida is one of the princesses who is not interested in love. Her

ultimate goal is to gain control over her destiny. She does not want to be a princess if being a princess means giving up her individuality

She agrees that is her fault that her mother is turned into a bear and promises to bring her back. It shows Merida's loyalty and her ability to accept her mistakes. This makes Queen Elinor to realize that there is more to Merida than being a perfect princess. Merida wants to be independent and self-reliant but with her mother's approval. When her mother accepts her individuality, she can finally say it loud to the world that she is not willing to act according to the expectations of society. Unlike the other princess narratives, *Brave* focuses on the mother-daughter relationship. While fairy tale features mostly the love between the princess and the prince, here the film converts this aspect by illustrating the familial bond of a mother and daughter. It is evident that if there are two women in a fairy tale, then one among them is the villain. However, the film once again breaks the stereotype by presenting both the female characters as the protagonists of the film. *Brave* tells the story of a young princess Merida and her mother Queen Elinor and their struggling relationship. It once again proves that women are more than evil queens and witches. Both Merida and her mother play a significant role in the film.

Another aspect of the film that challenges the traditional element of the fairy tale is not having a hero or prince to save the princess. Each fairy tale has a prince or at least a man who becomes the true love of the princess. The prince becomes the savior of the princess and the kingdom. The princess finds her true love in the form of a prince, and it is their dream to get married. Interestingly, Merida is different from the rest of the princesses; she does not need a prince to save her. She is self-dependent and wise enough to tackle her situations. Eventually, Merida solves her problems without any support from a man. She believes in herself and shows that a woman does not want a man to define her life. The Princes, respectively the elder sons of the three Lords, play a insignificant role in the film and are used primarily to parody the traditional aspects. The princes in *Brave* are the complete opposite of the stereotypical male image of the fairy tales as they didn't have the masculine attributes of the prince.

Further, they support Princess Merida in her disregard for the traditional marriage system of their kingdom. It is a complete shift from the previous films where the handsome prince and beautiful princess fall in love at their first sight as they are destined to be together. *Brave's* princes have their flaws and share similar thoughts with princess Merida about marriage. By not following the predefined gender behaviors of the society, the princes subtly convey the message of individuality.

In *Brave*, it is only Queen Elinor whose views contradict with Merida. Merida's father King Fergus agrees with her choices. He gifts Merida a bow to practice archery when she was six years old despite Elinor's disagreement. He encourages Merida's thoughts and appreciates her talents. He listens to her stories and is very proud of his daughter. He has no issue with his daughter living the way she wants, and he respects her choices and knows that she is competent in accomplishing her goals. King Fergus acts as a supportive father who motivates his daughter to fight for her dreams. Merida's brothers are the princes, and hence they should project the qualities of a prince, but they break this stereotype by behaving more like normal boys than like a prince. They are partners in Merida's crime. Thus the film demarks the strictness theme of patriarchal domination which is set up by the patriarchy that is prevalent in most princesses' movies.

Merida uses her archery and climbing skills to escape from difficult situations. When in trouble Merida uses her ability and takes help from her mother to survive. She doesn't depend on a man to

save her. Daniel Morrison correctly writes "*Brave* goes against stereotypical gender roles as women perform all the rescues shown in the movie." (16). Merida saves her mother from King Fergus when he mistakes that the bear killed his wife and failed to realize that the bear is his wife. Instead of waiting for someone to stop him, Merida grabs a sword and bravely fights with her father. She firmly says, "I will not let you kill my mother" (*Brave*). Here Merida defies the rules of gender behavior by fighting which is always done by men. When the bear tries to kill Merida, Elinor in her bear form comes to her aid and kills it using both her strength and wisdom. This once again proves that women are strong and brave to encounter any challenge. Together they embark on a tough journey without any help from men. Two women alone on a dangerous journey, Disney is surely evolving by changing the stereotypes of women being rescued by the man. They prove that women are brave, willing and capable of handling difficult situations.

Merida is an example of the evolution of the modern day Disney princess. Merida is not the perfect princess; she does not follow the rules. She thinks and makes decisions for herself which is the first step of being independent. She does not give up easily and tries hard till the end. She admits her mistake for turning her mother into a bear and takes responsibility for it. She promises to bring her back to her human form at any cost. This shows her bravery and determination which is admirable. Merida's personality defies the stereotypical notion of a princess being submissive. She also challenges the traditional gender roles by performing many heroic acts which are always associated with men.

The princess in *Brave* shows that a woman should not compromise her feminine attributes to be respected and has the right to choose her path. Merida is the modern empowered woman who never hesitates to take action. She is an example to that societal restrictions can never stop anyone from pursuing their dreams. Merida's epilogue echoes her firm belief and determination to control her fate.

MERIDA. There are those who say fate is something beyond our command. That destiny is not our own. But I know better. Our fate lives within us. You only have to be brave enough to see it. (*Brave*)

At the beginning of the movie Merida is described as a strong headed young girl, later she changes the opinion of others than changing herself. Merida is not the only character who challenges the stereotypes of the society. Queen Elinor is another significant female lead in the movie. She breaks the concept of a woman being second to man. The film presents her as a perfect Queen, perfect wife, and perfect mother. Though in the beginning relationship between Elinor and Merida is full of misunderstanding and contrasting ideas, she understands her daughter's desire and accepts her decision. By giving more importance to Queen Elinor than to King Fergus, the film inspires the audience to look beyond gender.

Brave is the film which breaks the traditional formula of a princess movie completely. This sets the first step toward creating more diverse female characters to meet the audience. Merida proves that a girl can pursue her dreams and marriage is not necessarily the only option for a happy ending. Merida's appearance and behaviors are relatable to the current generation. Merida is a strong independent character in spite of her imperfections. She breaks the traditional pattern followed by the princess by being independent, active, energetic, courageous and daring. She has various personality traits. She is curious, affectionate, inventive, imaginative, self-confident, quarrelsome and stubborn. The film captures the realistic struggles between a mother and her teenage daughter. Merida shows that a woman can be strong and independent and can fight for

her dreams. The film conveys a strong message of familial love and the mother-daughter relationship. *Brave* creates a new paradigm by rejecting regular romance and giving importance to the familial bond. The film also deconstructs the idea of women being submissive and men being dominating. Through the characters of King Fergus and the three suitors, it proves that men can also be weak and timid.

CONCLUSION:

Among the weak representations of females, Merida is a strong role model for young girls to become empowered. The film shows that a woman should always follow her dreams at all odds. By creating a movie which breaks the conformity of gender stereotypes, the filmmakers have paved a way for a new narrative. This film *Brave* shatters the major conventional elements of the animation movies like the concept of beauty, docile heroines, female villain, shifting patriarchy, happily ever after and the act of true love. It crosses gender stereotypes and conveys a message that it is not necessary to play by the expectations of the society. Through the character Merida, they provide a new mould of princesses who do not depend on men to save them. This is the beginning of a new era of empowered princesses who can be a role model for the future generation.

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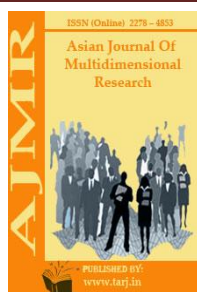
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MAHILA OF MANN KI BAAT: A BRIEF SKETCH ON THE WOMEN WHO HAVE FEATURED IN PRIME MINISTER'S ADDRESSES

M. Rajarajeshwari*; Dr.C.Velayutham**

*PhD Research Scholar,
Email id: mrajarajeshwari@gmail.com

**Assistant Professor
Department of Media Sciences,
Anna University, Chennai, INDIA

ABSTRACT

It is the age of convergence in media. It demands that any medium be interactive and be inclusive. In this Digital age, the Radio still enjoys the privilege of not just being a simple and personal medium but also a participative medium. The medium and listeners remain unknown, yet the message reaches quickly. Today the common public is able to contribute to the production itself. For long the system provided space to be a top down approach medium that the ideas are pushed from the top and urged upon the common public to act. The only way to communicate would be at the end of the programme as feedback. But today the contemporary Radio has shunned its traditional rigidity to have things reversed giving importance to the ideas of the commons. Mann Ki Baat is one such attempt of this trending scenario, the consumers becoming the content themselves. This monthly address by the Prime Minister on All India Radio to the citizens of the nation features various achievers ranging from those popular to the commoners. Many women who have contributed to the development of the nation in their own ways are lauded for their efforts. Mann Ki Baat provides platform for the achievers who have selflessly contributed and participated in the well being of the country. A growth can be inclusive only when equitable participation can be ensured. A content analysis from the translated versions of the episodes, originally aired in hindi, of the monthly VVIP broadcast 'Mann Ki Baat' would be made to understand those women from the common public and what motivational story each one has possessed so far.

KEYWORDS: Mahila, Mann Ki Baat, Radio address, Nation building, Women Achievers

INTRODUCTION

Information dissemination is vital to any society be it for development, communication, awareness, education and much more. The social fabric is basically woven and strengthened with the information that is disseminated. Bruce Girard, Executive Director of the International Association for Media and Communication Research puts it, *“More than 80 years after the world’s first station was founded, Radio is still the most pervasive, accessible, affordable, and flexible Mass medium available, especially in the developing world”*.

While the Radio talks to the unknown faces present elsewhere it has to be enticing enough to convey an interesting story. *“The Presentation should be in such a way that it attracts the audiences to the station and they would want to listen to the main thing. They should desire to listen to the main story. It acts as an appetizer to the main dish”*, says Oberiri Destiny Apuke (2017).

No society can be developed unless it is inclusive with women and recognition of their contributions. Karen Mokate (2004) points out to the obstacles and barriers that are diverse when it comes to women participation. This scenario is different country wise. *“Effective public policy analysis requires sensitivity to gender issues and recognition of women and women’s organizations. Effective and democratic policy environments will encourage women’s participation and women’s organizations that promote women’s voice and women’s action in the development processes”*.

Dr. Asha Sharma and Dr. Leena Sharma (2018) believe that participation by women can be seen at various levels and roles which have been invariably useful to the development. *“Women’s participation may be used both for support by an agency and as a control device by the law-makers”*.



MANN KI BAAT

A radio address by the Prime Minister of the Nation aired every month on the last Sunday. Various issues, inspiring stories of success, achievements by commoners and sports stars, and positive people in the society are shared by the Prime Minister. It is consciously kept apolitical and only feel good and momentous issues are shared with the citizens.

People can also suggest issues and inspirational stories to the Prime Minister via various portals created exclusively for the show. The Prime Minister would henceforth be identified as the Speaker in the paper.

MAHILA OF MANN KI BAAT

The addresses which have run into 53 episodes so far have constantly lauded the efforts of common women who did not expect anything in return but only served the nation with the best they can. The very first episode too acknowledged that the Nation’s strength lies with the Mothers and Sisters living here.

- 9 year old Sonam Patel of Varanasi (Sep 2015 – 12th Episode)

The Speaker of the programme happened to have met this young girl child who impressed him reciting the passages from Bhagavad Gita and much more along with its definitions and interpretations in both Hindi and English even without anyone formally teaching her anything. This little child was considered to be God Gifted for she has incredible knowledge in various subjects, though not meant for a child of her age even as early as 5.



- Shraddha Thamban, a grade 12 student (Oct 2015 – 13th Episode)

The Kannur Centre of Akashwani had invited her for a show relating to Mann Ki Baat and the student was abreast of all the information shared in these episodes by the Prime Minister for which she was rewarded. This was hoped to raise awareness amongst the common public on pertinent issues and motivate them to participate actively in the societal development process. This was considered to give a fillip to public participation.

- Girl Students of St.Mary Upper Primary School in Chittoor, Kerala (Oct 2015 – 13th Episode)

The children of this school had sent an image of Mother India created with their thumb prints only to give a symbolic representation of the vow they have taken towards Organ Donation. These girl children did not stop with conducting a public awareness campaign but also created a play signifying the need for organ donation that it becomes a natural habit for the citizens.

Garima Gupta another student from Muzzafarpur, Uttar Pradesh was appreciated for the poem she had drafted on African people and their talents. Excerpts from her poem was also recited by Prime Minister himself.

- Jamuna Mani Singh, ASHA worker in Odisha (Nov 2015 – 14th Episode)

This ASHA worker ensured that she will not let anyone in her village Tenda Gaon, in Balasore district of Odisha die of Malaria and would untiringly create awareness on the precautionary measures needed for Mosquito borne diseases. The efforts of these selfless workers were brought to light by Bill and Melinda Gates who have been working on such projects in India. These workers were regarded as power lenders to the nation and they rightly deserved the felicitation accorded by Odisha State Government.



- Noor Jahan of Kanpur (Nov 2015 – 14th Episode)

On order to bring light to her village which is without electricity, Noor Jahan had formed a committee of women who could produce lanterns that run on solar power. This committee lends the lantern for 100 rupees per month to the villagers where they take the lanterns in the evening and return it in the morning to be recharged. The Speaker thoroughly appreciated the efforts taken by this woman though with no much education has understood the effects of Climate change and thought of a sustainable



way of conservation and also a livelihood for her own self, simultaneously being an inspiration to many leaders discussing on renewable energy sources.

- J.K. Rowling, British novelist best known for her fantasy series Harry Potter



Her life was quoted as the fine example to inspire many other women for she had to face many difficulties in her early life and saw her success much later in life. The secret of her success was because she channelized her energy into the tasks significant to her during the times of trouble.

- Sonal, an agriculture graduate from Pune (June 2016 – 21st Episode)

Being an agriculture graduate and granddaughter of a farmer from Narayanpur Village, she chose to give her wedding guests a sapling of a Mango variety. The Speaker registers his appreciation for Sonal who has made her wedding an endearing tale of love for nature living up to the lofty ideals mentioned in great scriptures to establish that tree is like an offspring that could become the means of salvation in after life.

- Women medal winners of Rio Olympics (Aug 2016 – 23rd Episode)



The 'Betis', Sindhu, Sakshi and Dipa Karmakar were mentioned for the laurels they brought to the Country proving their mettle on International grounds. Similarity to their achievements were drawn though each one of them hailed from North, South and Eastern parts of India only to bring glory to the nation.

- Canonisation of Mother Teresa (Aug 2016 – 23rd Episode)



Bharat Ratna Mother Teresa was canonized on the 4th of September 2016. Her life and sacrifices were put forth by the Speaker that her life itself is a celebration to every Indian for who dedicated her entire life towards caring for the poor in India, though hailing from Albania. Thereby the occasion of according Sainthood to her is but a natural moment of pride and also learning from the lives of great Saints.

- Mallamma, 16 year old from Koppal District, Karnataka (Aug 2016 – 23rd Episode)

This young girl had the resolute to fight and press for her demand on having a toilet built in her house. The satyagraha attempted this economically weaker girl earned the magnanimous gesture of the Village Pradhan who helped her get 18 thousand rupees to build a toilet in her place. Young Mallamma's story was cited to show the power and will of the people.



- 84 year old retired teacher (Aug 2016 – 23rd Episode)

This old mother wrote on the condition of anonymity to the Prime Minister that she understood the importance of giving up on gas subsidy that she could in turn help poor mothers get gas connections and a praising reply from the Prime Minister himself was equivalent to receiving Padma shree honour. This retired teacher living on pension had also contributed 50 thousand rupees towards the same mission.

- Arulmozhi Saravanan, Entrepreneur from Madurai, Tamilnadu (June 2017 – 33rd Episode)



During my visit to Madurai yesterday, I had the honour of meeting a remarkable woman entrepreneur, Arulmozhi Saravanan.

The Mudra Yojana brought a qualitative change in her life and she even sold products to the PMO!

This housewife turned Entrepreneur having learnt on the portal E-GEM that help supply quality goods directly to Government offices transparently and with no middlemen, sought MUDRA loan and supplied thermoses to the PMO. This interesting information of the portal was news to the Prime Minister himself. And the Speaker at length spoke on the observations made by Arulmozhi. This story was brought in to reiterate the effectiveness of transparency and governance. Speaking to Thanthi television on 20.01.2019 in Madurai, Arulmozhi Saravanan expressed her inexpressible joy in getting to meet Prime Minister Narendra Modi, also said that she made the best use of two schemes introduced by Prime Minister and benefitted from it. She was overjoyed that he had blessed prosperity in her business endeavour. (Translated from her sound bite)

- Women World Cup Cricket team (July 2017 – 34th Episode)



The teams' performance was greatly appreciated for performing well more enough to create a niche in International Cricket. Unlike earlier, when the team does not become winners the anger is usually vented out on the players, the citizens shared their efforts and pains, says the Speaker. Even when not winning the Finals, they have managed to win the hearts of the people.

This motivational story on team spirit was thus urging to let women achieve their dreams.

- All Women Navy team (Aug 2017 – 35th Episode)



6 young women born from a hilly terrain made their valorous encounter with the tough seas embarking on an expedition to circumnavigate the globe on a boat INS Tarini. This Navika Sagar Parikrama was first of its kind, a tale that would draw stories of heroism.

The moments were shared by the Speaker to put forth the zeal and grit young women could have and also inspire all others, including men.

- Lieutenant Swathi and Lieutenant Nidhi (Sep 2017 – 36th Episode)

These 2 women officers, wives of martyred Colonel and Naik, displaying extraordinary bravery wanting to face difficult situations joined the Indian Army. Eulogising them as Matri Shakthi, the Speaker shared their agonizing tales even when seeing their lives being shattered wanted to realize new dreams and



- Margaret Elizabeth Noble, known as Sister Niveditha (Oct 2017 – 37th Episode)



Commemorating the 150th Birth Anniversary of Sister Niveditha, the Speaker recollected the selfless service rendered to humanity, renouncing the plushy life. She helped revive the dignity of Indian culture which was demeaned under the colonial rule. She travelled extensively and raised voice with pride on the ideologies this nation possessed. He recollects on how Sister Niveditha could inspire renowned poet Subramanya Bharathi and scientist Jagdish Chandra Bose. This befitting tribute story insists on the need for the service to mankind

- Kalpana Chawla, Indian born American Astronaut (Jan 2018 – 40th Episode)

Commemorating the death anniversary of this woman achiever who dared her last in Columbia space shuttle, though she died in a mishap even before the shuttle could touch the Earth, the Speaker says she left inspiring millions of young people throughout the World. Her commendable efforts are the message to the young Indian women affirming that nothing is impossible. Her life inputs would rather communicate the firm resolve to do things.



- First women in various fields (Jan 2018 – 40th Episode)

There are many achievers like climbing Everest, on Antarctica expedition, to fly on Sukhoi fighter jet planes, all women crew on board and the like. The Speaker recalls that since vedic period the intelligence and courage of women have been recorded which remain as a guiding light even today. He quotes Skand Puraan which has then spoke on today's 'Beti Bachao Beti Padhao' concept. To encourage other women with inspirational stories, an e-book on 'first women' have been uploaded in Narendra Modi app. Women power, he says, has contributed towards transforming the nation. Matunga station in Mumbai is the first station run all by women. Adivasi women despite the unpleasant hazardous situations have broken the stereotypes.

- Sitavaa Jodatti, Padma shree awardee from Karnataka (Jan 2018 – 40th Episode)

This woman has been contributing in the lives of millions of women. When she was 7 years old, she was made into a Devadasi girl, now she has transformed herself into changing the lives of Devadasi and Dalit women.



- Lakshmikutty, Padma shree awardee, a tribal lady from Kerala (Jan 2018 – 40th Episode)

This teacher has created more than 500 tribal medicines, synthesising herbs relying solely on her memory and have treated many suffering from various ailments including snake bites.



- Subashini Mistri, Padma shree awardee, from West Bengal (Jan 2018 – 40th Episode)



Her personal suffering led her to construct a hospital with the hard earned money cleaning utensils and selling vegetables. Today thousands are treated free in this hospital. The Speaker insists that the contributions valuable to the society of the unsung heroes like them should be celebrated and failing to identify such people would be a loss to the society. These celebrities sharing their experience and knowledge would be useful to the students.

- Tribal students of Chandrapur, Maharashtra (May 2018 – 44th Episode)

Five tribal students were selected under 'Mission Shaurya' scaled Mount Everest. Out of them 16 year old Shivangi Pathak became the youngest Indian Woman. Ajit Bajaj and his daughter became the first ever father daughter duo to the scale the heights. Sangeetha Bahal aged more than 50 too wanted to see the peak with her untiring efforts.

- Underprivileged women from the slums in Sikar, Rajasthan (May 2018 – 44th Episode)

To earn their living they have to sift through the garbage and beg. With the right skill training they have learnt to produce quality garments with their sewing abilities. Their lives have become self reliant. Their story stands to prove that one who is determined on achieving a goal despite many odds, the impossible becomes possible.

- Ekta Bhyan, Medal Winner in World Para Athletics Grandprix 2018 (July 2018 – 46th Episode)

Her indomitable courage led her to win Gold and Bronze medals in the most challenging event. Having lost her lower body in a road accident, Ekta never gave up instead channeled her energy only to achieve greater goals and thereby bring glory to the nation. Her story is more special for she has made the imposing challenges in life as key to her success.



- Tabaabi Devi, Silver Medal winner in Youth Olympics (Oct 2018 49th Episode)

This 16 year old athlete from Manipur, despite the penury faced by the family never yielded in giving up her dreams. At times she had to starve but her vision and ambition never lost its zest.



- Sulagitti Narasamma, a mid wife from Karnataka and Padma Shree awardee (Dec 2018 – 51st Episode)

As a tribute to the passed away 98 year old mid wife, from Pavagada village in Tumkur District, who have served all her life to assisting many helpless women during child births. She never was reluctant to help those living far of in remote villages and areas. There are thousands of women who have benefited from this mid wife who have performed more than 15 thousand traditional deliveries. Her life is a testimony to serving the needy.



- Young Sports Achievers (Dec 2018 – 51st Episode)



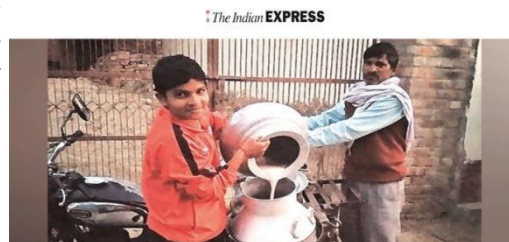
Hanaya Nisar, a 12 year old gold medal winner in Karate from Anantnag district in Kashmir. Her perseverance led to learning Karate with all its nuances and proved her mettle. Her efforts led her to winning medal in the World Championship held in Korea. She was lauded as the 'Karate Kid of Kashmir'.

"I am feeling on top of the world. I did not expect that the Prime Minister will talk about me. I have a wish to meet the Prime Minister. I am a small kid and want to meet the PM. It is an earnest request," Hanaya told DNA. From friends to relatives, Hanaya has been flooded with congratulatory messages for achieving this feat. *"People have been calling me since morning to*

wish me for this feat. My friends and relatives have been congratulating me ever since my name featured in 'Mann ki Baat'. Our happiness knew no bounds," she said.

16 year old Rajani from Panipat, a daughter of a lassi seller reached up to the levels that the entire nation was proud of. She won the Gold medal at the Junior Women's Boxing Championship. She was grateful to her father who had sacrificed a lot despite the hardships to help his daughter reach to what she is today. With so many financial hurdles she trained herself with old gloves and with the limited resources she could get.

20 year old Vedangi Kulkarni from Pune became the fastest Asian to traverse the globe on a bicycle, covering 300 kilometres each day for 159 days. The Speaker here believed that these stories of young achievers could drive home the point that if the resolve is strong then one can overcome any hardships in their lives.



Can't Believe PM Spoke About Me: Lassi Seller's Boxer Daughter

January 1st, 2019

In the final episode of Mann Ki Baat of 2018, Prime Minister Narendra Modi praised boxer Rajni who won the gold medal in the junior women's boxing championship. Rajni is yet to believe that PM Modi hailed her incredible feat on Mann ki Baat. She said, "I still can't believe that the Prime Minister spoke about me. This year, I wish to win the gold medal at the Khelo India Games and meet PM Modi."

CONCLUSION

Women are imbued with the qualities of serving with an empathizing mind towards the fellow beings. These stories shared by the Leader of the nation are certainly a great push towards motivation. The other women naturally comprehend the achievements of those who dared to come to the fore front with little resources they have. It only stands to prove that unconditional hard work would take women to greater heights and be rewarded. To a few, recognitions such as Padma awards would have never been thought of. The Speaker of the show believes by citing the valour and determination these common women could have and remain unsung would help nudge others and achieve public participation.

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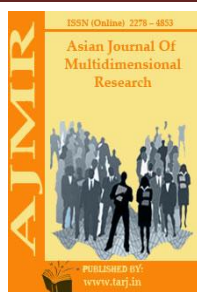
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DRESS AND DOCILE BODIES OF INTERNET

Musthafa Mubashir*; M. Shuaib Mohamed Haneef**

*Ph.D. Research Scholar,

**Ph.D., Assistant Professor,

Dept. of Electronic Media & Mass Communication,
Pondicherry University, Tamil Nadu, INDIA

Email: pmmubashir@gmail.com, shuji22@gmail.com

ABSTRACT

The asymmetrical power distribution among female and male subjectivities is so apparent when it comes to the dressing norms in Internet. While men display their physical self through modern dressing styles women are being disciplined and controlled by socially constructed power structure. Often, social practices prevent the virtual appearance of women terming it as unethical to the society and family. In this sense, Internet, particularly social media, is a highly gendered phenomenon and it legitimises the symbolic violence against women. The democratic characteristics of virtual space are left out for allocating mass space for male structural dominance. At this juncture, this paper examines the dressing behaviour of ten Instagram handles of both men and women from Malabar, Kerala, to locate the gap of digital sexual expression. Approaching dress as an embodied body practice as defined in postmodern literature, this study uses the concept of symbolic violence by Pierre Bourdieu and performativity by Judith Butler to unfold power flows. For this, it undertakes a qualitative analysis of images, comments and emojis and interviews in order to understand how the dress constitutes docile bodies of Internet.

KEYWORDS: Dress, Docile Bodies, Symbolic Violence, Performativity, Instagram

INTRODUCTION

Dress is an integral part of human life. From its role of shelter, protection and safety, the evolution of dress has triggered the debates on various dimension of both collective and individual identities. It is believed that the appearance of an individual, which is the immediate material self (Kaiser, 1998) and physical image of bodies, is largely dominated by the vestimentary operations. The dimensions of identity such as gender, region, religion, cultural setup and financial hierarchies are demonstrated in dress behaviour. The dress, which is an assemblage of modifications of the body and/or supplements to the body (Eicher & Roach-Higgins, 1992), enables the power articulations through the construction of disciplined structures. These structures are mostly evolving around the gender politics. In terms of gender, there always debated among scholars on emancipatory role and subjugation behaviour of dress. Some observed that dress is a manipulating tool used by hierarchical institutions so that it can establish more vibrant markets (Greer, 1999; Felski, 1995). On the other hand, particularly modern ways of dressing, empower the individuals and works as “the transformative powers of agency” (Chan, 2000, P. 303). But these two trajectories are incapable of inculcating the intensity that dress posits in the society. It can be both the subjugation and emancipation.

More than the gender digital divide in usage of internet, where men are the early adopters of technological advancement (Rogers, 1995; Norris, 2001) and the “women remain as the less frequent and less intense users of the internet” (Ono & Zavodny, 2003, p. 112), the materiality and thingness of the social media has to be examined from the critical perspective. In fact, the emancipatory behaviour of Internet, particularly the democratic overtones of social media confined the symbolic violence of dominated patriarchal discourses. By mapping the controls prevailing in Zimbabwe, Manwa & Ndamba (2011) state that dressing is highly gendered since women are more restricted to expose their body parts while boys and young men were allowed to wear shorts. But their study examines only the gender hierarchies of everyday life where social media is ignored. The hindrances of donning some articles, mutations in body or applying particular supplements to the body in virtual space are imperative variables of gendering process. Body, which is gendered and dressed (Entwistle, 2001) travels through the virtual space as part of its becoming process (Deleuze & Guattari, 2004). Articulation of body occurs through the dressing patterns one adopts and images uploaded into social media such as Facebook and Instagram.

Dressing is a phenomenon rather than tangible and material units of cloths (Kawamura, 2004) so that it is more of a social process of negotiation rather than a thing or an essence (Kaiser, 2012). This process in both social media and everyday life is performative and thereby it becomes crystallised. Fetching normativity to the crystallisation process of things succeeds symbolic violence and micro fascism in discourse. It is not just about the images that one uploads into social media but the comments and imojis, discourse in larger sense, all work to produce what is essentially perceived as masculine or feminine identity (Butler, 1990). Further, written clothing also matters (Barthes, 1983) in Instagram and its analysis serves to dig out the transhistorical performative actions of dressing. Gender is a genealogical transformative entity, though it has liquid form in ontologies of postmodernism, which works through largely on its vestimentary operations. Symbolic violence occurs not only by the direct application of male dominance in public sphere but by submissive rules of social media. Phallocentrism constructs the docile bodies in internet by the disciplined performance of femininity and the dominant structure of masculinity.

Historically, dress is viewed within the binaries of male and female. Though unisex fashion was introduced in France around 1100, which was inspired by female dressing or to establish a bridge between the two (Bologne, 1986), the dress evolves around the two sex. Transgenders and other sexually oriented segments of the society either wear the dress of a man or woman. This dichotomy is more concrete in social media and the flow of gender is controlled. The flow of gender from dominant to subordinate is restricted much more than the subordinate to dominant. For instance, 'boy cuts' of girls is somewhat allowed but the effeminization attempts are regulated. It can be seen from the perspective of 'Trickle down effect' in which the subordinate tries to imitate the dominant class; the women try to become men (Simmel, 1957).

Coming to Instagram, the photos, vidoes, comments and imojis around the dressing patters of both male and female construct the performative gender. The symbolic violence lies when this performative actions legitimate the male body more dominant than the women or genderless identities. It occurs not only by the dressing behavior of dominant segment (male) but by the donning characteristics of subaltern (women) and it constitutes docile bodies of internet. For instance, the Christian notion of 'sinful body' still becomes the part of discourses (Bohn, 2004), even in Instagram, when the nudity and eroticism are debated over the uploaded images of women. In this sense, the democratic characteristics of virtual space are left out for allocating mass space for male structural dominance. For locating the gap of digital sexual expression, this paper examines the dressing behaviour of ten Instagram handles of both men and women from Malabar area of Kerala. Though the geographical origin is not an imperative for the rhizomatic flow of digital data, it chooses Malabar area by understanding that the dress is much influenced by the sociocultural aspects of a region. For this, it undertakes a qualitative analysis of texts, videos, images and imojis posted in Instagram and to substantiate the data researcher interviewed these ten Instagramers. These users are from three major religions of the area (Hinduism, Christianity and Islam) and two of them are atheists/agnostic.

Analysis

The dress used in Instagram posts are clear demarcation of gender. Socially constructed nature of gender difference is never challenged in images. The general trend in Instagram is that the individual photos and selfies get more likes than other images irrespective of gender. Women consider comfort in choosing dress items but men are ignorant about the comfort. All five male said that all dress items they are using comfortable. This comfort is interrelated with the freedom of movement. As men are walking freely without any obstacles caused by the dress women experience restrictions in Saree and Skirt.

Restrictions of movements

The photos uploaded in Instagram are mostly taken at the time of travelling or occasions and marriages. In a total number of 439 female posts by five Instagram users, only one post is uploaded with Saree which denotes the difficulty for movement caused by Saree and the time it consumes to wear. Figure 1 has got maximum number of likes than any other posts of that user and uploaded with a caption "when you are not sure about how it works" marks the difficulty of wearing Saree. In interview, she added:

Though I like saree, it is most difficult dress I ever experienced. I cannot walk with full confidence. By wearing saree, I never sit on a bike because I have to keep the tail of it in my hand. More than that, people will stare at me if I am walking in the town and that will make my walking more difficult.

Another female Instagrammer also explained the difficulty of movement by dressing. She said that jeans is most comfortable to travel. It has pockets like men so that it is helpful to carry mobile phone and currency. For riding, there is no such a good dress item like jeans. But she never posted a photo with jeans in Instagram. Though there are photos taken by donning jeans, the bottom part of the images are cropped; the jeans is not visible in posts.



Figure 1

In 439 female posts, only 13 posts are there with jeans. One girl among the five never worn a jeans/trousers in her lifetime and two out of five never posted in Instagram though they are using it. Within the 13 posts in jeans, only one girl uploaded individual photo in jeans (Figure 2a) the other girl only posted group photos with friends (Figure 2b). This girl explained that if there are friends with me “I am more comfortable to wear jeans. Otherwise, I generally prefer Churidar. The two photos I posted in Instagram in jeans took at the time of travel; my friends are with me”.



Figure 2a



Figure 2b

The restriction of movement is marked by the dressing codes of women. For instance, Pencil Skirts, Sarees and stilettos are restricting the movements of female body. On the same time, male dress articles have not such a restriction over movement. Mostly, men wear trousers that never controls the easy movements of legs. Among the 758 male posts, one photo uploaded wearing Mundu (Kaili), traditional south Indian garment. All other posts are of pants. Like trousers, the upper garments of male such as Kurtas, T-shirts and shirts never restrict the movement of a male body. One male Instagrammer explained that he likes the combination of jeans, T-shirt and shoes and it is “easy to wear and no difficulty in even in running”. The male dressing culture is constructed in a way that no restrictions of movements is applied. The posts of Instagram proves that there are more photos of actions of men than women. Women are subtle and just posed for photos where the movement is less. Only two girls uploaded photos of riding though everyone knows riding.

Another male Instagrammer said that he is using this social media platform for even projecting his 'strong body'. He likes even posing for a photo without shirts (Figure 3a). Two men out of five posted images without shirts. Men in Malabar area can go out of home without a shirt whereas women are restricted to go out without covering the body. Another lady, she posted only group images with jeans in Instagram, explained that when she migrated to city for higher studies, she bought shorts to use in nights. It is the easiest cloth. But she never went out of hostel room in shorts though the hostel is only for girls. The movement of female body is disciplined by the vestimentary operations. At the same time, no men explained about the issue of comfort in dressing, instead all five said they wear what they wish to.

Power structure in Instagram

The restriction on movements not always occurs because of the design of dress articles or supplements to the body. Sociocultural aspects also restrain the free movement of the body. The accessibility to public spaces are negotiated among sociocultural norms. Being a public space, the rules of the society influence the dressing patterns and the posts in Instagram. Power works through the dressing patterns to enable the symbolic violence against the subaltern. Parents or care takers are not opinion leaders for men either for choosing a dress article or uploading the image in Instagram. But for girls, all five mentioned the constraints of donning some dressing items such as sleeveless tops or shorts. The same proves by the Instagram posts that no images are there in shorts by girls but men have (Figure 3b). Another female Instagrammar said that she shaved the head and people started to ask "why are you doing like a man". After that, she "cared much about the photos and started to use a cap to pose".



Figure 3a



Figure 3b

The restrictions over movements and actions create docile bodies both in Instagram and everyday life. The dress items available in the market constitute a symbolic violence over female subjectivities by the performative routines. While men post more images of actions and women post less action based images, the performativity that creates gender, makes the normative bodies. But these normative bodies are in favour of male subjectivities than the female subjectivities. The agentic power of women is controlled when the restrictions on movements occur. These performative events make the symbolic violence subtle and inconspicuous.

The comments in posts such as in Figure 2a, after seeing the jeans, "tomboy" denotes that jeans supposed to be a garment of men/boys. Jeans has a gender. The same girl explained that her father will question if she wears a T-shirt. She never tried a Saree. In doing so, the attempts to cross the existing gender narrations are controlled by the dominant subjects. The power which is vested in

male articulations, tries to confine the viability and flow of gendering process. The dominant power structure of the society, where patriarchy is normative and natural, attempts to rule the existing dressing behaviour. Further, it extends to Instagram

CONCLUSION AND FINDINGS

The dress always behaves like a power vehicle. The dominant segment of the society tries to refute the mutual flow of genders marking stagnant borders through vestimentary operations. Though the trickle down of dressing culture is somewhat allowed in Malabar area, in terms of gender (boy cuts), the effeminization is highly restricted. No men attempted to dress like a woman in Instagram. And the attempts of female subjectivities, like donning a jeans, are governed by the comment. More than the digital gender gap in usage of social media, within the utilisation of Instagram, the gender flow is at a stasis. The dress used by both the gender reaffirms the sociocultural routines of the society with a clear demarcation of gender.

Female bodies are the docile bodies of internet as the movement of the body is largely restricted. Most of the female Instagram users' posts are subtle and 'just posed images' for photos. Whereas male users posted more action or 'with a movement' images. Though all women users know riding only two posted images of riding. In that sense, the movement is not only restricted by the female garments such as Saree and Skirt, but also by the images that needs to be appropriated for normative routines. Restriction over images of movement is more evident that most of the videos which need some kind of movements are uploaded by men than women. In that sense, power controls the movement.

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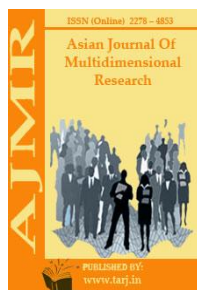
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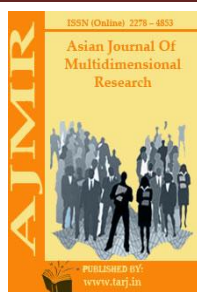
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ANALYSING THE INDIAN CHILDREN'S TELEVISION CHANNEL: A QUALITATIVE STUDY ON THE GENDER REPRESENTATION

S.Aswini Chithra*

*Assistant Professor,
Department of Visual Communication,
Faculty of Science and Humanities,
SRM Institute of Science and Technology,
Kattankulathur, Tamil Nadu, INDIA
Email id: sundar.aswini@gmail.com

ABSTRACT

Television an important socializing agent is an extension and reflection of society to a child to which he/she belongs and a reliable archive of the knowledge required to successfully comprehend the society. India is the 2nd largest country to have viewership in Kids genre and Children from age group 4-14 years are the active users. In addition to learning how to interact with peer, kids learn the socio-cultural norms and values that are adopted in the programmes they view. As gender is considered to be an essential part of social construction, television with other socializing agent like family, school, friends play an important part in influencing the Children's Gender Schema. It is the need of the hour to study the Gender representation in television and its influences in children. The Aim of this paper is to examine the content of the programme in the children's television channel through qualitative analysis with help of purposive sampling. The paper will analyse the portrayal of gender roles in the most viewed children's programme, and to Study whether this gender representation matches with the heterogeneity of the Indian Socio Cultural Context and builds equality or creates stereotypes in the young minds.

KEYWORDS: *Indian Television, Gender Representation, Stereotyping, Socializing*

INTRODUCTION

In Early Days Children's Programming in television was only a brief segment for limited hours on general entertainment channels. At first it was (Kini, 2016) Doordharshan who was the only state run broadcaster to telecast Kids programme that too allotted with specific time slots as Children's hour Indian Produced programmes like Malgudi Days, Magic Lamp, Gaayab Aaya, Khel Khilone with acquired good number of foreign cartoons like The Jungle book, Duck Tales, Dennis the Menace and Tales Spin among others. And in past three decades Children's television has developed exclusively in global domain, Where in India only after post Independence in the 1990s after the privatization of channels. Cartoon Network, Launched in 1996, was the first exclusive celebrated Children's television channel in India of the time. There are 17 exclusive childrens television channels aired currently in India. Children's Programme in India telecasted with a mix of both foreign and domestically produced programming.

Indian Kids' Programming like other countries consists of both live action programmes and animated cartoons with some reality shows and current events that cater all age category of kids respectively. The influential combination of attractive storylines, colorful visuals, catchy tunes, strong protagonists, draws and holds the attention of young minds. (Habib & Soliman, 2015) In simple words like soap operas are for Adults, Cartoons are for Kids, they play a very active role.

REVIEW OF LITERATURE

All over the world, for decades the animated genres has been popular and successful commercially. These animated programmes started as silent films and travelled to a full length motion pictures. Walt Disney made tremendous changes in animation from 1937 with "snow white and seven dwarfs" and created its first length cartoon movie "Toy Story" in 1995 on computer which was earlier done by extremely intensive labor work by joining hundreds of drawings or pictures. And on 1992 Turner Broadcasting Launched the first animated 24hours cartoon channel in America named Cartoon Network which is still on air and popular on that time and gave many cartoon characters.

Currently, there are several world famous and nation covered television children channels and animated film companies, which took the standards of cartoon/animation production highly commercial, and economically profitable. Though these animated films and television series are attractive and entertaining on other aspect there are many issues which is considered to be investigated like violence through cartoon, gender representation, etc. The stereotypical portrayal or representation of female of characters in these animated cartoons is still under study.

As stated by Thompson & Zerbinos (1995) Children at their early age started to spend their great part of time on watching television and animated cartoons, Therefore gender representation in children's programs deserves much importance. Television content plays an extensive role in conveying certain messages to the children. Therefore gender is in term referred to a behavior of a particular culture or society.

Weirsmas (2001) stated that in Walt Disney Films the number of Male characters are always outnumbered than the female characters and males are always shown over represented and powerful while female characters are portrayed best as home characters and under represented. Weirsmas also found that there is no progress in the equality of both gender representations as in social development because, media is not reflecting the real images of the society all the time.

There is still a unequal representation of male and female characters in the animated cartoons for children.

ABOUT GENDER AND MEDIA

Gallagher (1992) states that mass media functions on the larger system of capitalism and patriarchy that controls media and subordinates women and this statement highlights the gender politics of media representation at generic level. Durham and Kellner (2006) further argues that institutionalizing male dominance over women and hegemony of male were established by society and media manipulated the message and created a image of reality, which is created a dominant ideology. As a consequence, the reflection of real world is distorted an incomplete.

TELEVISION – A SOCIALIZING AGENT

(Adgully, 2016) Television is one favorite past time activity for kids despite its competition in competitors in real arena. It is a acceptable fact that television is a greatest story teller of modern times which offer variety of kids programming and they share a common theme that truth and moral virtues always triumphs over the evil, and more important fact is that the television programmes are always a great escape from harsh real life realities (Kaur, 2013). For a child, television enchants with its tales and reflects the society and it's the repository of knowledge where the kid learns valuable lessons (Lemish, 2007). It is no wonder that television plays a major role in setting standards for children and act as an important socializing agent. Children Learn socio- cultural values in the programmes they view in additions to their social interaction in real life (Knorr, 2015). Therefore a child subconsciously absorbs the dominant ideology that a television content presents and the worrying fact here is that the cognitive abilities and critical skills are fully developed so the kid accept the dominant TV discourse as Real world scenario and tries to behave and on it in adopt in own life which reflects in gender representation is can change the gender representation back to ages (Merskin, 2008).

THEORETICAL FRAMEWORK

Stuart Hall on Textual representation argues that representations can invoke identity claim. Media are the most powerful and obvious forms in popular culture that circulate these kind of textual representations and meanings to interpret. The question of power and question of representation have circulation of meanings and the individuals with the power to circulate these representation gives certain meanings. These meanings are abided by the cultural codes of the individuals. When dominant ideologies are positioned there comes a conflict between media images and texts. Stuart Hall calls this as "Politics of the Image".

Media Texts are therefore not based on objectives. The ideological deconstruction of text is based on to the level of understanding. Over the years feminists discussed sex and genders as two constructs on different contexts where sex as biological construct and gender as social construct. In the mean time, many feminists' scholars have focused their analyses, research and critiques on contemporary expression of media representations with deeper ideological assumptions and discourses, which rooted in worldviews that create a particular view of gender and belief system (Lemish, 2010)

NEED FOR THE STUDY

(Greenwood & Lippman, 2010), Representation of Gender in a country's media is one of the best signifiers of the gender dynamics of the country. In recent days Television becomes an

omnipresent entity in children's daily lives. As television produces and circulates different discourse about culture, society, identity and other constructs, it is the need of the hour to study the engagement of children with the medium. As we presume that Gender discourse in Children's programming is the dominant discourse of the country from where it originated. It is needed to study the number of male and female characters and their role portrayal in Kids television channels. This could provide an insight on the gender constructs through media messages in a country. This paper will attempt to analyze the representation of female characters in Indian children Channels. This paper will focus on cartoon programming only while television programming includes both live action formats, animation etc.

OBJECTIVE OF THE STUDY

1. To analyze the representation of primary female and male characters in Indian television cartoon programming.
2. To examine the gender discourse of the narrative of the television cartoon shows.

METHODOLOGICAL FRAMEWORK

Analyzing the media text can be done in different way to deconstruct the gender representation. Textual interpretation is a critical process with its polysemic nature which can create multiple meanings. This paper applies textual analysis to deconstruct the representations of gender in Indian children television channels with only animation programmes as samples. The two main strands of qualitative content analysis are naratology which focuses on storytelling and meaning produced by the choice of words and the second on semiotics which focuses on signs and codes on how a reader should interpret or decode with the signs.

McKee (2004) discusses with the concept of 'Framing of text' which looks the frame as well as the context in it. Where McKee also guides with certain questions which helps us to frame the text and explore and deconstruct the text in different ways. Some of the key questions to investigate textual analysis of media representations are discussed below which also helps us to frame the primary objective of our research.

What is being represented in the programme and how it is represented?

Using what codes and with what genre the representation is made to seem natural and true?

What is the Subject (Foreground) and Object (Background) in the scene?

Are there any vacuum in the story (absence of scene/characters)?

Anything represented in Particular (subject) and who represented it with what interest?

SAMPLE

The sample comprised of eleven regular weekday and weekend cartoon programmes on Indian children television channels. The time period for the study was between November 2018 to January 2019. The following shows are under study taken from focused group interview with 25 members of young mothers of age 28 years to 35 years who shared their insights and what their kids of age group 5 yrs to 11yrs watch most popularly in television all time. Out of the focused group interview samples were filtered on basis on single category ie the primary characters should be a human animated characters and not a fictional animated characters. On Such Basis Tom and Jerry and Grizzly and Lemmings on Pogo Tv were excluded. And the samples comprised Chotta Bheem, Mighty Raju, Mr.Bean on Pogo Shinchon, Perma on Hungama, Dora the explorer, Heidi

on Chutti Tv, Doremon on Disney, Mottu Patlu, Ninja Hattori on Nick Paap-o-Meter on Sony Yay.

Textual analysis was done on the selected samples with different episodes on the mentioned time period of three months and final analysis has drawn out the premise of arguments in gender representations in cartoon programming on Indian children television channels.

ANALYSIS

Chotta Bheem

Chotta Bheem in Pogo Channel comes with a highly gendered text with a male protagonist named Chotta Bheem. The Hero has three friends from which one is female named Chutki. Her Functional role is to support unconditionally and advice Bheem at worst situations being his best friend and to support on their daily activities. Though Chutki is not shown timid is is shown dependent on Bheem. Chutki is portrayed as emotional Nurturing and maternal with showing characters like serving the food were others are playing and appreciates aesthetics and admires flowers and butterflies. Other Female is Indumathi Princess of Dholakpur. Though the princess doesn't spend a quality time with Bheem and gang, the story will be like either Bheem will rescue The king or the princess from hard situations and enemy aliens. And neither the Princess Indumathi is not portrayed strongly.

Mighty Raju

Mighty Raju is a spin off series of Chotta Bheem and Produced by the same company. Raju is an intelligent young boy who also has super human powers. The story revolves around him having dual characters of ordinary Raju a student who turns to mighty Raju if the society needs when the super Villain Karati makes any disaster he helps with his neutrino powers. The Story has less female characters Sandhya (Raju's mother), Julie and Rosy (Raju's classmates). The story doesn't have any strong portrayal of female characterization and revolves around only the character Mighty Raju.

Mr.Bean

Mr.Bean is a sitcom animated series telecasted in POGO and have popular fictional programme too. The series is all about "a child in a grown man's body" who faces daily struggle. Here the primary character is a male and few female characters are there who have a very low screen presence namely Matilda Ziegler (Mr.Bean's Girl Friend) who is represented more than a friend and treated inconsiderately. The story completely revolves around Mr.Bean, his teddy and his citron green vehicle and no importance to female characters.

Shinchan

Shinchan is all about a mischievous 5 year old boy and his daily routine in school and family. The story revolves around him and how he nags his mother. The other primary female characters are Shinchan's mother Misae Nohara who is shown as usual mother cares the family and worries about the daily cooking and fascinated with discount sale. The other character was shinchan sister Himawari Nohara a baby character yet another female characterization fascinated with makeup items shown with fandom. Ai Suotome is another character shown with escort and gets attracted for Shinchan's mischievous attitude.

Perman

Perman is again story of a primary male character named Mitsuo Suwa who meets an alien who recruits Mitsuo to become perman (powerful superhero) Mitsuo is blessed to attain his copy to hide his superhero character were the story has few female character were Sumire a character next to Mitsuo also known as perman 3 portrayed as a famous child star with same dual role as Mitsuo. Sumire on her superhero role is very tomboyish, bossy and brave but being Sumire she is very kind and care. It is formulated as a superher will be strong a ordinary girl will be tender mild. And supporting Female characters Mrs. Suwa mother of Mitsuo shows her maternal character and Ganko Suwa Mitsuo's sister is represented with her Obstinate and tattling character again represented as a common female attitude.

Dora the explorer

Dora a seven year old girl is the primary female character in the series and it's basically a educated animated TV series were the girl love to embark on quest related to activities that she wish to go accompanied by her friend boots the monkey. Only Dora, her parents and her Grand Parent Abuela and brother Diego are human characters were except Dora the others have less screen presence. Dora is very humble in nature and strong to achieve goals by breaking obstacles.

Heidi

Heidi is again a female based story were a five year old girl is taken from her native Alpes mountain with her grandfather after her parent's death but her aunt Dette wish to raise her in City with education. But Heidi suffers with home sickness and also gets attached with Clara as a caretaker. Heidi tries to escape from there many times and fails finally becomes a sleepwalker with doctor's advice she goes to a long trip to her native. The characterization here revolves around many female characters, Clara the similar age of Heidi who suffers with crippled legs who gains sympathy, Heidi the pathetic girl suffers with homesickness is shown with her naughtiness and not with her boldness. The other female characters are shown with their usual bossy and maternal characteristics.

Doremon

Doremon is all about a futuristic robot cat that helps a young boy who is neither good in studies nor good in sports. So Doremon helps Nobita to be a stereotypical intelligent and brave boy.

The story revolves around Nobita and exhibiting his imagined identity and showed his two friends Gian and Suniyo.

Shizuka is the only female character in Nobita group and characterized with feminine stereotypes as she plays piono and attending painting classes and bake for friends and serve cookies while the boys plays baseball. And Shizuka is used as a attractive character to Nobita. In the crisis situation Nobita rescues Shizuka as usual and portrayed with emotions and care. Nobita's mother another female character in Doremon is a typical homemaker who is constantly engaged in household chores and worried about Nobita's academic performance and nags often.

Mottu Patlu

Mottu Patlu the most awarded cartoon globally in 2018 is a animated sitcom which revolves around the protagonist male characters Mottu Patlu were both get into trouble which was caused by Mottu and Patlu tries to resolve it in a comical way. Way few more male characters come like Police officer Chingam, Dr.Jhatka, Ghasitaram and a Chaiwala were Mottu steals his favorite

samosa. Though the story attains popularity, there are no notable female characters in the story to study.

Ninja Hattori

Ninja Hattori is another popular anime show in Nick India where the story is about a young Ninja who wishes to master in all Ninja techniques and possesses exceptional leadership abilities. The number of primary male characters here is greater than the female characters and also the portrayal of female characters is very submissive. Kenichi (Friend), Tsubame (another Ninja), and Kenichi's mother are the primary female characters. In spite of being a Ninja Tsubame is used for romantic feeling of masculine representation of Hattori. Kenichi's mother being a usual care taker with emotional bond and organizes food. In Episode 'Even a Ninja can have a Cavity' Yumiko's skirt flies up while she talks to Hattori on a road side and Hattori gazes in her where the notion female as object of male gaze is drawn on particular instance and representing sexualizing female bodies.

Paap-o-Meter

Paap-o-meter is telecasted in Sony Yay, It is a Ghost comedy show. The story revolves around the adventures of a protagonist ghost named Bhoot Boos and his two assistants Thakela and Pakela who live high in the sky and look for people in the planet with sins and teach them with lessons and see the sin level is under control with a meter check and the characters others than these three are sinners. So the strong primary characters in the series are male characters and other characters are sinners in the screen. Though the series have gained popularity regarding female characterization the series failed to portray strongly.

DISCUSSION

From analyzing the most popular cartoon series across various cartoon channels in Indian children television channels we can be able to understand that from the taken eleven samples only two series have primary female characters and other nine series have male as heroes or protagonists. Same as mainstream media, the women characters are underrepresented and male have super hero powers. We can also identify certain common traits of both male and female characters in the cartoon series.

The male Characters in the cartoon series are independent and strong and with self decision making. As in Chotta Bheem, Mighty Raju, Perma and Ninja Hattori. The male characters protect the place they live the people and society if there is any harm to it they express their anger and fight for it if possible with their available supernatural powers. On the other hand the female characters in the same story are expressed as caring and affectionate if they are shown to be strong as Chutki in Chotta Bheem and Sumiere in Perma and Shizuka in Doremon second the primary male heroes and help the main characters at most instances. The female characters are well behaved and need help at times like Dora the explorer and Heidi though the story revolves around the girls. They are not shown strong enough The female characters at times cry and express their disappointment. Be domestic as the maternal characters are shown in all the cartoon series. On the other hand if not it's a the super hero story the primary male character is funny and cracks jokes or do foolish things as in Shinchan, Mr.Bean, Mottu Patlu. But on an overall note no male characters are shown crying with a serious tone, the female characters are either secondary underrepresented characters or if females are shown as heroes they are not strong and independent.

CONCLUSION

Textual analysis on the selected cartoon programmes in Indian Children television channel reveals that male oriented animated cartoon programmes outnumber the female oriented animated cartoons, and here coming to the representation of the gender we can take the argument of Lemish in literature. In television programmes the boy character is identified as 'doing' in public sphere, while girl character is related with 'being' in the private sphere. In the taken samples only two have female protagonist and they seek the help of the nature, family, friends and society in times of difficulty.

In the preceding section of the article it is said that Television acts a socializing agent with its storytelling ability and children accepts the dominant ideology of the construction of gender identity with the television content. The textual analysis also strongly states that a child consumes this highly screened gender stereotypic content. Indian society is heterogeneous and complex and its socio-cultural context is not getting reflected in the foreign produced cartoon programmes like Heidi, Shinchon, Dora the explorer, Ninja Hattori, Perma, Mighty Raju, Mr.Bean and all. As representation of gender in a Country's media is one of the best signifier of the gender dynamics of the country.

It is worrying that the study results show that there is a indication of patriarchal discourse. Therefore it is suggested that the Indian television channels should increase their own production and the content should focus on the heterogeneity of the Indian Culture which balances the reality of the Gender representation as well as empowers the women through cartoon programming as stated earlier, Television is an important socializing agent.

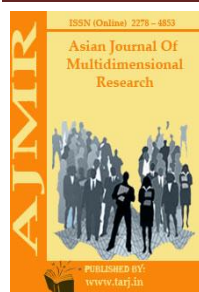
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SOCIAL MEDIA AND WOMEN EMPOWERMENT: AN OVERVIEW

Dr. R. Jayaseelan*; Ms. D. Brindha**; Ms. K. S. Chithra Lekshmi***

*Assistant Professors,
Department of Visual Communication and Electronic Media
PSG College of Arts and Science,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Women play a major role in contributing to the society as an integral part of the society they thrive in. According to Hootsuite et al., (2017) only 35% of the Indian population uses internet when compared to the 50% global internet penetration rate. While globally, women social media users outnumber men users, in India, the percentage of female social media users is outnumbered by male users in every age group. In this research, the researchers attempt to analyze the opinion of women towards the usage of social media on their empowerment. Access to online spaces enables women to voice and/or share content and opinions on various issues. Social media offers potential space for education, entrepreneurship, opinions, expressions and mobilization. It serves as a lever that effectively accelerates voices of women. It can also marginalize gender inequality in the society in terms of education, profession, etc. and thus change the traditional roles of women in the society. This is a qualitative research, where researchers have conducted semi-structured interviews.

KEYWORDS: Women Empowerment, Social Media, ICT, Social Networking

INTRODUCTION

In India, the patriarchal society had traditional roles for women that included taking care of the household, feeding the family and raising children. Over the decades, the role of women have changed where women work equal to men, have decision-making roles with equal role in the labour market, politics and economy.

Information and communication technologies have an inevitable role, contributing to the economic and social development within a society by ways of new employment opportunities and improvements in service sectors leading to the growth of economic activities as well as growth of networking, participation and advocacy among the participants. With ICT, there exists a potential for certain paybacks of uneven dissemination within and between societies and nations. According to Mini Amit Arrawatia and Pankaj Meel (2012), poverty, illiteracy, lack of computer literacy and language barriers are some acceptable factors hampering the access of ICT, especially in developing countries. One of the unacceptable hindrance pertaining to ICT is lack of access to women. But now the trends are changing very much. Over the decades, the role of women have changed where women work equal to men, have decision-making roles with equal role in the labour market, politics and economy.

Shanmuga Priya and Sakthi (2015) denote that the legal machinery of the corporate world are making the dreams, expressed through words, songs sung patronizing women empowerment during the freedom struggle and social reformation period, come true. Technology has direct/indirect impact in the role of modern women in many ways, the most important of which is enabling access to internet and social media.

The Social Media Revolution and Women Empowerment

Social media facilitate the dissemination of information, opinions, and contents, as well as promote social interactions among individuals, and between individuals and organisations (Botha and Mills, 2012; Wang et al., 2015). Social media have transformed the landscape of how information is shared globally and the relationship between citizens and governments (Shirky, 2011). Beyond its use as a social networking tool, social media allow for the first time any individual to share content and opinions to a global audience, bypassing traditional media or other modes of information transmission (European Parliament, 2013).

Social media, a globally emerging tool provides space for expressions and opinions where women can be heard worldwide irrespective of the purpose of usage. Platforms such as YouTube, Facebook or Twitter have allowed activists around the world to retransmit events live to a broad online audience (Pew Research Center, 2012). Social media is a platform for activism through hashtags and campaigns where local issues become global concerns. There exists a strong relationship between social media and women's rights too. Social media has made everything available for everybody. As such, women's rights violations and women's rights movements have been quickly capitalized on social media's unparalleled awareness-raising potential.

OBJECTIVE OF THE STUDY

The main objective of the study is to find out whether social media plays as an empowerment tool for women in today's scenario.

REVIEW OF LITERATURE

Social media is the social interaction among people, in which they create, share or exchange information and ideas in virtual communities and networks. Furthermore, social media depend on

mobile and web-based technologies to create highly interactive platforms through which individuals and communities share, co-create, discuss, and modify user-generated content. (Holly Pavlika, 2012).

Social Media and Women Empowerment in India

In India, veneration of the female philosophy in the creation of human race has been in evidence from the very beginning of the civilization. Goddess have been looked upon as the feminine par excellence, the Divine Mother, and also women have been looked upon as manifestations of the Divine Mother worshipped at every stage of their life.

Indian history marks the significance of many women scholars and rulers. Our mythology and folklore offer hundreds of stories that prove women were cherished, honoured and respected from the ancient times. Educated and independent women like Avvaiyar, Kakaipadinar, and later rulers like Raziya Begum and Jhansi Rani had their own prominence marking the Vedic period (Shanmuga Priya and Sakthi, 2015).

According to Ranjay Vardhan (2017), in India, social media is an alternative media that is emerging as a platform to share and raise the restricted voices of women. People are joining cyber hands to help women, they raise and share their voices in protests to support women. The topic of women empowerment can be linked to social media as an emerging powerful tool that raises awareness and offers action.

Empowerment of women is necessary for a knowledge society where personal growth of women crucially contributes to the family, society and the country. Voices of women have been restricted for a long time and social media offer to accelerate their voices. Social media help women to master with friends, followers and connections all over the country or even the world. She may start to like, tweet, share, follow and be linked to a new sort of technological empowerment and dynamism (Baruah, Trisha Dowerah, 2012).

Anusha (2015) explores that social media is globally one of the powerful emerging tools. In India, the ICT sector has been experiencing a rapid growth since the 1990s and expansion since 2000. Popular social networks like Facebook, Twitter, LinkedIn, etc. have become a way of socializing. According to Hootsuite et al. (Digital in 2018 Report), out of the total 1,347 million population, 250 million are active on social media out of which 230 million access social media via mobile phones. Social networking sites have not only paved way for communication at global level but they have played a major role in empowering women and also in encouraging their civic participation in the Western, Middle East and Asian countries.

This investigation explores whether or not social media play as empowerment tools in today's scenario. It is precisely on this premise that the present study assumes importance and is being set to arrive at meaningful inferences and a conclusion.

METHODOLOGY

The scope of this research was broad in nature since the literature is sparse with regards to women empowerment using social network in Coimbatore region, yet the use of social media in the area is growing rapidly as a means of self-expression among women. The researchers adopted cyberfeminism in this study. Cyberfeminism is a term coined in 1994 by Sadie Plant, Director of the Cybernetic Culture Research Unit at the University of Warwick in Britain. Cyberfeminism has tended to include mostly younger, technologically savvy women, and those from middle-class backgrounds. The ranks of cyberfeminists are growing, however, and along with this increase is a

growing divergence of ideas about what constitutes cyberfeminist thoughts and actions. The researchers' choice of data collection was semi-structured interview so as to capture the depth of information. This approach is consistent with that used by other scholars attempting to capture a better understanding of gender-related issues (Haddad and Le Loarne, 2015).

RESULTS AND DISCUSSION

The Purpose of Social Media Usage and the Frequency of Usage

The social media is an emerging source of various information for women. In 2017, 69% of the women web users stated that they use social media to gather various information related to women issues. In 2018, this increased to 82%, ARD Report (2017). Currently, internet is an essential source of gathering information and dissemination. However, on the web, there are numerous instruments enabling users to access various information. The results of the study also show that women primarily use social media for educative and informative updation. They find social media as an interactive tool to keep themselves connected with friends, relatives and the outside world. Social media is also a business platform to market their products and/or services. They use social media for expressing their opinions and share content related to various issues in and around them.

Most of the women use social media for infotainment purposes like sharing tips/ideas in writing, with pictures, or through videos and voice recordings, related to beauty, health, kitchen hacks, DIYs, art, craft, etc. Some of them use social media purely for entertainment purpose as a pastime. They spend at least an hour or two everyday on social media like Facebook, Twitter, Instagram, etc.

The Portrayal of Women on Social Media

In recent years, new media has witnessed significant transformation in the manner in which women are portrayed. The way women are depicted in social media changes with time, reflecting the transformation taking place in the society. Women today are no longer confined behind kitchen walls. Their aspiration for coming out of the door has also taught the society to think differently, Valeria, E. (2016), Pankaj Meel (2012). According to this research findings, the portrayal of women in social media is related to soft subjects like family, fashion and arts. Women are still underrepresented to a great extent. The stereotyping of both genders on social media reflect a socially endorsed view that emphasizes traditional roles of women and also conciliates violence against women. They are also portrayed as sex objects and users are led to perceive that a desirable woman has to be young, thin, beautiful, fair-complexioned, passive and dependent.

Social Media being a Platform for Self-Expression and the Impact of Self-Expression in Women

Freedom of speech reflects the freedom to be oneself. Social media is a platform for self-expression where their beliefs, opinions, attitudes, feelings, emotions and insights can be voiced and shared to masses. They attain happiness and freedom that boosts their self-integrity and self-reliance ignoring discrimination and cultural pressures. They feel euphoric when their expression is validated publicly. Women feel more emotionally balanced when they express their inner

thoughts and ideas and the same is acknowledged. They express through contents in writing, with pictures, or through videos and/or voice recordings. Riley Wilson and Michael Pearce (2015), Anusuah Rajendran. (2015) Social media gives people value. It allows them to put their best self out there, brand their content, express themselves and build relationships. Social media, put simply, is a social community. As young adults today, it is more important than ever to be a part of this community.

The Role of Social Media in Women Empowerment as a Source of Education/Information

The use of social media networks is to share educative contents for enhanced learning. It benefits the user with insights through resources and tutorials. Academicians share course contents with students and other academicians through social media platforms. Social media helps in compiling research content by offering subject monitoring tools and audience along with expert opinions. Social media enable women to connect with experts to help broaden their perspectives. Women feel learning on social media is a pleasant process as they can choose what, when and where they learn.

The Role of Social Media as a Platform for Entrepreneurs

The concept of entrepreneurship has helped women to get rid of the tag of being a burden on others economically. Online presence on social media is providing women with new freedom, independence and control, liberty and empowerment like never before. It helps them try things that are impossible in the real scenario. Social networking offers more of an opportunity to network and get to know people and places, Shanmuga Priya S, Dr. Sakthi (2015), Uma Rani and Sripriya (2013). Our data offers evidence that social media plays a noteworthy role in women empowerment by opening gates for entrepreneurship. Social media is a dynamic platform for women entrepreneurs with scope for work-life balance and cost efficiency. Creative women are able to explore their business ideas. They feel that social media can increase their financial resources, contribute to the economy and reduce unemployment. This as well builds their self-confidence and financial status contributing to their personal growth and development.

The Role of Social Media Campaigns and Hashtag Activism in Raising Female Issues

Hashtag activism has helped to mobilise public attention on women's rights, increasing the visibility of issues that are underreported on mainstream media. Women's successful and high-profile #HeForShe campaign further highlights the potential of social media to attract new and larger audience: the campaign engaged with more than 1.2 billion people, putting the global spotlight on the need to engage men and boys to achieve gender equality, Dewey, C. (2014), Maureen Kangere, Jean Kemitare & Lori Michau (2017). Regarding hashtag(#) activism in this study, users feel that social media help build public support on issues. Hashtag advocates for a cause, grabs attention and participation of large masses thus gaining multivocality for an issue. But some women fear that such campaigns are a threat as the increased awareness is associated with the risk of attention to victims and the availability of such issues to a wider audience. The #MeToo campaign, quoted by many women, threw light on sexual assault and harassment faced by women. This campaign helped women join cyber hands to expose men from diversified fields including cinema, politics, government, fashion, finance, education, etc. for their misconduct.

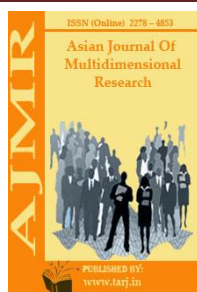
CONCLUSION

As part of a knowledge society, social media contributes to women empowerment through education and information that introduces users to strategies resulting in better informed decision making. Gender stereotyping, discrimination and inequality has found prevalence from history and social media is not an exception in today's scenario. Social media facilitate space for creativity and innovation promoting entrepreneurs where women can gracefully balance between their traditional and modern roles contributing to the economy as well. It is a platform for activism through hashtags and campaigns that possibly raises awareness to issues like harassment and violence against women on a global scale. It is also a threat to the society when women's rights violations voiced on social media are delivered to a wider audience globally which can be a double-edged sword.

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KNOWLEDGE LEVEL OF MEN AND WOMEN ENTREPRENEURS IN TERMS OF SOCIAL MEDIA MARKETING

Ms. Deekshita Dutta*; Dr. T. Radha**

*Ph.D. Scholar,

Dept. of Home Science Extension Education,
School of Home Science,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

**Assistant Professor,

Dept. of Home Science Extension Education,
School of Home Science,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Unlike the typical gender roles of men and women, now women also earn equally with men through various means. One such area is entrepreneurship. Small businesses and entrepreneurs are recognised by any economy in the world as the corner stone of innovation, flexibility, productivity and efficiency generating employment and wealth for the country. The tool that can be expected to give a great profit to the entrepreneurs is online marketing of their products. Online marketing is the process of marketing of products using internet and one of the tools of online marketing is social media. Social media platforms and applications are often considered as useful tools for entrepreneurship. The purpose of this paper is to analyse the knowledge level of men and women entrepreneurs in marketing of their products through internet with special reference to social media. For this study, a total of fifty respondents, twenty five men and twenty five women were selected randomly within the Coimbatore city. Primary and secondary data were collected, where an interview schedule was developed to collect the primary data through face to face communication. The main finding of the study is that majority of both the men and women had medium level of knowledge on social media marketing.

KEYWORDS: Gender roles, entrepreneurship, social media marketing, social media tools.

INTRODUCTION

As found in many reports, the traditional view of masculine and feminine gender role suggests that men should be the heads of their households by providing financially for the family and making important family decisions and women should nurture her family by working full time within their home. But, now with change in society, this scenario has also changed. The women in modern times are entering into certain new fields that were unknown to the women's sphere of role-sets. They are actively participating in social, economic, and political activities. The women of the modern times are now seen to be equally empowered to men in all economic and social aspects.

One such area for both the men and women for economic empowerment is Entrepreneurship. Enterprises have been expected to play a crucial role in the overall development of the country. Small businesses and entrepreneurs are recognised by any economy in the world as the corner stone of innovation, flexibility, productivity and efficiency generating employment and wealth for the country. However, in recent studies on entrepreneurial growth, it can be observed that a significant problem the entrepreneurs are facing is 'marketing of their products'. Many consumers do not even get to know about the availability of such kinds of products. Therefore, it is of urgent need to solve this problem for the betterment of both the entrepreneurs as well as the consumers and one easy solution for this problem is online marketing.

Online marketing is the process of marketing of products using internet. One of the tools of online marketing is social media. Social media platforms and applications are often considered as useful tools for entrepreneurship. Social media is nowadays considered as a strong online marketing tool. They are used as tools for online exchange, connection, and communication, allowing users to manage existing relationships while creating new ones (Ryan and Jones, 2009). As exposed by Nielsen's (2011), State of the Media: Social Media reports that 70% of social media users are engaged in online shopping. Therefore, keeping in view the importance and trend of online marketing, the researcher has decided to undergo this study with the following objectives:

OBJECTIVES OF THE STUDY

1. To study the socio economic profile of the respondents.
2. To know the knowledge level of the men and women entrepreneurs on social marketing techniques of their products.
3. To access the pros and cons of using social media marketing- Respondents' opinion.

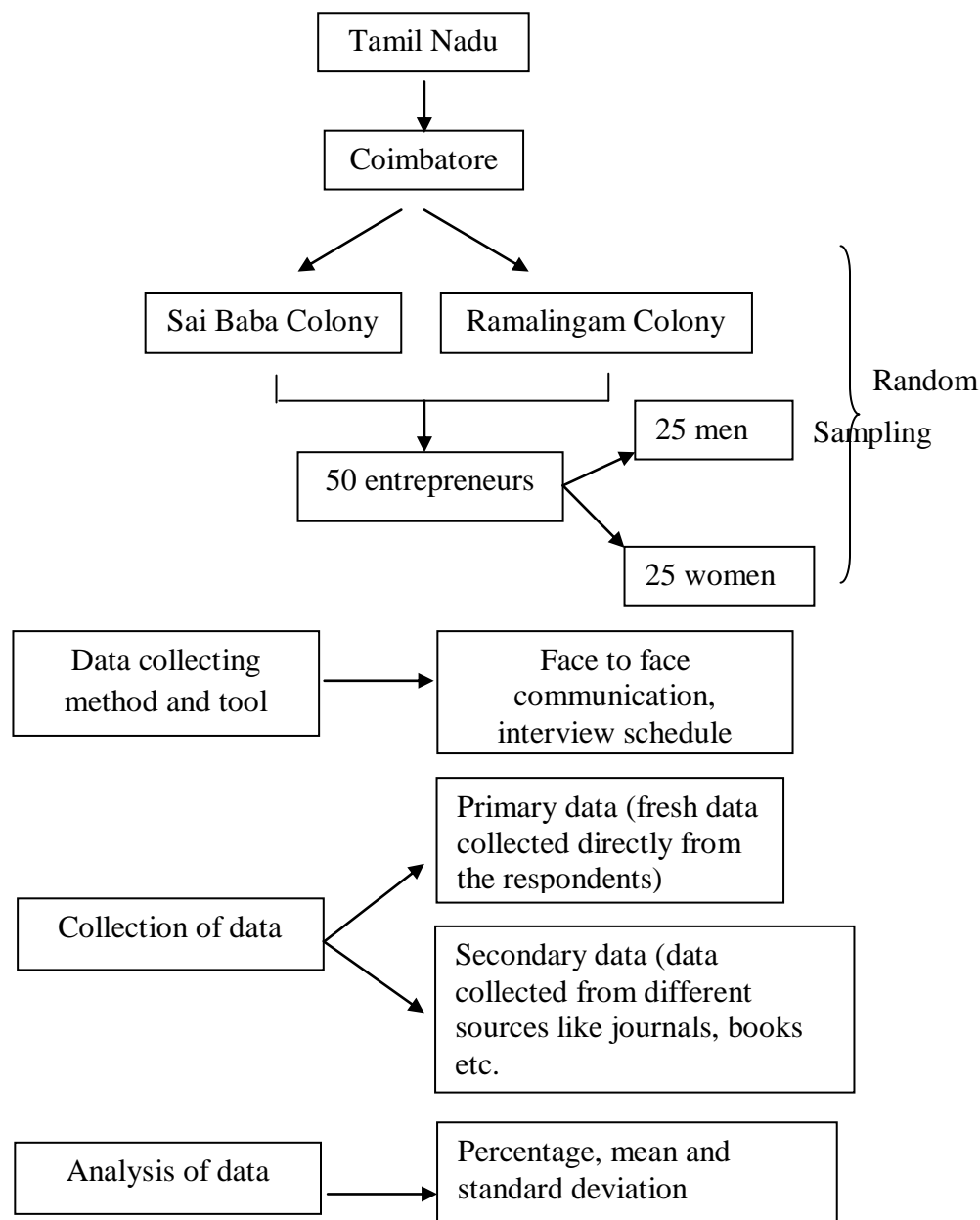
LITERATURE REVIEW

Maymann & Rolsted (2008) in his study "Social Metropolis: Go Viral" highlighted that there are many businesses of small and medium enterprises run by individuals now converting their advertising management on internet through face book and you tube etc. For betterment of the business and their products promotion, social media is considered very fruitful and helpful because it creates direct relation with the masses and they can put their comments to make better product according to their requirements. This is hour to realize for upcoming business men to utilize fastest internet technologies for the promotion of the product. It is considered that social media not only attracts to the existing customers but it also grabs the attention of the potential customers to develop their interest about their product.

Samb et al., (2010) in their study entitled 'Prevention and management of chronic disease: a litmus test for health-systems strengthening in low-income and middle-income countries'

revealed that customer relationship management is a very important tool for the progress of any business as is considered as the back bone of business. Earlier customers were given privilege of making their own choices by their liking and disliking of products, but now social media has made everything easy for taking decisions and making better products for their existing and potential customers .

METHODOLOGY



RESULTS AND DISCUSSIONS

1. Socio economic profile of the respondents

A total of six variables were selected for analysis of the personal and socio-economic profile of the respondents. The variables were age, religion, educational qualification, type of family, monthly income and mass media exposure.

TABLE:1 DISTRIBUTION OF RESPONDENTS ACCORDING TO THEIR SOCIO ECONOMIC PROFILE (N=50)

Sl no.	Category	Men (N=25)		Women (N=25)	
		Frequency	Percentage	Frequency	Percentage
1	Age				
	Below 25	-	0	1	4
	25-30	5	20	8	32
	31-35	9	36	6	24
	36-40	6	24	3	12
	41-45	2	8	5	20
	46-50	3	12	2	8
2	Religion				
	Hindu	20	80	23	92
	Christian	4	16	1	4
	Muslim	1	4	1	4
3	Educational Qualification				
	Illiterate	-	0	-	0
	Literate	-	0	2	8
	Primary	2	8	5	20
	High	6	24	7	28
	Secondary	5	20	4	16
	Graduate	12	48	6	24
	Higher studies	-	0	1	4
4	Type of family				
	Joint	6	24	5	20
	Nuclear	16	64	19	76
	Extended	3	12	1	4
6	Monthly income				
	Below 5000	-	0	3	12
	5000-15000	4	16	8	32
	15001-25000	9	36	8	32
	Above 25000	12	48	6	36
7	Mass media exposure				
	Newspaper	11	44	7	28
	Television	9	36	10	40
	Radio	3	12	2	8
	Internet	2	16	6	24

In the above table, it can be observed that 36% of the total men belonged to the age group of 31-35 years, followed by 24% were of 36-40 years. Whereas, in case of women entrepreneurs, it has been found that majority of the women (32%) belonged to the age group of 25-30 years, followed by the age group of 31-35 years (24%). This finding can be considered as quite good because these are the ages for men and women when they can be expected to be more enthusiastic with

creative ideas and can be expected to have greater risk taking abilities required in entrepreneurship.

A large majority of the male respondents (80%) and female respondents (92%) were found to be belonged to Hindu religion, followed by 16% of men and four percent. Four percent of men and four percent of women belonged to Muslim religion.

Regarding educational qualification, it was found that majority of the men (48%) were graduate, followed by high school (24%). For women respondents, majority of the women (28%) studied only up to high school, followed by graduate women (24%).

Again, majority of the men respondents (64%) and women respondents (76%) were found to be belonging to nuclear family, followed by joint family (24% of men and 20% of women) and twelve percent of men and four percent of women belonged to extended families.

Regarding monthly income of the respondents, it was observed that 48% of the men respondents and 36% of the women respondents had monthly income of above Rs. 25000, followed by 36% of the men respondents who had Rs. 15001-25000. It has been found that equal percentage of 32% of women had monthly income of Rs. 5000-15000 and Rs. 15001-25000.

For mass media exposure, it was found that 44% of the men use newspaper, followed by 36% that use television. In case of women, it was found that 40% of them use television and only 28% had the habit of reading newspapers.

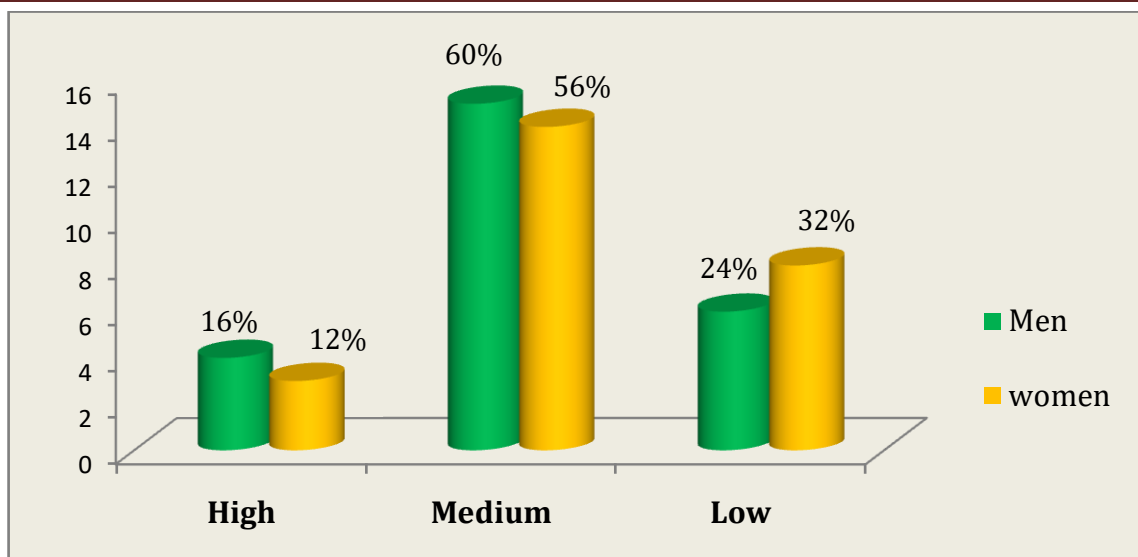
2. Type of enterprise of the respondents

The data for type of enterprise of the respondents is given in the following table 2:

TABLE: 2 DISTRIBUTION OF RESPONDENTS ACCORDING TO THEIR TYPE OF ENTERPRISE (N=50)

Sl no.	Type of enterprise	Frequency	Percentage
Men			
1	Restaurants	7	28
2	Tailoring units	9	36
3	Handicrafts	1	4
4	Supermarket	3	12
5	Catering service	5	20
Women			
1	Beauty salons	10	40
2	Tailoring units	6	24
3	Boutique	4	16
4	Bakery units	4	16
5	Embroidery	1	4

From the table: 2, it can be observed that different types of enterprises were run by men and women. The men were found to run restaurants (28%), tailoring units (36%), handicrafts (four percent), supermarket (12%) and catering service (20%). The women were found to run beauty salons (40%), tailoring units (24%), boutique (16%), bakery units (16%) and embroidery (four percent).



(Men=25, Women=25)

Figure: Knowledge level of men and women respondents on social media marketing technique for their products (based on mean and standard deviation)

The above figure clearly indicates that out of total respondents, only 16% of the male respondents and 12% of female respondents were found to have high level of knowledge on social media marketing; majority of the men respondents (60%) and women respondents (56%) had medium level of knowledge on social media marketing techniques. 24% of men and 32% of women had low level of knowledge in social media marketing.

However, the knowledge level of the men respondents has been comparatively found to be a little higher than the women respondents. It might be due to the fact that education of an individual can also affect his or her knowledge level. In this study, the men respondents were found to have higher educational qualification as compared to the women. For example, 48% of the men were graduate, but only 24% of the women were found to be graduate. Another finding found is that the men were more inclined towards mass media like newspaper and television as compared to the women. Since in order to stay updated about all the current affairs, it is very important to stay in proper touch with news whether it is newspaper or television. Here, more emphasis is given on newspaper and television because generally these two are considered as the most common media for almost every class of the society irrespective of their professions.

3. Ranking of knowledge statements for men and women respondents based on their mean

The data for ranking of knowledge statements for men and women respondents based on their mean is given below in table 3:

TABLE: 3 RANKING OF KNOWLEDGE STATEMENTS FOR MEN AND WOMEN RESPONDENTS BASED ON THEIR MEAN.

Sl no.	Statements	Men		Women	
		Mean	Rank	Mean	Rank
1	Heard about online/internet marketing	1	I	1	I
2	Social media is one of the tools of online marketing	0.88	III	0.76	IV

3	There are different social media sites that can be used for business purpose also.	0.72	VI	0.64	VII
4	Facebook marketing has become one of the best marketing channels in the word of entrepreneurship	0.92	II	0.80	III
5	Instagram gives information needed to make informative decisions on how receive better results.	0.70	VII	0.60	VIII
6	The number of local businesses making use of Instagram is still very limited, i.e. Low competition.	0.64	X	0.59	IX
7	Applications of LinkedIn are not limited to networking and include generating sales leads, finding potential hires, and in general, leveraging the contact lists of fellow colleagues also.	0.32	XI	0.08	XII
8	WhatsApp has officially launched 'WhatsApp Business', a separate app that businesses can use to connect with their customers.	0.29	XII	0.12	XI
9	In whatsapp, businesses can interact with customers easily by using tools to automate, sort, and quickly respond to customer messages.	0.74	V	0.72	V
10	High-level skills or computer equipment are not needed to participate in social media.	0.68	VIII	0.68	VI
11	YouTube is the most popular video hosting service, including entertainment, promotions and instructions.	0.80	IV	0.92	II
12	Twitter is considered as the strongest tool towards building brand recognition.	0.66	IX	0.48	X

Table 3 shows that the highest mean score for both the men and women was found in the statement "heard about online marketing", which is 1. The men scored second and third highest mean score in the knowledge statements "Facebook marketing has become one of the best marketing channels in the word of entrepreneurship" and "Social media is one of the tools of online marketing" respectively. For women respondents, the women scored second and third highest mean score in the knowledge statements "YouTube is the most popular video hosting service, including entertainment, promotions and instructions" and "Facebook marketing has become one of the best marketing channels in the word of entrepreneurship" respectively.

4. Benefits of social media-Respondents' opinion

The data for respondents' opinion on benefits of social media is given as under in table 4:

TABLE: 4 BENEFITS OF SOCIAL MEDIA-RESPONDENTS' OPINION

Sl no.	Statements	Men (N=25)		Women (N=25)	
		Frequency	Percentage	Frequency	Percentage
1	Wide range of product	21	84	24	96
2	More feasibility to cut cost	19	76	17	68
3	Easy to reach more consumers	18	72	20	80

4	Faster speed of communication and shopping	20	80	16	64
5	24×7 access	17	68	20	80
6	Direct communication with target group	21	84	15	60
7	Immediate feedback	23	94	21	84
8	Targeted advertising	17	68	13	54
9	Networking linkages with other agencies	20	80	14	56
10	Freedom of thoughts	16	64	12	48
11	Real time information dissemination	18	72	11	44
12	Brand popularity	19	76	20	80

From the table 4, it is revealed that a large majority of the men respondents (84%) and women respondents (96%) gave the opinion that there is wide range of products available in social media. The statement that is least agreed by the men is (64%) “freedom of thoughts” which means they do not think that social media allows the users to speak or opine freely about any idea. The statement that is least agreed by the women (44%) is “Real time information dissemination” which reveals that they do not think that social media helps the users to get any information on time without any delay.

5. Limitations of social media- Respondents’ opinion

The data for respondents’ opinion on limitations of social media is given in table 5-

TABLE: 5 LIMITATIONS OF SOCIAL MEDIA- RESPONDENTS’ OPINION

Sl no.	Statements	Men (N=25)		Women (N=25)	
		Frequency	Percentage	Frequency	Percentage
1	Lacks emotional connection	19	76	22	88
2	No face to face communication	25	100	25	100
3	Technical problems	23	92	20	80
4	Fraudulent activities	18	72	15	60
5	Security and privacy risks like hack of account, misuse of data etc.	21	84	24	96
6	Exposure to competitors	16	64	14	56
7	Needs qualified personnel	20	80	17	68
8	Have risks of defame	21	84	19	76
9	Potential for embarrassment	17	68	20	80
10	Misleading post by others	22	88	13	54
11	Lack of feedback control	12	48	9	36
12	Poor execution	14	56	10	40

From the above table, it can be observed that all the male and women respondents agreed to that there is no face to face communication in social media marketing. Men and women also agreed that fraudulent activities are predominant in social media marketing for which they feel a sense of insecurity in using social media. They also opined that many technical problems may arise while marketing through social media.

6. Use of social media tools for marketing

The data for respondents' use of social media tools for marketing is given in table 6 as follows-

TABLE: 6 DISTRIBUTION OF RESPONDENTS ACCORDING TO THEIR USE OF SOCIAL MEDIA TOOLS FOR MARKETING

Sl no.	Tools	Men (N=25)		Women (N=25)	
		Frequency	Percentage	Frequency	Percentage
1	Facebook	19	76	16	64
2	Whatsapp	23	92	19	76
3	Instagram	11	44	10	40
4	YouTube	7	28	9	36
5	Blog	-	0	2	8
6	LinkedIn	-	0	-	0

From the above table, it is seen that a large majority of the male respondents (92%) and 72% of the female respondents used whatsapp for connecting with people. 76% percent of the male respondents and 64% of female respondents used facebook, 44% of men and 40% of women used Instagram, only eight percent of men and 36% of women used YouTube, and a very less amount of women (eight percent) use blogs.

7. Opinion of the respondents on social media marketing

The data for opinion of the respondents on social media marketing is given below in table 7-

TABLE:7 DISTRIBUTION OF RESPONDENTS ACCORDING TO THEIR OPINION ON SOCIAL MEDIA MARKETING

Sl no.	Opinions	Men (N=25)		Women (N=25)	
		Frequency	Percentage	Frequency	Percentage
1	Social media makes communication easier.	21	84	20	80
2	Social media is very much useful for the growth of any enterprise.	19	76	14	56
3	Social media may sometimes hamper the enterprise if not handled well.	20	80	18	72
4	There can be a great profit of the enterprise after using social media for marketing.	18	72	14	56
5	Social media can never take the place of traditional means of marketing of products.	12	48	15	60
6	Traditional media is better than social media	8	32	10	40

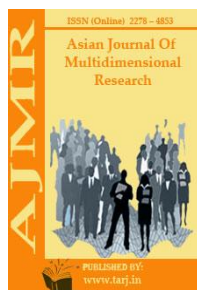
Table 7 indicates that a very large majority of the male and female respondents agrees that social media makes communication easier, followed by the statement that social media may sometimes hamper the enterprise if not handled well. The statement that Social media is very much useful for the growth of any enterprise is agreed by 76% of men and 56% of women; the statement that there can be a great profit of the enterprise after using social media for marketing is agreed by 72% men and 56% women. The statement that is agreed by 48% of men respondents and 60% of women respondents is social media can never take the place of traditional means of marketing of products. Lastly, out of the total respondents, 32% the men respondents and 40% of women said that traditional media is better than social media.

CONCLUSION

This study has attempted to identify the level of knowledge and the opinions of the small scale men and women entrepreneurs in terms of social media marketing. Social media is a modern tool for marketers who try every means to get their message out to their target markets. The medium has many advantages and disadvantages based on their enterprise, and many entrepreneurs still struggle to find the right way to use it. Online distribution system is more direct than traditional marketing distribution system because entrepreneurs can distribute their product through online mode directly to the customers. Online promotion is more competitive than traditional marketing promotion but is more convenience, flexible and cost effective. Therefore, the entrepreneurs should be motivated to use online mode of marketing, especially through social media as consumers of almost all the age groups are easily available in different social media sites. Moreover, majority of the respondents, both men and women are already found to be educated enough and also using at least one social media website for their personal use; and most importantly majority of them are found to have quite a fair level of awareness. Thus, they can be expected to be easily influenced for adopting online marketing mode if provided with some proper guidance.

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GENDER DISCRIMINATION IN MEDIA: A CROSS SECTIONAL STUDY ON WOMEN JOURNALISTS OF DELHI NCR

Dr Vaishali Billa*

*Associate Professor,
Vivekananda School of Journalism & Mass Communication
Vivekananda Institute of Professional Studies (VIPS)
Affiliated to Guru Gobind Singh Indraprastha University,
Delhi, INDIA

ABSTRACT

Media shares a great responsibility in promoting gender equality in the society both within the working environment and their representation in media. Researchers have found that there is a global increase in women working in media but the top layer is still dominated by men (White, 2009) and this disparity is common in the various parts of the world (Myers, 2009). Moreover, female journalists are more likely assigned 'soft' subjects such as family, lifestyle, fashion and arts (GMMP). The status of Women in Indian Media has not improved as it should have been as gender distinctions are pronounced and the behavior expected from both the genders is quite different not only in rural but in urban settings in Indian society. To engender gender equality in the society, it is imperative that media promotes and protects this gender equality in its own backyard. This paper is an attempt to put light on various problems and issues confronting women working in media and tries to gauge the extent of discrimination at the workplace. The primary data shall be collected through questionnaire as a tool in a survey. The inferences would be relevant for understanding the contemporary issues that needs to be addressed.

KEYWORDS: Gender, Discrimination, Women, Media.

INTRODUCTION

Ironically, the world that is improving leaps and bounds educationally and knowledge wise is not acknowledged as a better place to live by 9 out of 10 people in the world (Forbes, Nov, 2017). Gender equality is the fundamental element for amicable, flourishing and sustainable world besides being a constitutional fundamental human right. "Equal rights of men and women", was implemented as a fundamental principle of the United Nations Charter by world leaders back in 1945 but even today UN has notified, "Achieve Gender Equality and Empower All Women and Girls" as one of sustainable goals under the Millennium Development Goals, clearly reflects that women and girls continue to suffer discrimination and violence in every part of the world and seeks attention. Gender Discrimination is a violation of federal civil rights to deny someone a job, promotion, equal pay, or opportunity based on their gender. It does not matter if the individual is male or female (Wolfe, 2019). On other words, Gender Inequality, may be defined as discrimination against women based on their sex. Women are acceded subservient place to men and are conventionally regarded as weaker sex. Discrimination against women is customary not only in India but world over and is subjugated, dishonored and violated both in our homes and in outside world.

Violence against women and girls is one of the most widespread, persistent and devastating human rights violations in our world today (UN Women). Mere 20 per cent of the current job force in the field of science, technology, engineering and mathematics (STEM) careers are women (Davidson, 2018). According to the report by UN, "One in five women and girls, including 19 per cent of women and girls aged 15 to 49, have experienced physical and/or sexual violence by an intimate partner. In 18 countries, husbands can legally prevent their wives from working; in 39 countries, daughters and sons do not have equal inheritance rights; and 49 countries lack laws protecting women from domestic violence; women representation in national parliaments worldwide is just 23.7 per cent which is still far from parity; Only 52 per cent of women married or in a union freely make their own decisions about sexual relations, contraceptive use and health care yet, only 49 countries have no laws that specifically protect women from violence".

Women face discrimination even in the most professional and biggest corporate like at Microsoft 238 complaints were filed by women with the company's HR department between 2010 and 2016, including 108 complaints about sexual harassment and 119 about gender discrimination (Wolfe, 2019). India's position on rankings such as the Gender Development Index has been disappointing, despite fairly rapid rates of economic growth (Smriti, 2016). Vepa (2007) as a result of her study on, "Gender Equity and Human Development," found that all aspects of livelihood, such as literacy, unemployment and wages, now have larger gender gaps than before.

A study on "Status of Women and Gender Discrimination in India: A State wise Analysis", reveals that gender discrimination is higher in some states of India. Women are lagging behind in terms of education, health, employment, social status and so on. Means they are not treated equally worldwide (Banerjee, 2013).

Indian society is ill-treating women since ages because and the root cause of gender inequality lies in its patriarchy system. Sociologist, Sylvia Walby, says that patriarchy is "a system of social structure and practices in which men dominate, oppress and exploit women". Through the religious beliefs, patriarchy endorses itself. Like, according to Manu in Hindu law, "Women are

supposed to be in the custody of their father when they are children, they must be under the custody of their husband when married and under the custody of her son in old age or as widows. In no circumstances she should be allowed to assert herself independently”, which is prevalent in present day social structure, barring few exceptions. Similar is the case in other religions.

Regrettably Indian women have conventionally admitted themselves as subordinate to men, due to continued socio-cultural conditioning and become a part and parcel of same patriarchal system. Poverty and illiteracy derive countless women to work in low paying domestic service, organized prostitution or as migrant laborers (Banerjee, 2017). Women are being unequally paid and are given low skill jobs that have become a foremost form of gender inequality.

It is the prime responsibility of the media to replicate the fact that gender equality is a fundamental human right as it is believed to be the mirror of the society. It is about equal treatment of men and women, and encompasses issues such as equal pay for equal work, equal access to decision making bodies, employment, pensions, health care, promotions, maternity and paternity leave (UN, 2014).

RESEARCH OBJECTIVES:

The present study is an attempt to put light on various problems and issues confronting women working in media and tries to gauge the extent of discrimination at the workplace. The various objectives to carry out the research study are as follows:

- Frequency and nature of gender discrimination in Indian media houses;
- Perceptions of gender discrimination among media workers;
- Basis of gender discrimination and the challenges victims confront;
- Effect(s) of gender discrimination on victims and,
- Mechanisms (if any) currently in place in media houses that deal with gender discrimination issues.

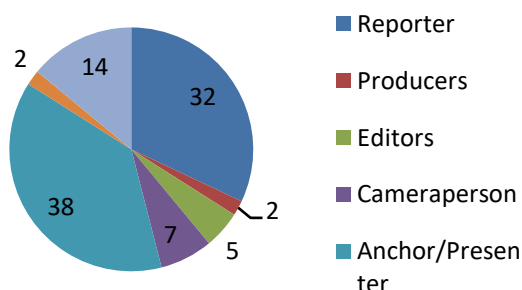
RESEARCH METHODOLOGY

The study involves primary data as well as secondary data. The secondary data is collected through various articles published online as well as in news papers. To carry out the present research study and to meet the objectives a survey was adopted. The primary data is collected using Questionnaires through Google form from the women journalists of Delhi NCR. Sample is the Women Journalists of Delhi NCR and the Sample size is 100. Snowball sampling technique was adopted to select the sample. The analysis of data collected would draw the conclusions on the topic. The inferences would be relevant for understanding the gender discrimination embedded in Indian Media Houses.

DATA ANALYSIS AND DISCUSSION

Demographic Profile of the Respondents

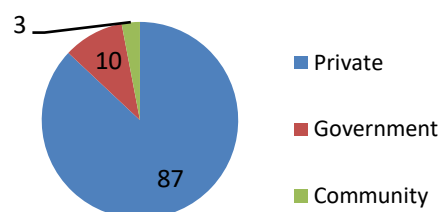
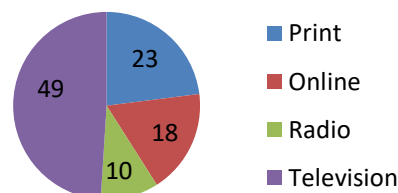
The data represents the demographics of the women journalists surveyed. More than half of the respondents i.e. 54% were within the age group of 25 to 34, followed by 20 respondents in the 19 to 24 age group where most of the professionals are at lower levels and subject to discrimination. On observing the positions held by the respondents at their workplace, about 38% of them were the face of their respective media houses i.e. either they were anchors or presenters. Reporters took the second place as 32 respondents were



placed either as Reporters or Senior Reporters position. Camerapersons and Photographers were collectively combined and only 7 respondents were occupying this position closely followed by 5 respondents as Editors viz., Line Editors, Sub Editors and Editors-in-Chief. Although Editors assumed different roles with varied impact on gender discrimination, they were clustered together because ultimately they

wield some form of power in the newsrooms. The positions of technical personnel and producers were engaged by 2 respondents each. On the other hand 14 women journalists were interns in various departments of the media houses.

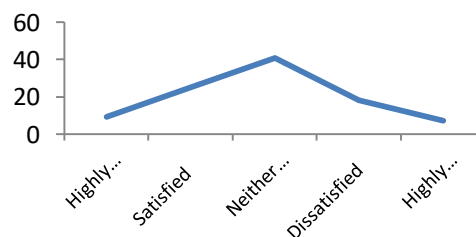
Regardless of the altering nature of media which is shifting to the digital platforms and online space, more than three fourth of the respondents were working in traditional media, that is, print, radio and television. Of these, almost half of the respondents i.e. 49% are employed with Television News Channels followed by Print Media with 23% employees of newspaper publishing houses and 10% with radio channels. Only 18% were working with online media.



Most of the women journalists i.e. 87% are working with private channels followed by 10% who are in government sector while only 3 respondents are working for community based channels.

Media Houses and Job Satisfaction

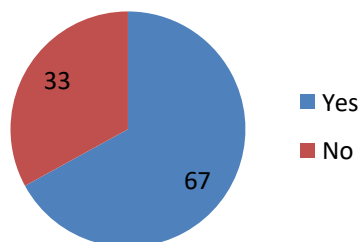
The data represents the job satisfaction level of women journalists. More than one third of the respondents i.e. 34% are happy with their present job with 25 respondents are just satisfied and 9 journalists are highly satisfied. While on the other hand 8 respondents are dissatisfied and 7 are highly dissatisfied with their



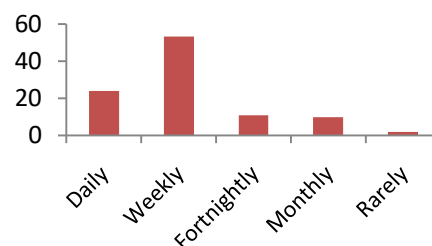
job profile and are unhappy at their workplace. 41% of the respondents were neither satisfied nor dissatisfied with their job.

Gender Discrimination: A Problem in Media Houses

The data clearly indicates that the problem of gender discrimination is prevalent in Indian media, with gender stereotypes and harassment as its face. About 67% of the respondents agree that gender discrimination in media is a ubiquitous problem, while 33% don't consider it as a problem and have accepted it. It is clear from the statistics that the issue of gender discrimination is deep rooted in the media houses even as almost 87% of the respondents have agreed that they have faced the problem.

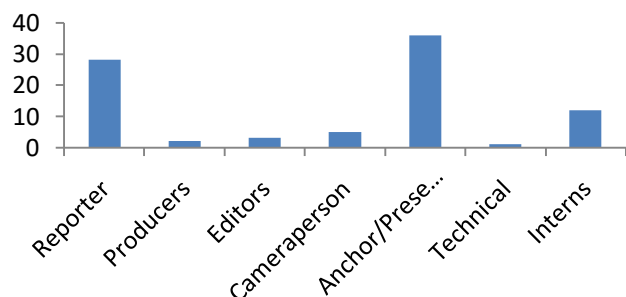


In order to further establish how big problem gender discrimination is in Indian media, the respondents who had been victims of the practice were asked how often it occurred. Their responses revealed startling statistics as more than half i.e. 53% are of the opinion that gender discrimination is a weekly affair while almost half of the respondents opine that it happens every day in their media houses.



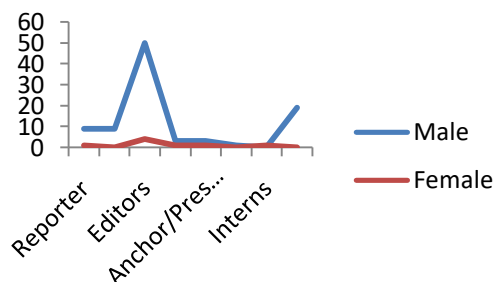
Victims of Gender Discrimination

As expected, the face of the media houses i.e. the anchors or presenters are soft targets for gender discrimination, as 36% of the women journalists were victims of gender discrimination followed by the women who are reporters (28 respondents). Gender discrimination is also more prevalent at the lower levels of the profession, partly because they are the foot soldiers and also because they tend to be where most of the women are, especially interns (12 respondents). It's apparent that Editors, Producers and Camerapersons are less likely to be victims of gender discrimination because they are predominantly male, and also most powerful.



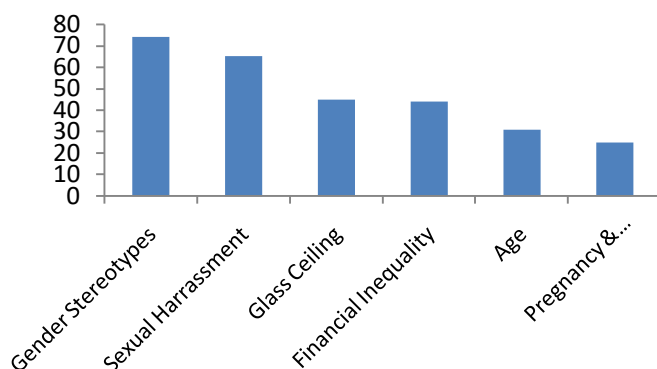
Perpetrators of Gender Discrimination

Patriarchy has also ensured that perpetrators of gender discrimination are mostly men. When asked about the perpetrator of gender discrimination in media houses, the records indicate that 94% of perpetrators are men. Nevertheless, it is very important to find out the sex of perpetrators, but on the other hand it is equally essential to know the positions of the perpetrators. When the respondents were asked to notify the positions held by the perpetrator in their respective



media houses, the responses clearly indicated that the majority of perpetrators are Editors with more than half i.e. 54%, of them 50% were male editors and 4% were female editors. The sources in the journalism industry took the second place as perpetrator of gender discrimination in media industry for the women journalist which is asserted by 19% of the respondents. The findings confirm the notion highlighted earlier that power dynamics are largely at the centre of gender discrimination with those in positions of authority most likely to be the perpetrators.

Types of Gender Discrimination



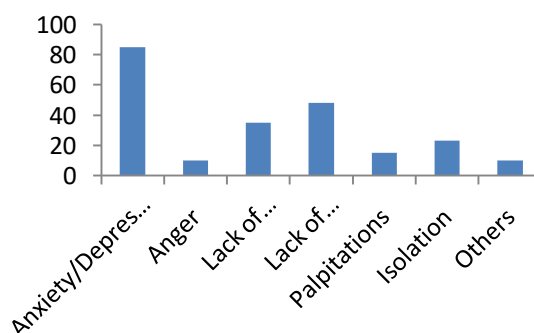
The graph signifies the most prevalent types of gender discrimination that have been subjected to or witnessed by the respondents. Being cognizant of the truth that one person could experience more than one type of gender discrimination hence the respondents were given the option of choosing more than one type of discrimination where applicable. It is clear that victims of gender discrimination have experienced not just one but several forms of the practice.

Three fourth of the women journalists of Delhi NCR were victims of gender discrimination and were subjected to gender stereotypes. These roles (intentional or unintentional) lead to female reporters being assigned to “soft” beats while their male counterparts get “hard” beats. Women are seen as the weaker sex and therefore require aid and protection. Men on the other hand are perceived as tough and ready to be deployed in war zones. Whether this is right or wrong is another issue, but it intentionally or unintentionally plays a fundamental role in how media workers are assigned or not assigned stories to cover.

Another type of gender discrimination that is extensive in Indian Media Houses is sexual harassment as more than half of the victims i.e. 65% indicated that they have experienced it. Next in the row is the glass ceiling gender discrimination for women at every workplace, which was encountered by 45 women journalists closely followed by financial inequality by 44 respondents. Gender discrimination on the grounds of ageism is another of its kind that made 31 women its victims while gender discrimination on grounds of pregnancy and motherhood was experienced by 25 women journalists of Delhi NCR.

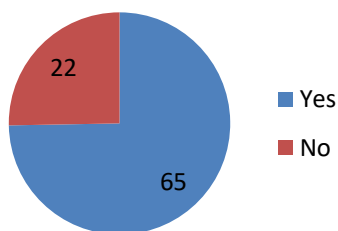
Effects of Gender Discrimination on Victims

Discrimination leaves a deep impact on individuals whether on mind, body or soul. To understand how gender discrimination in media houses have affected the women journalists in Delhi NCR whether they are victims or not, the respondents were given the options to choose more than one. Depression or anxiety turned out to be the most common disorder that respondents were affected with due to gender discrimination, is the opinion of 85% of the respondents. 48 women journalists surveyed lost



their confidence while 35 respondents felt lack of motivation at their workplace due to gender discrimination. Isolation, palpitations, anger were other various disorders that women journalists face.

Being a patriarchal society, the general tendency of the Indian women is not to complain against any injustice done against her. But the result of the survey, is conflicting the thought, which may due to the level of discrimination being so severe that victims felt they had no choice but to



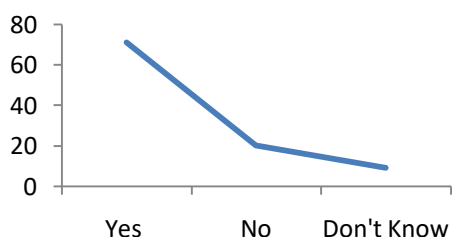
complain or it may be that the discrimination was on-going and to the point where a small offence was the final straw. 65 women journalists of Delhi NCR agreed that they lodged a complaint against gender discrimination; indications are that often very little comes out of it, as only 15 victim's complaints were heard and some action was taken upon.

While 22% of the victims have never lodged a complaint reveals a disjuncture between what media workers would want to do and what they really do when they have actually suffered discrimination. Perhaps what is more revealing are some of the reasons victims never lodged complaints.

To endow a professional and secure workplace to its employees is the accountability of the organization. The employees are happy if their problems are not only heard but resolved by the management. As expected significantly, the complaints of gender discrimination went unheard and if the action was taken on few i.e. 15 complaints, only 12 were satisfied with the action taken by the higher authorities.

Gender Discrimination and Policies in Media Houses

A media organization's environment plays an important role in fighting gender discrimination. In

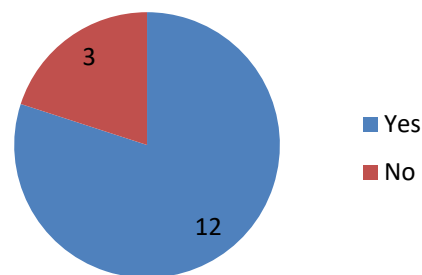


addition, its response to gender discrimination has the potential to cause the most damage or foster an environment where gender discrimination is not acceptable. We therefore sought to establish the effectiveness of any current measures that the newsrooms have in place dealing with gender discrimination. We achieved this by first asking media workers if they knew whether their media houses had

policies dealing with gender discrimination.

9% were not sure whether their media houses had policies dealing with gender discrimination indicates that even if the policies are there, the people who are supposed to utilize them cannot do so because they do not even know whether the policies exist or not. Therefore, it could be argued that the media houses where 9 per cent of the respondents came from do not have policies that deal with gender discrimination. It is however a positive indicator that 71 per cent said there were policies.

The researcher also asked media workers whether they felt that mechanisms for dealing with gender discrimination in their respective media houses were effective or not. The majority of media workers indicated that the mechanisms for dealing with gender discrimination in their newsrooms were ineffective. This revelation is hardly surprising as those who specified that they have at some point lodged a complaint many felt that their complaints were not properly dealt with, leading to unsatisfactory results. The following reasons highlight why media workers feel that the mechanisms are ineffective.



FINDINGS

Major findings of the present research study are as follows:

1. Most of the women journalists of Delhi NCR belong to the age group of 19-34 years i.e. youth and adults.
2. As anticipated, most of women journalists surveyed were either the face of the media houses viz. Anchors/Presenters or Reporters.
3. Despite the shift towards digital media, the majority of the respondents were working in traditional media viz. print, radio and television.
4. About 90% of women respondents came from private and community media combined.
5. Only one third of the women journalists of Delhi NCR are happy and satisfied with their jobs in media houses.
6. The problem of gender discrimination is prevalent in Indian media, as 67% of the respondents agree that gender discrimination in media is an ever-present.
7. 87% of the respondents have agreed that they have faced the gender discrimination that states that this issue is deep rooted in the media houses.
8. Nearly half of the women in media houses encounter gender discrimination almost every day while rest are of the opinion that it's once in a week.
9. As expected, the face of the media houses i.e. the anchors or presenters or the reporters are soft targets for gender discrimination, as 54% of the women journalists were victims of gender discrimination.
10. 94% of the perpetrators turned out to be men.
11. The most common type of gender discrimination faced by women journalists of capital city are gender stereotype and sexual harassment followed by glass ceiling and financial inequality.
12. Most of the women either got depressed or suffer from anxiety because of gender discrimination at their workplace.
13. More than half of the respondents do filed their complaints, but are not satisfied with the action taken as only 12 journalists were happy with the action taken.
14. As featured earlier a significant number of media houses do not have policies that are targeted at gender discrimination yet the significance of such policies cannot be over-emphasized.

CONCLUSION

The present research study has recognized that root causes of gender discrimination in Indian Media houses are embedded in patriarchy. The religious and other socio-cultural norms and values armored and strengthen the patriarchy in the society ensuing in the suppression of women by men. Perpetrators of gender inequality are predominantly men who exert their power on the women working at lower positions.

The study also significantly establishes that gender discrimination in the media houses is not only rampant but also covers the full spectrum of discrimination from stereotypical comments to physical assault to financial inequality and even ageism. In addition, it has institutionalized, i.e. has become part and parcel of the daily lives of media employees. The study also discovered that use of negative gender stereotypes and sexual harassment are the most common types of gender discrimination prevalent in India media houses. The present research is an indicative of an environment that fosters discrimination where perpetrators who are predominately men are blatant and clearly believe that they cannot be held accountable for their actions. Consequently victims' fear of taking a stand against the practice will have to face serious negative consequences and also that such efforts will be futile as nothing will be done to address the problem.

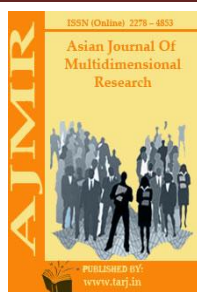
Current mechanisms for dealing with gender discrimination in Media Houses are derisory. In order to reduce gender discrimination in the media houses, three areas could be focused on, namely, the creation of legislation and policies, sustained awareness raising, and creating an environment where both women and men thrive. There is also need to bring about societal and cultural shifts in gender relations and hopefully in the long-run the gains from such efforts will filter into media houses.

Providing women and girls with equal access to education, health care, decent work, and representation in political and economic decision-making processes will fuel sustainable economies and benefit societies and humanity at large. Implementing new legal frameworks regarding female equality in the workplace and the eradication of harmful practices targeted at women is crucial to ending the gender-based discrimination prevalent in many countries around the world.

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SOCIAL CONSTRUCTIVISM OF TRANSGENDER IDENTITY AND TAMIL CINEMA

Dr. P. Devika*; B. Ganesh Prabhu**

*Assistant Professor,
Department of Visual Communication & Electronic Media,
PSG College of Arts & Science,
Coimbatore, Tamil Nadu, INDIA

**Assistant Professor,
Department of Visual Communication & Electronic Media,
PSG College of Arts & Science,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

The lens of essentialism and constructivism centers on defining gender as normative binary units. Gender plays a pivotal role in human identity. According to essentialism, gender attributes are based on the natural and biological process. In constructivism, the gender roles are socially constructed. Theories including queer theory, social constructivism and transgender theory question the very notion of gender identities and meanings rooted in patriarchal and materialistic society. Essentialism interwoven in this social structure reflects the same dominant notions. Gender has always been recognized as binary structure, male or female and transgender constantly as abnormality. Social Constructivism states that technology and tools are communal element in learning social and cultural identities. The present study focuses on the communal element cinema (film) particularly Tamil cinema in cultivating Transgender Identity. Content Analysis of film text from selected Tamil movies would annotate the implicit meanings, gender discrimination and body politics associated with portrayal of Transgender.

KEYWORDS: *Transgender Identity, Tamil Cinema, Social Constructivism, Stereotyping and Reality Distortion*

1. INTRODUCTION

Gender is key to how one identifies people, organizes relationships with others, and develops meaning through natural and social events (Harding, 1986). “Gender identity refer to an individual’s personal sense of identity as masculine or feminine, or some combination thereof, as alternative sexualities. These are assemblage of structures in which we all participate either consciously or unconsciously” (Babbar, 2018; pp 21). Gender is a constructed self. Gender Identities are formed from element of popular discourses. One such popular visual discourse is Cinema. In Social Constructivism, cinema is a social tool through which we gain knowledge about the world around us. Gender identities are built in our minds through the cinematic scaffold. Films always act as potential information source of our understanding of social codes and structures.

The concepts, cultures, social codes and science that are not commonly discussed in social sphere like family, community, primary education system, include transgender identity. So, these are understood through popular media. In this regard, general public depend on popular media to take clues about the muted gender (Transgender). So, perception about transgender is formed based on the media representation of the same. Wood (1994) in her article ‘Gendered Media : The Influence of Media on Views of Gender’ stated that media are the most pervasive and powerful means of influence on how we view gender attributes.

Cinema a powerful mass medium provides a reference point for viewers on ideologies and beliefs about sexually vulnerable and muted groups. Both world and Indian cinema have negatively propagated the lives, culture and sexual identity of these groups in order to maintain the dominant ideology of hetero normatively. Thus, the attitudes of viewers towards such groups reflect the cinematic representation of them. These portrayals construct the social reality of Transgenders (S.R.Shanmugavel & S.Arulchelvan, 2016).

2. REVIEW OF LITERATURE

Transgender studies emerged during 19 th century in the field of medical science, psychiatry and later in social sciences. The popularity of transgender studies take its roots in professional and economic advantage of medical practitioners including psychiatrist in treating or render care to this group of Individuals. The notion of the 'wrong body' was significantly associated with the perception of medical profession who viewed reassignment surgery highly profitable. Gender Identity and body politics of Transsexuals, transvestites (cross dressing), homosexuals and intersexual were based on expanding scientific field of knowledge and economic benefits (Hines, 2004).

Transgender coined in medical science was popularized by mass media particularly Cinema. Both medical science and socio-cultural medium ‘Cinema’ uphold the view of normative binary system of sexuality and portrayed transgender as an abnormality.

Wood (1994) stated that media woven in our daily lives can seed their messages of gender identity into our consciousness at every turn, cultivating unrealistic, stereotypical, and limiting perceptions regarding gender particularly transgender.

Miller (2012) in her study ‘The Problem: Conceptions of Transgender Identity Communicated through Filmic Representations’ analyzed how distancing of transgender from the society is done by films by portraying them as objects of ridicule, fear, and sympathy through narrative conventions and visual codes. She argued that “repeatedly representing transgender people as

comical buffoons or deceitful liars not only impacts an audience's expectations of how transgender people should act in film but also expectations of the actions and motivations of transgender people in real life. This manner of representation could lead to transgender people being seen as worthy of ridicule or as who are always hiding something".

Kaur (2017) remarked that over-saturation of gender stereotypes of Sexual minority including Lesbians, Gays, Bisexuals and Transgender in films have resulted in misrepresentation of gender roles in the human mind and is passed on from generation to generation. Thus, making this stereotyping as socially acceptable.

Gross (2001) argues that lesbian, gay, bisexual, and transgender (LGBT) who are unaware of their sexual identity rely on mass media for information becoming vulnerable to stereotyping. Transgender identity is constructed by media representations for both a general audience unfamiliar with transgender people and for a transgender audience who have little or no knowledge of their true self.

Cinema offers no positive representation of Transgender people. Often misrepresents sexual marginalized groups, distorts reality, stereotypes and spread Trans phobia (Miller 2012, Elhum 2011). Ryan (2009) expressed similar views in her article 'Reel gender: Examining the politics of trans images in film and media'. The real issues of transgender relationships, lives and culture have always been silenced in cinema. Instead cinematic representations have only socially excluded transgender community (Sanjana 2015, Selvaraj 2008; Hardgrave 1973, Pandian 1992, Dickey 1993; (S.R.Shanmugavel & S.Arulchelvan, 2016)

3. OBJECTIVE OF THE STUDY

- To demonstrate the role of cinematic elements in constructing transgender identity in the minds of the viewer
- To identify the visual codes and narrative conventions in influencing viewers' perception of transgender attributes.

4. RESEARCH QUESTIONS

- (1) How are transgender individuals portrayed in popular Tamil Cinema?
- (2) How are visual codes and narrative conventions used to construct transgender identity?

5. Theoretical Framework

Social Constructivism Theory and Transgender ideology laid the foundation for the present study.

5.1 Transgender theory

Transgender theory developed from Roen's (2001) ideas focuses on the unique experiences of transgender. Transgenderism included more than just an "either/or" conceptualization that accepted the fluidity of gender identity but still retained the gender binary. Transgender theory encompasses and transcends feminist and queer theory by explicitly incorporating ideas of the fluidly embodied, socially constructed, and self-constructed aspects of social identity, along with the dynamic interaction and integration of these aspects of identity within the narratives of lived experiences" (Nagoshi & Brzuzy2, 2010; pp 435). Firstly, 'Transgender' ideology states that transgender refers to people who cross genders without seeking sex reassignment surgery. Secondly, refers transgender as a far more diverse and expansive identities or practices that cross

over, cut across, move between or otherwise queer socially constructed sex/gender boundaries (Stryker, 1994).

“Not all trans people identify as a woman or a man and not all trans people are sexual minorities, whether it appears to be so or not” (Ranck, 2016)

5.2 Social Constructivism Theory

Butler (1990) remarked that Gender is performance “Gender is what we do, not necessarily who we are”. The performance is learnt from the immediate social structures including family, community or the socially mediated (popular media) clues. Here comes the role of Social Constructivism Theory.

Lev Vygotsky, a Russian psychologist, is considered as the father of social constructivist theory. social constructivist theory has its roots in constructivism by John Piaget. Vygotsky's theories stress the fundamental role of social interaction in the development of cognition (Vygotsky, 1978), as he believed strongly that community plays a central role in the process of "making meaning." Hutchins (1995) stated that cognition is distributed by the social tools.

According to Vygotsky, cognitive development occurs in the Zone of Proximal Development (constructivism). Proximal Zone is the community or society where the individual belongs. ZPD can be described as the distance between what a person can do on their own and do with the help of knowledgeable member and socio-cultural tools in their environment. The theory also revealed that human development occurs through the cultural transmission of tools.

In the present study, the cinematic apparatus is the tool/technology in Zone of Proximal Development that produce meanings in the minds of the viewers from the young age and reinforcement of these meaning occurs every time individual is exposed to the films.

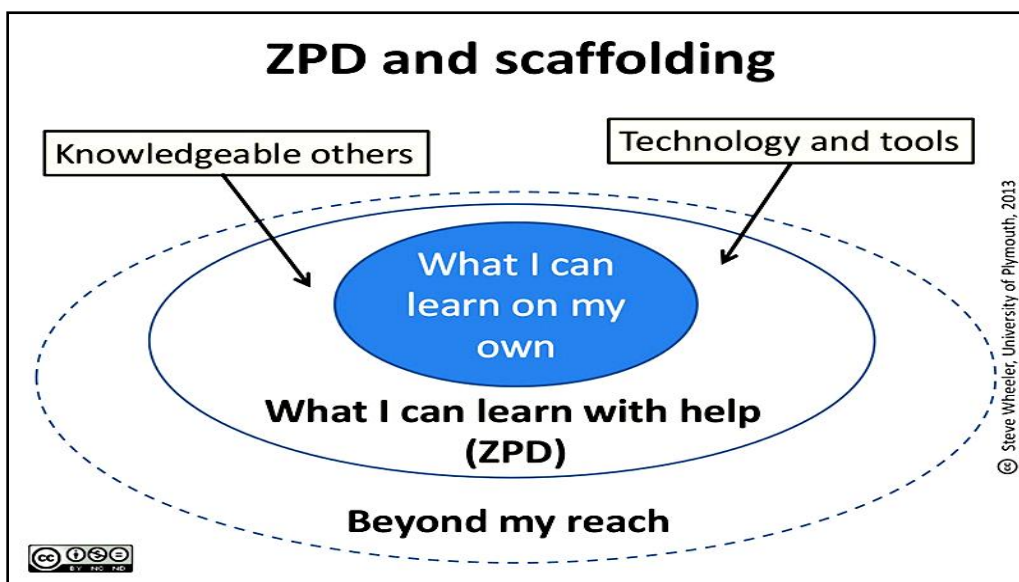


Fig 5.1: Social Constructivism Theory Image Source: <https://www.simplypsychology.org/ZPD>

6. METHODOLOGY

The present study is an analytical research that examined the visual codes and narrative conventions available in the Tamil films. The critical evaluation of these materials would help the

researcher to demonstrate how these clues construct the identity of transgender in the conscious of the viewers. Content Analysis was employed to evaluate the film text of the selected movies. Convenience sampling techniques was used to select the films for the study.

Content analysis identifies subtext or concepts within texts or sets of texts. Researchers quantify and adopt qualitative analysis to determine the presence, meanings and relationships of subtext and concepts. The inferences are based on the quantification and qualitative analysis of the messages present within the texts. The text in the present study is film text, broken down into visual codes and narrative conventions. Then, the relationship between these elements of text is established to study the significance of Tamil Cinema in social constructivism of Transgender identity in the society.

7. Data Analysis

The data collected from the selected Tamil Movies were evaluated using content analysis. The visual codes and conventions taken for analysis include the following

Time and space given to the Transgenders/ Enacted as Transgenders within the length of the films. Also, the type of role such as lead, main supporting and supporting roles determine the space.

Portrayal – as Mother, Wife + Mother, Fiancée / Girl Friend, Friend, Working Woman / professional, Singer, Artist, Sex Worker, Patriot, Social activist and Anti-Social Element.

Symbolism of Non- Virtue- Smoking, Drink alcohol, Sexual advancements, Appear in item number, Highly interactive with other man, Flirting, Sexual relationship

Personality Virtues- Educated, Decision Making, Confident, Love, Career Interested, Ritual Followed, Religious/ God fearing.

These data are analyzed to understand the meanings constructed within them and how their relations to one another convey the identity of Transgender. In the present study, the author has examines the films where the actual transgenders have acted and films where popular actors have played transgender roles.

7.1. Time and space

For the purpose of the study, the time and space of the Transgenders/ Enacted as Transgenders characters are determined by the ratio of cinematic time given to them with the total time length of the movie.

TABLE 7.1 SCREEN SPACE OF THIRD GENDER CHARACTERS BY ACTUAL TRANSGENDERS

Name of the movies	Length of the movies	TG centric movies	Total space of TG in movies	TG pictured songs	Total length TG pictured songs
I	3 hrs 7 min	NO	14 min	NO	-
PETTA	2 hrs 46 min	No	1 min 10 sec	No	-
VAANAM	2 hrs 40 min	YES	24 min	YES	8 min 55 sec
Aruvi	2 hrs 38 min	NO	4 min 30 sec	NO	-
PERANBU	2 hrs 20 min	No	4 min 20 sec	Yes	34 sec
PARUTHIVEERAN	2 hrs 43 min	NO	6 min 20 sec	Yes	6 min 20 sec

TABLE 7.2 SCREEN SPACE OF THIRD GENDER CHARACTERS BY POPULAR ACTORS

Name of the movies	Length of the movies	TG centric movies	Total space of TG in movies	TG pictured songs	Total length TG pictured songs
IRUMUGAN	2 hrs 27 min	Yes	40 min 20 sec	No	-
APPU	2 hrs 12 min	Yes	3 min 43 sec	No	-
Aadhibagavan	2 hrs 40 min	No	7 min 50 sec	No	-
KANCHANA	2 hrs 51 min	yes	17 min	No	-

TABLE 7.3 ROLES OF TRANSGENDER CHARACTER- ACTUAL TRANSGENDERS

Role	Name of the Film					
	I	PETTA	PARUTHIVEERAN	VAANAM	ARUVI	PERANBU
Leading roles	-	-	-	-	-	-
Main Supporting Role	YES	-	-			YES
Supporting Role	-	-	-	YES	YES	-
Insignificant Role	-	YES	YES	-	-	-

Table 7.3 shows that the roles of transgender characters played by the actual transgender in the selected movies are Main Supporting Role, supporting role and insignificant role. Leading roles are not given to transgender characters (actual transgender). Out of six selected films, two fall in the category of Main Supporting Role, two in Supporting Role and two in insignificant role.

7.4 ROLE OF TRANSGENDER CHARACTERS -POPULAR ACTOR

Role	Name of the Film			
	IRUMUGAN	APPU	KANCHANA	AADHIBAGAVAN
Leading roles	YES	YES	YES	YES
Main Supporting Role	-	-	-	-
Supporting Role	-	-	-	-

Table 7.4 shows that the roles of transgender characters played by the popular actors in the selected movies are leading role. In 4 selected films, all transgender characters played by the popular actors in these movies fall under the leading role.

Comparison of the results as shown in Table 7.3 and Table 7.4 reveals that transgender characters played by the actual transgender are always Main Supporting Role, supporting role and insignificant role. Whereas, when transgender characters are played by the popular actors, the characters take the lead roles. This also shows the disparity in giving screen space and importance between actual transgender and popular actors who are in the normative gender binary.

7.2. Portrayal – as Mother, Wife + Mother, Fiancée / Girl Friend, Friend, Working Woman / professional, Singer, Artist, Sex Worker, Patriot, Social activist and Anti-Social Element.

TABLE 7.5 PORTRAYAL OF TRANSGENDER CHARACTER- ACTUAL TRANSGENDERS

Portrayal	Name of the Film					
	I	PETTA	PARUTHIVE ERAN	VAANAM	ARUVI	PERANBU
Mother	-	-	-	-	-	-
Wife + Mother	-	-	-	-	-	YES
Social activist	-	-	-	-	-	-
Singer	-	-	-	-	-	-
Fiancée/Girl Friend	-	-	-	-	-	-
Friend	-	-	-	YES	YES	-
Working Woman / professional	-	-	-	-	-	-
Artist/ performer	YES	-	YES	-	-	-
Patriot	-	-	-	-	-	-
Sex Worker	-	-	-	YES	-	YES
Anti-Social Element	YES	-	-	-	-	-

TABLE 7.6 PORTRAYAL OF TRANSGENDER CHARACTER- POPULAR ACTORS

Portrayal	Name of the Film			
	IRUMUGAN	APPU	KANCHANA	AADHIBAGAVAN
Mother	-	-	Yes	-
Wife + Mother	-	-	-	-
Social activist	-	-	-	-
Singer	-	-	-	-
Fiancée/Girl Friend	-	-	-	-
Friend	-	-	-	-
Working Woman / professional	-	-	-	-
Artist	-	-	-	-
Patriot	-	-	-	-
Sex Worker	-	Yes	-	-
Anti-Social Element	Yes	-	-	Yes

Table 7.5 and 7.6 reveals that transgender characters enacted by the actual transgenders and popular actors are portrayed mostly as sex workers, anti social element and as friends/mother to the leads characters.

7.3.Symbolism of Non- Virtue- Smoking, Drink alcohol, Sexual advancements, Appear in item number, Highly interactive with other man, Flirting, Sexual relationship

TABLE 7.7 SYMBOLISM OF NON- VIRTUE : TRANSGENDER CHARACTER BY ACTUAL TRANSGENDER

Symbolism of Non- Virtue	Name of the Film					
	I	PETTA	PARUTHIVEERAN	VAANAM	ARUVI	PERANBU
Smoking	Yes	-	-	-	-	-
Drink alcohol	Yes	-	-	-	-	-
Sexual advancements	Yes	-	-	Yes	-	-
Appear in item number/ degrading song	-	-	Yes	Yes	-	-
Highly interactive with other man	Yes	-	-	-	-	-
Flirting	Yes	-	-	-	-	Yes
Sexual relationship	Yes	-	-	-	-	Yes

TABLE 7.8 SYMBOLISM OF NON- VIRTUE : TRANSGENDER CHARACTER BY POPULAR ACTORS

Symbolism of Non- Virtue	Name of the Film			
	IRUMUGAN	APPU	KANCHANA	AADHIBAGAVAN
Smoking	Yes	Yes	-	Yes
Drink alcohol	Yes	Yes	-	Yes
Sexual advancements	-	-	-	-
Appear in item number/degrading	-	-	-	-
Highly interactive with other man	-	-	-	-
Flirting	-	-	-	-
Sexual relationship	-	-	-	-

Table 7.7 and 7.8 indicate that Symbolism of Non- Virtue of Transgender Character performed by Actual Transgender include smoking, drink alcohol, sexual advancements, appear in item number, highly interactive with other man, flirting, sexual relationship. In contrast, Symbolism of Non- Virtue of Transgender Character presented by popular actors fall under common non-virtue symbolism of smoking and drinking. Totally out of 10 movies of Transgender Character played by Actual Transgenders and popular actors, 8 movies portray Transgender Character as individuals of non-virtues.

7.4. Personality Virtues- Educated, Decision Making, Confident, Love, Career Interested, Ritual Followed, Religious/ God fearing.

7.9 PERSONALITY VIRTUES - TRANSGENDER CHARACTERS BY ACTUAL TRANSGENDERS

Personality Virtues	Name of the Film					
	I	PETTA	PARUTHIVE ERAN	VAANAM	ARUVI	PERANBU
Educated	-	-	-	-	-	-
Decision Making	-	-	-	-	-	-
Confident	-	-	-	-	Yes	-
Love	-	-	-	-	Yes	Yes
Career Interested	-	-	-	-	-	-
Ritual Followed	-	-	-	-	-	Yes
Religious/God fearing	-	-	-	-	-	Yes
Not mentioned	Yes	Yes	Yes	Yes	-	-

7.10 PERSONALITY VIRTUES - TRANSGENDER CHARACTERS BY POPULAR ACTORS

Personality Virtues	Name of the Film			
	IRUMUGAN	APPU	KANCHANA	AADHIBAGAVAN
Educated	Yes	-	-	Yes
Decision Making	Yes	-	-	Yes
Confident	Yes	-	-	Yes
Love	-	-	-	-
Career Interested	-	-	-	-
Ritual Followed	-	-	-	-
Religious/ God fearing	-	-	Yes	-
Not mentioned	-	Yes	-	-

Tables 7.9 and 7.10 show that out of six movies of Transgender Characters done by Actual Transgenders, only 2 movies portrayed the personality virtues. In other 4 movies, personality virtues were not mentioned which indicate that Transgender Characters performed by Actual Transgenders themselves are not given attention by filmmakers in characterization or constructing the cinema narrative. There is a discord when Transgender Characters are done by popular actors. They are shown as educated and confident individuals in addition to be confident.

8 FINDINGS AND DISCUSSION

The findings of the present study are in line with the previous researches on the media portrayal of Transgender. The visual codes and narrative convention in the selected movies examined in the study expose media constructed reality and identity of transgender.

8.1 Transgender as Abnormality

As mentioned earlier in the study both fields of science and humanities position gender as binary structure, male or female and transgender as abnormality. Media have been instrumental in upholding these normative views. Both medical and social sciences view transgender as

abnormality. Transgender coined in medical science was popularized by mass media particularly Cinema so as their identity.

Base for repeated underrepresentation, Stereotyping and unrealistic of transgender by media is abnormality. "Society uses multiple methods of reinforcement, including legal, religious, and cultural practices, to enforce adherence to these gender roles" (Connell, 2002). Cinema being a cultural tool insists on normative views of the society and goes to an extent of constructed identity. Failing to adhere to the acceptable structures are portrayed as abnormality by media.

8.2 Wrong body Notion

"Discomfort with their gender identity is not pathology but an issue of having to conform to society's gender-binary norms" (Nagoshi & Brzuzy, 2010; pp 438). Medical discourse played a dominant role in construction of ideas and attitudes towards transgender sexuality. Implantation of wrong body notion dates back to 19th century by the medical practitioners of western society. Transsexual condition was considered as biological deficiency and psychological disorder depicting altering the body as a solution to attain harmony between mind and body. Sex-reassignment surgery was presented as a solution to correct nature's anatomical 'error' (Nagoshi & Brzuzy, 2010). A study by Miller (2012) also expose that in 19th century, popularity of transgender studies took its roots in medical science. The notion of the 'wrong body' was popularized by medical professionals who viewed reassignment surgery and psychiatrist treatment to this group highly profitable.

The actual transgender individuals in the films taken for the present study are personnel who have done surgeries to fit in the social codes of sexuality. Transgender characters in the cinema are always shown as the individuals who underwent reassignment surgery. The notion of the 'wrong body' is now re-enforced in our minds through the cinematic transgender characters.

Wood (1994) argued that Media portray natural state as abnormal and objectionable, thus creating a market to sell products and advice for improving ourselves. He remarked that media encourage society to see normal bodies and bodily functions as pathologies. This result in unnecessary surgeries to meet the cultural standards of beautiful bodies even if the lives are at risk. Socially constructed binary body structure is one reason to alter the body into one of these. In consequence, sex-reassignment is social pressure by media rather than mere individual choice.

Namaste (2009) revealed that "prostitution is often the only way for these individuals to be able to afford sex-reassignment surgery and that this identity, based on labor, is inevitably a part of these individuals' transgender identities" (cited in Nagoshi & Brzuzy (2010), pp 437).

8.3 Misrepresentation – Stereotyping and Reality Distortion

Atticus Ranck a leading voice in South Florida's transgender community once said "Not all trans people identify as a woman or a man and not all trans people are sexual minorities, whether it appears to be so or not" (Ranck, 2016).

Misrepresentation of transgender identity is been passed to us from generation to generation by deliberate exaggeration of their looks and behavior by media. This curtails the ability to construct their own unique identities (Kaur, 2017; Collins, 2005; Namaste, 2009). Media's representation about how individuals should look, be and act reinforce the idea that gender is socially constructed and stereotyped.

Gross (2001) argues that transgender who are unaware of their sexual identity rely on mass media for information becoming vulnerable to stereotyping. The author also says Transgender identity is constructed by media representations for both a general audience unfamiliar with transgender people and for a transgender audience who have little or no knowledge about their true self.

The findings of the present study indicate that transgender are portrayed mostly as sex workers, anti social element and individual of non- virtues including showing sexual advancements and indulged in sex traffic. They are exposed as object of voyeurism through their costumes and behaviors in media. Serano argues that, based on representations in the media, “most people believe that all trans women are on a quest to make ourselves as pretty, pink, and passive as possible” (cited in Miller, 2012; pp 27). The study highlights the fact that TG characters played in the films have no significant personality virtues. So how they should look, behave and their roles are cued in the not only in the minds of public but also transgender individuals through cinema.

Common representation of ill-treatment and violence against transgender by sex-stereotypical media has lead to exclusion of transgender as normality and social acceptance of these acts.

Though, Peyranbu Directed By Mr. Ram taken for the present tries to break the stereotype by showing transgender as his wife and mother of his child also stereotypes her looks and roles.

“Media insinuate their messages into our consciousness at every turn. All forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical, and limiting perceptions” (Wood, 1994).

8.5 TG as objects of ridicule

Humor is always associated with the representation of transgender individuals in film. Narrative conventions and visual codes of the films selected for this study signify that transgender characterization whether performed by actual TG or popular actors are designed to evoke humor. They are shown as object of ridicule and excluded on the grounds they don't fit in heteronormativity. Narratives including lyrics of the songs that show transgender are constructed to induce sense of laughter. Scenes of transgender are established where lead characters taunt the transgender for their very being. The lead characters in films criticize them for the non-virtues and they are visually represented as humor element.

The lack of knowledge about the transgender and fear are the source for mockery. what is feared “must be made fun of to exorcise the fear,” Douglas (2010).

CONCLUSION

Transgenders are underrepresented in film. Portrayal of identity is only skin deep focusing on appearance and behavior. Glimpses of TG in scenes, in comedy, item numbers only shows the dominance of heteronormative identities in art forms. Representing them as individuals of non-virtues accelerate the existing fear in the minds of the audience. Both transgender and others in the society take clues about the transgender identity from the cinema as these are not topic of discussion in the social spheres including family. Butler (1990) remarked that Gender is performance “Gender is what we do, not necessarily who we are”. The performance is learnt from the immediate social structures including family, community or the socially mediated (popular media) clues. So, popular media should be pluralistic representing the real situation, experiences and identity of transgender. Placing them as object of ridicule in the cinematic structure would

further socially alienate them. Space and time in cinema should be expanded to show their true self and for meaningful discourse.

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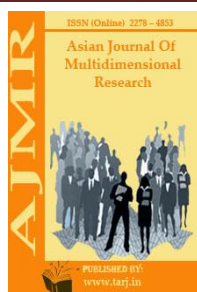
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A SEMIOTIC ANALYSIS ON THE PORTRAYAL OF IDEAL BODY IMAGE AND GENDER STEREOYPES IN DISNEY MOVIES

Niranjana R Nair*; Dr. Padmakumar K**

*School of Communication,
Manipal Academy of Higher Education,
Manipal, INDIA

**Associate Professor & Head,
Department of Corporate Communication,
School of Communication, Manipal Academy of Higher Education,
Manipal, Karnataka, INDIA
Email id: fmkumar@gmail.com padmakumar.k@manipal.edu

ABSTRACT

Body imaging and gender stereotyping is a significant concern in today's era. This phenomena affects both men and women systemically. When a thought is inculcated into one's mind through means of popular media, people often have the tendency to believe that, what they see is often true and they end up connecting the dots to reality. This could be either possible because of their personal experience or because of the need to follow the socio-cultural aspects and traditions followed in the society. The significance of this study is to investigate the aspects of how Disney movies portray the concept of body image perception within the mind of individuals from a very young age and how it portrays the thin body ideal and shows the traditional stereotypical beliefs that are followed in the society. Using Semiotic Analysis, this study will focus upon analyzing the body image ideal and role of feminism in two Disney movies which are extremely different in their ideology, where one movie is seen believing in the socio-cultural norms while the other one is seen breaking the stereotypes followed in the society.

KEYWORDS: Gender Stereotypes, Gender Portrayal, Animated Films, Ideal Body Image.

INTRODUCTION

The media is an essential tool amongst a wide range of audiences as it plays a very major role in the democratic role in the democratic society and serves as a channel for primary communication. A huge population is unaware of how much we are exposed to the different media channels. The media serves as a filter through the various ideas which are generated in an individual's mindset and how they help in constructing various identities within the society comprising of a large population of both men, women, and children. The people existing in this society are largely targeted based on their various social beliefs and attitudes that they develop over time, especially children, as they inculcate the belief from a very young age.

1.1 Concepts related to ideal body image in the media

Body image is an important aspect which is inbuilt within a person's mind frame, but it could vary and is not fixed. This term can be explained by talking about how it is related to a person's body and the environment that they reside in. Researchers have gone on to define body image as a varied construction of perceptions of an individual, their beliefs, and feelings towards one's body (Arroyo A., 2015). (Lee, 2014,) defined Body perception as to how an individual look into their own body on a level that is conscious and there are about three different ways in which an individual look at one's own body and there are few differences between male body images and the female body images.

Body dissatisfaction is referred to as the distress that occurs while evaluating one's body which goes from satisfying to dissatisfying. As per previous studies, it is widely noticed that the female body is seen more dissatisfied in comparison to the male bodies. This level of dissatisfaction had increased over the course of time (Arroyo A., 2015). The kind of results are not just observed in adults but even in young children as well. All this comes back to how the media plays a role in inculcating these thoughts within the mind of people and when too much exposure to these external factors are reasons which lead to high body dissatisfaction and believing various stereotypical socio-cultural aspects amongst various individuals which have been taking place in the society. These thoughts are rooted within our frame of thoughts at a very young age and this could be due to what we see in our environment and the societal beliefs and practices that are believed within a family and what is viewed by an individual at a very early stage in their lives which happens to leave a significant effect on what their belief turns out to be which brings a growth in their behavior towards a lot of aspects which is shown by the media today.

In our research, we are studying Disney's two animated movies which help in showing how the concept of body imaging takes place on a wide scale and how gender stereotypes are portrayed. As cultivation theory states that exposure to visual content can shape a viewer's perception about social reality because it requires an individual's senses where they can see and hear what is shown on television and through movies.

1.2 Animated films

This media content is believed to stay and influence people's frame of mind for a long period of time which could take a few courses of years. The content shown in animated cartoons helps in providing a sense of transparency towards designing people's view towards body weight aspects and how these messages can create an impact on people's thoughts and behaviors.

Disney movies

When young children get exposed to such movies at a very young age they grow up with a concept that the ideal body image and they tend to believe in the concept that the most asset one could hold is the way how one appears to look like in their physique and through their beauty. Disney has objectified the concept of an ideal body ever since their first movie in 1937. They show the unrealistic portrayal of body image through their movies and talk about the gender stereotypes which take place in the society through their movies.

There are a lot of things which are ingrained into the modern culture than the movies that have been produced by Disney for children. These movies are not just seen by children but even by a lot of adults throughout the world. The movies are a huge part of the popular culture and the acceptance of these movies has got us recognizable to a lot of well-known characters.

Although after years, one film amongst the Disney princess series challenged the traditional princess phenomena, thus throwing light to a new perspective. This movie is Brave. This movie has helped break the stereotype that Disney has been following since their first movie. While viewing this movie through the lens of feminist criticism, it clearly shows that the movie is different from the earlier ones and shows progress in resisting patriarchy thus offering young children to look up to a female character which is indeed different and unique from the traditional models which have been shown in the media.

1.3 Hourglass figure in Disney movies

In most of the Disney movies, the princess who is the female protagonists has generally displayed with size zero waists, small feet, and skinny limbs. . Disney's animated characters, however, show the unhealthy and unnatural way of representing body size and is what the society calls for. This results in a negative influence on the ideal body type in the society. Even though Disney has gained a negative response from a portion of its audience, they still stick on to the unchanged definition of typical beauty and has taken no much effort in changing this over the years. Cartoons do not properly show what real people may look like but can create a sense of desire amongst people to look like what they see on screen. Not just in females but even the depiction of male characters in the Disney movies are often shown as tall, big, muscular and the complexion is mostly fair.

This study will focus upon analyzing the body image ideal and role of feminism in two Disney movies, namely 'CINDERELLA' & 'BRAVE' which show a transition in various concepts between the older Disney Princess and the recent ones.

REVIEW OF LITERATURE

2.1 Communication

Media is a very influential body and there is a significant concern regarding body image that has come into notice since media is a very powerful tool, they are able to play with the mindset of a lot of individuals who are exposed to various forms of media channels. It is observed that media affects the perception of the body and satisfaction through depictions of people who are claimed to be seen attractive (Lee, 2014,). This can indeed lead to a lot of negative factors such as eating disorders, depression, anxiety, low self-esteem, low self-worth etc.

The comparison can at times make an individual lead to healthy aspects such as maintaining a healthy diet, exercising and staying fit but simultaneously too much of something also could result in harmful effects which could result in health and other physical and mental issues.

The authors argue that the phenomenon of social comparison can be ignored if individuals do not end up endorsing what the mass media claims about the ideal body image (Te'eni-Harari, 2015). This phenomenon is seen majorly through the visuals that have been shown on television since television is a medium widely used by the large population.

2.2 Representation of ideal body in different mediums

Television, Films and Online Representation

In electronic media, while looking into the aspect of television and films, it is observed that a lot of advertisements, as well as television programs and channels, often tend to portray women to be very lean and it is seen that the protagonist is generally someone who has an ideal body physique and the overweight characters are somewhere in the backdrop and are seen to be associated with negative frame of characterization (Belcher, 2012).

The idea of thin-ideal media is to inculcate the phenomena of being thin as an important factor which generates desirability and success. Exposure to such a phenomenon could lead to dissatisfaction regarding one's body, thus judging themselves to what is being portrayed to them on screen (Kapidzic, 2015). Many researchers have documented the effect of modeling on the mindset of young individuals. Content analysis was done in previous research claim that the models tend to create a stereotype and can create a lot of mental health issues and body image issues, that is, promoting the thin body ideal and it also portrays aggressive content at times.

Research says that a lot of young children view cartoons after their school time as the animated movies and cartoons are very appealing to them for their age. A lot of cartoons appear on tv which appears more than twice on television and this can thus help in understanding and learning a lot of content from the shows that they are exposed to as repeated watching of a kind of content can inculcate a lot of understanding in the mindset of children depending upon the kind of content they are exposed to.

The internet could also serve as a medium that encourages body dissatisfaction amongst people. The images that are portrayed on the internet could be a little problematic as it may seem more realistic to the people who view them. There is a variation seen upon the influence of body image when it moves from traditional medium to an online medium (Willis, 2014). The social media serves as a platform that is open for people to share a wide variety of their pictures on their profiles and a lot of thin pictures are put up. The images that are put up can be ideally edited, shared, and altered based on what the user requires. For example, women who are active on social media often use and are affected by dissatisfactions of their body by viewing images of other people with an ideal body structure are seen to be using the online platform for self-enhancement.

2.3. Earlier studies explaining the concept of body image and dissatisfaction using various Theoretical Models

Social comparison theory: According to this theory, (Arroyo A. a., 2016) argues that people often have the inner tendency to compare themselves with other individuals with their opinions and beliefs which results in higher level of body dissatisfaction amongst the individuals. . Under this theory, they talk about the two type of comparison which can be made: the upward comparison

and the downward comparison. Upward comparisons generally result in higher level of body dissatisfaction and result in depression because the individual is seen lacking an attribute when compared to someone whereas a downward comparison is generally less effective where an individual has certain positive attributes which the other individual with which in comparison tends to lack.

Family System Theory: the perception is developed within an individual's mindset mainly when the members within a family have certain opinions which tend to influence one another member in the family. The members within the family are exposed to a lot of external factors in the environment, where the external factors are referred to as the different media content that an individual is exposed to at a certain level. The external factors provide a certain amount of input to the family which thus helps in shaping their opinion regarding various aspects. These factors affect the way how the thinking process of a family function because different members of the family are exposed to various kinds of content that the media tends to show in various mediums.

Cultivation theory: (Gerbner, 2010) states that media plays a significant role in shaping one's opinion and the content that is conveyed to the viewers help in framing a thought in their mindset and they accept the messages that have been conveyed to them and end up believing that thinness is ideal and various other weight-related factors are considered as media messages serve as a strong means in framing their opinions and beliefs.

Social Cognitive theory: Another research went on to explain the relationship that media exposure and how stereotypes are created regarding various images within the media and how they helped to shape the aesthetics of an individual and a viewer's perception towards the content that was portrayed to them. The Social Cognitive theory explains this phenomenon (Bandura, 2001).

2.4 Role of animated films in shaping perception

The young viewers are exposed to a content since a very young age and one such content is the exposure towards animated cartoons. Few researchers talk on how exposure to certain content of the media at a very early stage in life helps in shaping one's opinion and attitudes and serves as an important means to posit certain beliefs about the social world.

Few studies talk about how different gender themes are associated with cartoon novels (Woloshyn, 2011). The research showed how girls were shown in a feminine manner and boys executed various masculine attributes in their characters portrayal. Perceptions differ from one individual to another depending upon the various kind of content that the media exhibits on to the viewer's mind (Lacroix, 2004). The visual representation of various characters in literature can add up to a lot in which changing in the meaning of what words convey through various means of text. Indeed, there is a very significant association of images along with words. Disney shows that, as per previous research, when children were exposed to a lot of Disney content, it gave more emphasis on the female gender stereotype.

Studies say that the exposure to such specific kind of a content starts in an individual at the age of three and four by exposure to television viewing such as animated content and they perceive the content as real than artificial (A, 2018).

2.5 Feminist Criticism: Media and Communication

The Feminism aspect is seen in a few Disney movies. Critically analyzing feminist portrays how an artifact goes on constructing various kinds of gender-related roles and how these roles exhibit a

message about the concept of patriarchy. . Analysis of the various gender roles in the children's animated films is important because these are the kind of films which view stereotypical depictions of the gender which are present in the movies and this can create a very negative impact in the minds of young children.

The Male Domination and “Male Gaze”

Feminists talk about the concept of male domination, and this is not about their class or about capitalism, but it talks about the patriarchal “phallogentric” domination. As per this theory, men find it the power that they have in the society to be very natural and they fail to understand that women are suppressed due to their dominance in the society.

METHODOLOGY

3.1. Rationale

Body imaging and gender stereotyping is a significant concern in today's era. The phenomena are seen a lot in both men and even in women nowadays. When a thought is inculcated into one's mind through means of popular media, people often have the tendency to believe that what they see is often true and they end up connecting the dots to reality. This could be either possible because of their personal experience or because of the need to follow the socio-cultural aspects and traditions followed in the society. Children are a soft target to such content as they end up believing what is shown to them is equivalent to the reality and build up their perception on such kind of beliefs and practices. Disney movies have been providing with various kind of content and children have been exposed to their content from a very young age. Over the years, Disney tried coming up with a movie breaking the very stereotypes that they had portrayed in their movies earlier and tried inculcating the concept of feminism and showed women and men in the light to have a physique which can be achieved.

The significance of this study is to investigate the aspects of how Disney movies portray the concept of body image perception within the mind of individuals from a very young age and how it portrays the thin body ideal and shows the traditional stereotypical beliefs that are followed in the society. This study will focus upon analyzing the body image ideal and role of feminism in two Disney movies which are extremely different in their ideology, where one movie is seen believing in the socio-cultural norms while the other one is seen breaking the stereotypes followed in the society. The two Disney movies taken for the study are Disney's 'CINDERELLA' & 'BRAVE' which show a transition in various concepts between the older Disney Princess and the recent ones.

3.2. Objective

To analyze the portrayal of the ideal body image and feminism in two Disney Movies: 'Cinderella' and 'Brave'

3.3. Methods of Data Collection

The kind of research that will be conducted in the following study will be a qualitative research. Qualitative research is a kind of research which is associated with a lot of gathering and having insights and information regarding the area of study. This research method involves a lot of reading, viewing, thinking and interpretation of the content. In a qualitative research method, thinking and interpretation are the categories which are a part of the inductive and deductive reasoning, and they talk about the abduction.

3.3.1 Semiotic Analysis

Semiotics is a study of signs and in recent years it has come to our understanding that semiotics has come to mean both the study and the interpretation of signs. Ferdinand de Saussure had founded semiotics and he says that semiotics tries to explain the content, as we know mean and the aesthetics of a text by means of a sign using, which the text has been encoded.

Denotation and Connotation Analysis

Denotation is often seen to be described as the definitional and the 'literal', 'obvious' or 'commonsense' meanings which are associated with a sign. The denotative meaning in the case of linguistic signs is what the regular dictionary attempts to offer us. On the other hand, Connotation is the term which is used to refer to the socio-cultural and personal associations, which could be either emotional, ideological etc., of the sign. These are associated typically to the interpreter's age, gender, class, and ethnicity and so on.

Use of Language

Berger (2011) quoted Saussure (1966) while trying to make a distinction between speaking and language:

'But what is language? It is not to be confused with human speech, of which it is only a definite part, though certainly an essential one. It is both a social product of the faculty of speech and a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty'

Semiotic analysis in Films

A semiotic analysis in the study of the signs, the codes and the connotations which are depicted within a film. This form of analysis helps in showing how a meaning can be framed through the usage of these codes that are depicted while exposure to these films. The meanings which are encoded within the frame depicts a meaning. Nothing portrayed on the screen, whether an object or a human, is without any meaning. Every element that is there in a scene will have a certain meaning to it. By decoding a meaning, it helps in making sense about a lot of aspects that happens around us in the world. The meaning that is decoded by us is not our own idea but comes from an already existing idea which is embedded within our frame of mind.

3.3.2 Usage of Feminist aspects

In this study, we will be looking into how the idea of feminism is portrayed in the movies and will investigate the various aspects of feminism which were shown in the pre-feminism phase and the post-feminism phase in the respective movies that have been chosen for the study. Here, we will be looking into the aspect of objectification of women in the pre-feminism era and how women were treated as objects of sexual desire by men. The socio-cultural aspects will be taken into consideration.

The patriarchal aspects are considered as well while understanding both the movies and how the portrayal of women have changed over the course of years. The stereotypical gender roles in the Disney movies will be talked in detail, where men were portrayed to be dominant whereas women were shown to be suppressed initially and how after the adaptation of feminist values by men and women brought in a change in the minds of every individual. Feminists throw light upon the concept of "male gaze". Here the women are treated as objects of sexual desire by the men. The

media portrays this on a large scale and since the media is viewed by a wide audience, some women consider this to be real and portray themselves as sexual objects before men.

3.3.3 Sample for the study

The two Disney movies taken for the semiotic analysis are 'Cinderella' and 'Brave'. Here a scene by scene breakdown of both the movies are done which is then followed by characterization is done in the case of both the movies and the tools used to further analyze a movie under semiotic analysis are connotation and denotation analysis, aspects of dialogues in the two movies as well as the kind of clothing in the movie 'Cinderella' and 'Brave'. We will also investigate the various aspects of feminism which have been inculcated in the two movies and give an in-depth analysis

ANALYSIS AND INTERPRETATION

4.1. MOVIE: 'CINDERELLA'

4.1.1 Scene by Scene Breakdown of the movie 'Cinderella'

Breakdown of 36 scenes, giving emphasis of what is portrayed in each scene and giving details about the plot, the narration, songs and other visual aspects.

4.1.2 Characterization

1. Cinderella:

This character is a female character who is innocent, soft-spoken and beautiful and she is the main protagonist in the film and the entire story revolves around her and the hardships she had to go through while residing through extreme conditions. Cinderella was a dynamic character throughout the film. A dynamic character in a film is one that changes as the story progresses. Cinderella is considered as one dynamic character as her life is changed in the story as she was initially a character who was very insecure but eventually stands up for herself when she realizes that she has one last chance to escape from the wrath of her Stepfamily.

2. Lady Tremaine:

Lady Tremaine plays the antagonist in the film and plays the role of Cinderella's Stepmother in the film.

3. Drizilla and Anesthesia

Drizilla and Anesthesia also play the role of an antagonist in the film. They are shown as Cinderella's Stepsisters in the film and just like their mother, they too are highly jealous of Cinderella and envy her for her beauty.

4. Fairy Godmother:

The Fairy Godmother is one of the static characters within the film as she is someone who does not change throughout the film. She remained to be the same all through in the film. She is seen to be highly positive in nature and very kind-hearted.

5. King:

The King is a character in the film who is a person with high expectations. He wishes his son to get married soon as he gets an opportunity to play with his grandchildren. He is highly authoritative in nature and wishes a bride for his son who is very beautiful and would fit into their royal family.

6. Prince:

The Prince is one of the side characters in the film yet plays a major role because it is because of him the Cinderella wishes to get out of her sad and lonely life and wishes to lead it with someone who can protect her.

7. Other Characters in the film:

The mice, dog, birds, horse and other animals that Cinderella talks to in the film. She befriends them because she is lonely, and they are the only ones she can talk to who can understand her and the situation she is in.

4.1.3 Denotation and Connotation Analysis

The movie starts on a serious note where Cinderella is a small kind-hearted girl whose world seems to shatter when her mother is dead, and her father ends up marrying a woman, named Tremaine, who is highly wicked and has two daughters who are equally cruel and selfish just like their mother, namely Drizella and Anesthesia. The movie starts on a tragic note when Cinderella loses her father within the span of few years and the only man who treated her like a Princess was no longer alive thus leaving her with her cruel Stepmother and Stepsisters. There is a leap in the movie after the death of her father where Cinderella is seen to be doing the work of a maid despite being a part of the family that she lives in which is now owned by her stepmother, Tremaine. She and her daughters envied Cinderella for the way she looked and was very jealous of her and thus made sure that she would never be treated the same in the family and would suppress her and make sure she is not happy in her life.

- 1. Portrayal of women being weak:** In Scene 6 and in Scene 7, Cinderella is seen residing in a small room and she is spotted mainly inside the house itself doing different chores when she is asked to do so by her Stepmother and her Stepsisters. A major portion of the film is seen taking place inside the house itself because the main protagonist is seen only inside the house doing household work and seen behaving like a maid to her Stepfamily. This shows how stereotypical ideal women were treated in that era and would mostly stay indoors and not hunt for jobs outside their house.
- 2. The “Ideal” Clothing:** gives us an idea of how a young lady wishes to meet up with the expectation of the society and tries to live up to the standards of what people wish to in the society. Hence, she alters the dress and tries making it look more presentable and beautiful for the evening so that she does not look worn out and underdressed in the eyes of other people and wishes the society to accept her with the look that she would portray before other eyes.
- 3. Society’s expectations:** In Scene 8, there is a glimpse into the Royal Kingdom where there is a conversation seen between the King and the Grand Duke regarding the Prince’s marriage. He wishes his son to have an ideal eligible maiden from the Kingdom. This talks about the standards that the King wishes to see in his son’s bride and when he says, “suitable bride”, according to them, they wish the girl to be very beautiful and which would be an ideal match for the Prince. Here again, importance is given to the appearance of the personality and not what and where they belong from as every maiden of the kingdom is invited to the Grand Ball to find a bride for the Prince.

4. **Portrayal of Male protagonist as Dominant:** The Prince is portrayed as a very young, charming and handsome man with a very good physique and he is shown at a higher authority as he gets to choose the girl that he wishes to marry and every maiden present at the Ball are seen going gaga over the appearance of the Prince. He judges each lady by their appearance and is not seen interested in any one of the maidens present at the Grand Ball. This talks about how much appearance plays a crucial role in being accepted within the minds of an individual. It also talks about the aspect where the society was male dominant and the male member would make the decision of getting married to the girl that he wished to marry.
5. **Treatment of women pre-feminism phase:** In Scene 32, her stepmother notices a change in Cinderella's behavior because she comes to know about the fact that the beautiful girl who had danced with the Prince was her Stepdaughter and this could create trouble as she did not want her to get away from the house and wished to make her work like a slave all her life. She and her daughters envied Cinderella's beauty since the beginning and did not want her to come in front of the Grand Duke and locks her up in her shabby room. Cinderella, in her eyes, was more beautiful than her daughters as her daughters could not meet up to the expectation of the charming Prince and she did not hence want Cinderella to get married to the young Prince at any cost and thus locks her in the room and keeps her hidden.
6. **Objectification of women:** The most important stereotype is that women are considered as objects of desire in this case. From this, it is understood that women are highly objectified. Men are powerful and give them an image about themselves that they can own women as objects and pick them up based on their outer beauty. Cinderella believes that her father was the only man who had taken good care of her as a child and as she grew up she missed being protected by someone who was firm and had authority. She believes marrying a man would help in protecting her, just like how her father would protect her.

4.1.4 Use of Language in Disney's 'Cinderella'

In the Disney movie 'Cinderella', there are a lot of instances which tell us about how women were dependent and not self-efficient to do things on their own. In this movie, Cinderella is seen to be a lady who is ill-treated by her stepmother and her stepsisters.

4.1.5 Clothing

Cinderella's clothing is from a very golden era. When her dress gets destroyed before going for the Grand Ball, her Fairy Godmother makes her fit into a beautiful white gown. The dress seemed to be a mishmash of many eras. The dress is mostly full and is particularly over the hips. This is more likely shaped to the dresses that women wore in the mid-18th-century, which had hoops that were flat in the front and in the back and they are only extended over the sides.

4.2. MOVIE: 'BRAVE'

4.2.1 Scene by Scene Breakdown of the movie 'Brave'

Breakdown of 48 scenes, giving emphasis of what is portrayed in each scene and giving details about the plot, the narration, songs and other visual aspects.

4.2.2 Characterization

1. King Fergus:

King Fergus is the father of the protagonist of the story, Merida. He is portrayed as a majestic warrior who has got a bear cape, which looks highly heroic and has a big broadsword.

2. Queen Elinor:

Queen Elinor plays the role of the protagonist's mother in the movie. She is seen as a fierce and a dedicated woman who is ready to do anything for the wellbeing of her family and her kingdom. She is filled with wisdom, a lot of grace and portrays visually a very strong character on screen. In this movie, the Queen is seen to be more responsible and is seen carrying the weight of the entire Kingdom on her shoulders. She is a very strong personality and maintains peace during the fight between the different clans.

3. Princess Merida:

Princess Elinor, daughter of King Fergus and Queen Elinor, is the main protagonist of the story. She is a character who is highly rebellious and has the desire to find her own path and does not like being told what to do and what not to. She is stubborn and does not wish to abide by the rules that her mother wishes her to follow. She is a very free-spirited girl and does what she wishes to do. Her features are just kept ordinary and are not exaggerated at all. She represents a heroic personality, who is highly active in nature and is very independent and does not require the support of a male member to protect her and she is strong enough to protect herself in case of any trouble.

4.2.3 Denotation and Connotation Analysis

1. **The portrayal of strong women:** The lead character of the movie 'Brave' is played by Merida, who is the protagonist in the film. She is shown as a character that breaks down all the patriarchal traditional aspects which have been followed by a lot of princesses for years.
2. **Women no more into domestic activities:** As per society, a Princess is not really given much of a freedom to do what she wishes to and is not granted to go against the will of their Kingdom rules and must abide by them. But Merida is nowhere close to a Princess of that sort and is totally opposite to all the traits that an ideal Princess is supposed to possess. She is not a lady who wishes to get married soon and believes that she needs to live her life in her own terms and does not abide by the rules of what her mother has set up for her.
3. **Realistic body physique:** She is not portrayed to be sexualized and is comparatively round in proportions. She does not really represent the features which have been refined as traditionally beautiful and is completely contrasting that ideal image that people have about traditional beauty and is seen having realistic body proportions.
4. **No more a patriarchy:** Merida has done a lot and shown a good amount of bravery while trying to save her mother's life in scene 38, as she fights against her own clan to save her mother from being killed by her very own father. She portrayed a lot of bravery in this act and took responsibility for the stupid act that she had performed which had resulted in such a situation for the entire family. Her personality very well defines the stereotypical persona of a princess and the patriarchal notion of women who are shown as submissive in nature.

5. **Challenging stereotypical gender roles:** Her various actions in the movie are seen challenging the stereotypical gender roles where a lot of characteristics and acts that she performs are closely associated with the male characters traditionally.
6. **Men and women are treated equally:** Merida is not the only character seen in the movie who is brave. Her mother, Elinor is also considered to be second to men. Even though the Kingdom is ruled by her husband, King Fergus, Elinor is clearly seen having an upper hand in handling the Kingdom and maintaining peace and harmony. Set an example of a woman who is shown as extremely strong and intelligent and has a lot of qualities which can be respected by a lot of men and women within the society.

4.2.4 Use of Language in Disney's 'Brave'

Brave is a 2012 Disney movie which shows a feminist view throughout the film. Here, the women are independent and strong and can fight their own battles and they do not mainly require the support of a male member to protect them from any kind of danger. Merida is the protagonist in the film and she is a girl who is very stubborn and adventurous and does not believe in following the traditions as she wishes to live her life and explore it by herself. Although Queen Elinor, her mother, is seen to be a lady who is a believer of most of the traditions and believes in living up to the societal expectations and is thus wishes her daughter to follow these traditions as well.

4.2.5 Clothing

There have been a lot of Disney's movies which have been made based upon various eras in the history. They have been having varying historical accuracy. Some being fantasy whereas others being historically accurate. The Disney's Pixar animated movie, brave, falls right in place in this category. This movie is set in a kingdom in the highlands of the medieval Scotland, this movie is a fictional story which is mixed with accurate costumes which gives the film a sense of believability.

4.3 Interpretation

In the above two movies, 'Cinderella' and 'Brave' which are used for the research study, both these movies are productions of Walt Disney Animation.

Cinderella: Where one movie shows low feminist's values whereas, on the other hand, one movie shows high feminist's values. 'Cinderella' is a movie which talks about a girl who has been suppressed by her own family and she does not do anything and go against their will. She is a girl who is into domestic chores and does not leave the house and is seen to be highly dependent. She believes that she requires the support of a man to protect her from the wrath and torture that she goes through. She is a girl who is shown to be very weak and humble and does not fight for herself or her rights.

Moreover, the character of 'Cinderella' has a very unrealistic body physique, with extremely tiny feet and a waist which is very small and an eye size which is bigger than the size of her own wrist. The character is shown to be very beautiful when she goes to the Grand Ball to meet the Prince, who appears to be a character which is extremely authoritative, and he has the privilege to select any lady from the Grand Ball that he wishes to get married to.

The movie also puts light upon the aspect where women are seen doing only domestic chores and are not independent enough to go out and work for long hours. In the movie, 'Cinderella', her character is seen to be very weak and humble and does not speak a word against her stepfamily

who tortures her every day to do all the household chores and she does all the work without complaining. She does not stand up for herself and is seen doing all the domestic chores. She is not seen having a voice of her own. She feels miserable but is seen having hope that someday someone will come and save her from all the wrath that she is facing and will have a happy life. This movie is a fight towards modern feminism.

Brave: This movie is very different from the various Disney Princess movies which we have seen in the past as all the Princesses back then had the same body anatomy, which was highly unrealistic, but Disney tried breaking this monotony by introducing a character which not just looked different and realistic but even the characteristic traits were very different from what we got to see in the older Disney Princess movies. , Disney is seen breaking the stereotype of how women were seen in low light earlier. This movie talks about a lady who is strong, powerful and independent. She is highly adventurous and does not fear to face problems that come into her path. She does not require the support of a man to protect or save her from any kind of problems.

Merida is a character who has a voice of her own and is ready to stand up for herself at any point and time. She is a very strong character in the movie and fights for her own hand as she is not willing to be under any man and does only what she wishes to do. This movie consists of various aspects of feminism where women are treated equally as men. We can say this as the women in the movie are seen having the same sense of authority and voice just like the men in the Kingdom do and all the men are seen respecting the women and listen to what they have to say and obey what is said to them. The women are respected, and they are not objectified.

One difference we see in the two movies is that in the movie 'Cinderella', the man got the choice to choose who his wife would be, whereas in this Disney movie 'Brave', the protagonist Merida has this opportunity of choosing a guy to marry, although she is against the concept of getting married at that particular age as she believed that she had a lot more to explore in life and she wants to be independent and not getting married and settle down with some guy who she barely knows. Both these movies are seen to be very different in various aspects, where Cinderella is a movie which is a fight towards modern feminism, but a lot of aspects are portrayed where the women are weak and did not have a voice of their own and are mainly seen doing only domestic chores.

While talking about the body anatomy of both the protagonists in the two movies, it is seen that the character of 'Cinderella' had an unrealistic body physique which is not achievable in reality, whereas the body anatomy of Merida in the movie 'Brave' was more realistic and relatable as she had an unkempt hair unlike the other Disney Princesses, her body physique looked more realistic and she wore clothes which comforted her body, this is seen majorly in a particular scene where her mother forces her to wear a tight outfit, but she is seen to be very uncomfortable in it as it shows the proper shape of her body and she is hardly able to breathe in that outfit and is seen ripping it off when she had to compete in the game of archery for her own hand.

5.2 CONCLUSION

Children are very exposed to animated content from a young age and the viewing of such kind of movies which have elements of gender stereotypes can have a major psychological effect upon the minds of young children. The gender stereotypes are mainly seen in the traditional films which have certain content which is filled with various kinds of stereotypes based on ideal body image or even based on gender.

According to cultivation theory, it is seen that the kind of media content which is consumed by children can have an effect in shaping their opinion regarding various views upon the kind of body type that is portrayed as ideal or the gender stereotypes which have been taking place in the society. Movies play a very important role in shaping people's perspective.

Children tend to learn various kind of idea which is accepted within the society and the kind of physique or behavior that is appropriate according to the culture by observation of the content portrayed in the media and relating it to their respective surroundings that they are in. The media that is exposed to the children can influence the socialization process of an individual and this can have a very direct impact on the cognitive understanding of gender stereotypes and various other concepts which have been followed by the society.

In today's world, it is very important for the viewers to get exposed to content where positive role models are shown in the society rather than blindly following the socio-cultural stereotypical traditions of the society. The media is an entity which provides visuals that the spectators can replicate or imitate and relate with. These visuals help in playing a very crucial part in socializing and educating people with the use of social and sexual role models and this is very right when it is referred to women's representation in the media in today's world.

It is necessary for the media to show their viewers with a content which can help them understand that women can have a wide variety of options to choose from and may not have to construct their image based on just one model to choose from.

The Disney movie 'Brave' has played a significant role in challenging the patriarchal status quo and has portrayed a lot of feminist aspect through this film which was a rare sight in the previous Disney stereotypical Princess movies, and hence this became a very big success.

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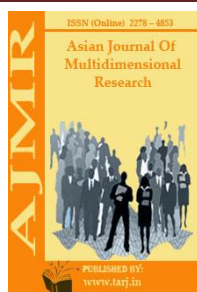
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UNDERSTANDING THE POLITICS OF THE BODY AND GENDER BASED VIOLENCE THROUGH MEDIA

Dr. G. Sheefna*

*Assistant Professor,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA
Email id sheefna@gmail.com

ABSTRACT

Violence against women has its genesis in the patriarchal structure that oppresses women. The demonstration of the historically unequal power relations between men and women have resulted in the authority and discrimination of women in society. Information and Communication Technologies (ICTs) instead of being an instrument for women's empowerment has also led for their demeaning. The dominant patriarchal culture often reduces women to bodies, valuing us only as sex objects or as child bearers of children. The objectives of the study was to assess the media exposure among the respondents, recognize the portrayal of women as sexual objects, study the impact of watching on screen gender based violence in Television and to learn women's knowledge towards laws addressing technology mediated gender-based violence. The methodology was designed to study the dominance of gender based violence in Television and assess women's attitudes and knowledge towards gender based violence and laws addressing GBV. Purposive sampling was adopted for the study. The two research methods applied for the study are of quantitative and qualitative. The purpose of the study would insist new legal frameworks to tackle technology-mediated VAW exclusively addressing technology mediated violence which would be a holistic approach. This would help in understanding the genuine problem in the Indian context in order to deal with violence against women.

KEYWORDS: *Gender Based Violence, Media, Sexual Objects*

INTRODUCTION

Violence of gender against women is defined as ‘any act of gender-based violence that results in physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or private life’ according to the 1993 UN General Assembly, (UN, 1994). Violence against women has its genesis in the patriarchal structure that oppresses women. The demonstration of the historically unequal power relations between men and women have resulted in the authority and discrimination of women in society.

Globally, regionally and nationally the organisations have taken significant steps towards state action to eliminate violence against women. The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) is the first international instrument to voice against violence and which takes action to end on such discrimination. Informational and communicative capacities of women have extended through digital technologies thereby creating boundaries for the private and public and enabling greater opportunities for self-expression and political commitment of women. Information and Communication Technologies (ICTs) instead of being an instrument for women’s empowerment has also led for their demeaning. In media the patriarchal attitudes is evident and threatening and lowering verge for sexist and misogynistic speech and behaviour.

Technology-mediated VAW may be defined as “acts of gender-based violence that are committed, abetted or aggravated, in part or fully, by the use of Information and Communication Technologies (ICTs), such as phones, the Internet, social media platforms, and email. Some of the common forms of technology-mediated VAW include:

1. Harassment on web and mobile platforms, whether sexual or not
2. Pestering or monitoring an individual's whereabouts through tracking her online behaviour.
3. Personal information of an individual is hacked to find her email and social media accounts.
4. Baiting an individual to share her personal information which will exploit her and put her into brutal situation
5. Reputations can be damaged by creating fake profiles with the intention to defame, and harass her.
6. Intimate photographs and sexually explicit imagery/text will be circulated to slander her.
7. Publishing or transmitting content that targets women based on their gender which is accompanied with misogynistic insults, death and threats of sexual violence

Stereotyping and its impact on the Politics of the Body

Our bodies grow and develop from the first moments of life; they provide us with a living and the life cycle-from birth to youth, to aging to dying-plays itself out through our bodies, minds and emotions as we experience these life stages.

The dominant patriarchal culture often reduces women to bodies, valuing us only as sex objects or as child bearers of children. The body of politics is concerned with how we as women think and feel about our bodies, the impact of idealized images of beauty and the ways gender and sexuality are both grounded in our bodies and socially constructed. In the second sex, Simone de Beauvoir (1973) argued that gender is neither biological not natural but learned; she concluded that one is not born a woman but, rather become one. The body is the place where biological sex and socially constructed gender come together.

Feminist Perspectives on Body Politics

Women tend to be viewed from the outside, in terms of how they look, while men are judged in terms of what they do. An ideal body image is a very effective way of what they do. An ideal body image is a very effective way of oppressing women. As sex objects, women are commonly portrayed as playthings.

The Beauty Ideal

Starting in childhood with dolls like Barbie, women and girls are bombarded with images showing what they should look like and how to achieve this look. In movies, TV programmes, magazines, articles and advertisements, all portray images of the “Perfect” woman. Some of the qualities expected from a “Perfect” woman are she should be young and tall, smooth skin and well-groomed hair. By contrast, in real life women come in all shapes, sizes and skin tones.

The Sex Object and Glamour girl

The use of women as “bait” is used in the sale of products ranging from cosmetics to liquor or cars. Some of them are

- Women are always shown as young and attractive
- They are frequently depicted as sexual objects
- Women seldom appear as competent or intelligent people
- The auto-erotic women represent the commercial version of the liberated women

Stereotyping Women

Our bodies become objects and commodities. The objectification of women by the advertising media paves the way for women’s disempowerment. Women’s bodies are used in advertisements to sell “beauty products”. The image of women is either of a housewife, a mother or as sexual object. Women are shown as dependent, foolishly indecisive, deceitful, and incompetent and so on. The reason for distortion of a women’s image in media is that women find their identity with stereotype images. The women are repeatedly depicted in stereotyped roles and if any deviations take place, the role is characterized in negative rather than a positive way.

The derogatory images of women are usually explicitly or implicitly sexist. They play a significant role in reinforcing negative stereotypes. Basically drawn from a middle class vision of woman that glorifies her solely in the role of a wife, mother and home maker is not only the reality but injustice that seems to kill the richness of a woman’s total dimension and her critical role within the community and the country.

Beauty is the Beast

Ambrose Bierce (1958) wrote that, “To men a man is but a mind, who cares what face he carries or what he wears? But a woman’s body is the woman”.

Attractiveness is prerequisite for femininity but not for masculinity (Freeman, 1986). The word “beauty” always refers to the female body. Attractive male bodies are described as “handsome”, a word derived from “hand” that refers as much to action as appearance. Qualities of achievement and strength accompany the term handsome: such attributes are rarely employed in the term beauty, which refers only to a decorative quality. Men are always considered as instrumental and women as ornamental. The emphasis on beauty results in oppression and disempowerment which is an important aspect for women results to examine the effects for the quest of the perfect female

body on their lives, challenge their beliefs, and take a stand against continued enslavement to the formless beauty ideal. When the images of beauty change, female bodies are expected to change too.

Sexual Terrorism

The Right of Men to control the female body is a cornerstone of patriarchy. Violence and the threat of violence against females represent the need of patriarchy to deny that a woman's body is her own property and that no one should have access to it without her consent.

Sexual violence can be called as Sexual Terrorism because it is a system by which males frighten and by frightening, control and dominate females. Its target is female of all ages, races and classes. It is the common characteristic of rape, wife battery, incest, harassment and all forms of sexual violence.

Types of Sexual Terrorism

Four types of sexual terrorism are rape, wife abuse, sexual abuse of children and sexual harassment. Recent feminist research has documented other forms of sexual terrorism, including threats of violence, obscene phone calls, pornography, sexual slavery and femicide.

Our male dominated society evokes powerful myths to justify male violence against females and to ensure that these acts will rarely be punished. Consider, for example, the operative myths about rape, wife battery, incest and sexual harassment.

Rape

No woman can be raped if she doesn't want it

When she says no, she means yes

Wife Abuse

Some women need to be beaten

She needs a punch in the mouth every so often to keep her in line

Incest

The child was the seducer

The child imagined it

Sexual Harassment

She was seductive

She misunderstood. I was just being friendly

Underlying all the myths about victims of sexual violence is the belief that the victim causes and is responsible for her own victimization. The dynamic that underscores all manifestations of sexual terrorism is misogyny-the hatred of women. Without the power to intimidate and punish women sexually, the domination of women in all spheres of society-political, social and economic could not exist.

OBJECTIVES

The objectives of the study was to assess the media exposure among the respondents, recognize the portrayal of women as sexual objects, study the impact of watching on screen gender based violence in Television and to learn women's knowledge towards laws addressing technology mediated gender-based violence

METHODOLOGY

The methodology was designed to study the dominance of gender based violence in Television and assess women's attitudes and knowledge towards gender based violence and laws addressing GBV. Purposive sampling was adopted for the study. The two research methods applied for the study are of quantitative and qualitative. The quantitative analysis was carried out by framed questionnaires. As for the qualitative method, the respondents were selected for in-depth interviews, to be asked about the extent of the occurrence of gender based violence and their suggestions for solutions. The study was conducted among 60 working women in the broad population of Coimbatore District.

RESULTS AND DISCUSSION**A. Mass media exposure**

Mass media exposure was assessed by asking women whether they have read the newspaper, magazines, watched NEWS, Serials and Movies. They were also asked when they were exposed to social media and other online. This information was to determine which type of media will be most effective for knowing the respondents exposure to media.

TABLE I EXPOSURE TO MASS MEDIA

S. No.	Contents	No. of respondents N=60	Percentage
1.	Newspapers, magazines	15	25
2.	NEWS, Serials/Movies	20	33
3.	Social media	15	25
4.	Online	10	17

From the Table I women were exposed to at least one type of media, with exposure to NEWS, Serials/Movies being the highest (33%). Exposure to print media was 25 percent reporting that they read newspaper or magazine and another 25 percent reported they were exposed to social media. Only 17 percent of the women were exposed to online. Women under the age of 30 years were more likely to be exposed to the mass media than older women, most probably because of their higher level of education. Media exposure was exceedingly related to both the level of education and financial status. Exposure to media was highest among women who had completed UG degree.

B. Portrayal of Women

The objectification of women by the media paves the way for women's disempowerment. Women's bodies are used in advertisements to sell "beauty products". The reason for distortion of a women's image in media is that women find their identity with stereotype images. The portrayal of women in media is depicted in Table II.

TABLE II PORTRAYAL OF WOMEN IN MEDIA

S. No.	Contents	No. of respondents N=60	Percentage
1.	Sex objects	15	25
2.	Female victimization	07	12
3.	Women as aggressors	06	10
4.	Decorative roles	10	17
5.	Gender role stereotyping	06	10
6.	Perpetrators	02	03
7.	Unrealistic beauty standards	04	07
8.	Underrepresentation	02	03
9.	Gender violence	05	08
10.	Gender discrimination	03	05

Women tend to be viewed from the outside, in terms of how they look, while men are judged in terms of what they do. An ideal body image is a very effective way of oppressing women. As sex objects, women are commonly portrayed as playthings. Twenty percent of the respondents reported that women are portrayed as sex objects.

Seventeen percent stated that women are exposed in decorative roles. Twelve percent of the respondents believed female victimization takes place in media. Ten percent reported women are shown as aggressors. Regarding gender violence eight percent reported and gender discrimination five percent of the respondents agreed.

C. Impact of watching on-screen GBV on Television

Qualitative study was adopted through interview schedule to collect data to study the impact of on-screen GBV on television. The various impacts revealed by the respondents by watching on-screen GBV on TV is given below in Table III.

TABLE III IMPACT OF WATCHING ON-SCREEN GBV

S. No.	Particulars	No. of respondents N=60	Percentage
1.	Watching GBV on screen increases fear	10	17
2.	Imitating what they see on Television	05	08
3.	Violent people become more violent	06	10
4.	Children are aware about GBV from Television	08	13
5.	Ideas imbibed from Television	04	07
6.	Women seen as sexual objects	11	18
7.	Women made to feel as weaker sex	03	05
8.	Women forced to follow stereotypic roles	06	10
9.	Women seen as auto-erotic	05	08
10.	Right of Men to control the female body	02	03

Regarding the first question about what it feels while watching GBV on screen the answer from the Table IV reveals that: 17 percent of the respondents voiced that they were fearful to watch GBV on Television, eight percent reported the children imitate what they see on television, 10

percent of them expressed the male members were more violent after watching violent scenes, 13 percent argued that children are aware about GBV from Television, seven percent told gender based violence happening in our society are imbibed from Television, 18 percent reported women are seen as sex objects, 10 percent worried that women are forced to follow stereotypic roles, eight percent of the respondents reasoned that women are seen as auto-erotic by seeing commercial version of the liberated women and three percent told that it justifies the myth “Right of Men to control the female body”.

D. Knowledge towards laws addressing technology-mediated violence against women

The primary Acts that deal with technology-mediated VAW in India are the IT Act, 2000 and IT (Amendment) Act, 2008. The important legal provisions from these legislations to charge perpetrators of Technology-mediated VAW are detailed in Table IV below. So it is essential to learn about if women are having knowledge about technology mediated violence against women.

TABLE IV LAWS ADDRESSING TECHNOLOGY-MEDIATED VIOLENCE AGAINST WOMEN

S. No.	IT Act Clause	Contents	No. of respondents N=60	Percentage
1.	Section 66E	The capture and electronic transmission of images of private parts of a person, without his/her consent.	25	42
2.	Section 67	The publishing or transmission of obscene material in electronic form.	15	25
3.	Section 67A	The publishing or transmission of sexually explicit content in electronic form.	11	18
4.	Section 67B	The electronic publishing or transmission of material in electronic form that depicts children in obscene or indecent or sexually explicit manner.	07	12
5.		Other laws (Section 354A and Section 354C)	02	03

From the above table it is evident that 42 percent of the respondents had the knowledge about Section 66E. The exceptions are Section 66E of the IT Act focus narrowly on physical privacy, ignoring thereby violating of the informational privacy. Twenty Five percent of them had the knowledge about Section 67, 18 percent had knowledge about Section 67A, and 12 percent had knowledge about Section 67B. Three percent of the respondents were aware about IPC Section 354A and Section 354C.

CONCLUSION

The purpose of the study would insist new legal frameworks to tackle technology-mediated VAW exclusively addressing technology mediated violence which would be a holistic approach. This would help in understanding the genuine problem in the Indian context in order to deal with violence against women. Media is still problematic but can become good solution providers. They

can contribute more in preventing violence against women as it is the media where human beings have the freedom of speech and women can be projected with dignity based on social justice.

Improvements can be brought by using the following procedure

- Portrayal of women in a positive and constructive manner and in a wide variety of roles
- Adoption of non-sexist guidelines by advertisers, broadcasters, film makers, journalists and publishers
- Making those who control media, aware of the need for a balanced work force for both sexes
- Spontaneous as well as organized action on the part of consumers to protect against sex-stereotyped portrayals in mass media.
- Publicity campaign should be sponsored by organizations to expose discrimination against women, and create public awareness which are insulting and demeaning women.
- Only introducing new legislation can address meticulous methods of systemic favouritism or marginalization among the population.

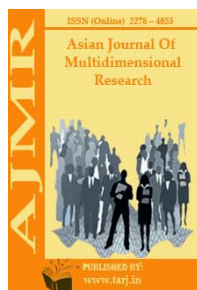
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THE ROLE OF FACEBOOK IN THE CONSTRUCTION AND PROJECTION OF GENDER-BASED ONLINE IDENTITY AMONG COLLEGE STUDENTS IN TAMIL NADU

Dr. A. Irudayaraj

*Assistant Professor,
Department Visual Communication,
St. Joseph's College (Autonomous College)
(It is affiliated to Bharathidasan University, Trichy.)
Trichy, Tamil Nadu, INDIA
Email id: iruraj2020@gmail.com

ABSTRACT

In offline reality, college students involve themselves in face-to-face interaction (FtF) with others. This embodied situation facilitates them to interact with one another directly. How this frequency of activities are linked with the enhancement one's self-image or personality in online context. For example, how often a Facebook user updates his or her profile information is observed. Timeline activity and its frequency are counted. Since their phone numbers or emails were available, it was easy to contact them again to listen to their experiences in Facebook. So the researcher, based on the need, contacted the students through mobile phones, had a long chat with them and collected many details which were not visibly available in Facebook pages. Most of boys felt comfortable in uploading their own photos as profile photos. Similar to boys, girls also chose good-looking, attractive, bright, beautiful and close-up photos to keep as their profile photos. Social media have enabled the students to contact and interact with their friends anytime anywhere. In addition, number of online activities in Facebook gives the respondents an emotional gratification comes to them as momentary excitement, relaxation, happiness, satisfaction, acceptance, recognition, companionship from the wider circle of their friends.

KEYWORDS: *Frequency, Gratification, Recognition, Excitement, Relaxation,*

1. INTRODUCTION

We are living in a world where social media are ruling the minds of young people. Depending upon their interests and needs, they use different types of social media which are freely available and accessible in the online world. The college-going youth mostly use Facebook as their preferred social media because, it has many interactive tools and it helps them to renew old friendships and build new friendships. These friendship-related online activities keep them continuously engaged in Facebook for more than five hours a day. Also they learn to present positive and rosy picture about their personalities, especially their good qualities, skills, talents, innovative thoughts, achievements and success etc. This brings in joy, happiness, instant gratification, social recognition, appreciation from their online friends.

There is a difference between offline interaction and online interaction. In offline reality, college students involve themselves in face-to-face interaction (FtF) with others. This embodied situation facilitates them to interact with one another directly. They attempt to make an impression on others by their dressing sense, use of language, bodily gestures, facial expressions, color of the skin and appearance. Based on the impressions received, others also send their feedback directly or symbolically which help the individuals to form their identity. If others give positive feedback, they are happy to continue the same style of social interaction. If the feedback is negative, they change or modify the way they negotiate with others. This is called impression management.

With the advent of Facebook, students began to interact with their friends through electronic gadgets. This is called computer-mediated communication (CMC). Although this creates a disembodied situation; meaning having no physical presence, students get a sense of live social interaction through the manipulation of the interactive elements of social media. The essential difference between face-to-face (FtF) interaction and computer-mediated communication (CMC) is that one can read non-verbal signals in FtF and not in CMC. One cannot be anonymous in FtF but an individual can remain anonymous in CMC. In reality, when individuals interact with one another, they cannot hide their non-verbal signals like the tone of voice, facial changes, eye-contact and other bodily movements. These non-verbal signals help others to understand the aspects of one's personality which are not expressed through words. In CMC one can remain anonymous hiding his or her age, color of the skin, caste, religion etc. which is not possible in FtF. This element of anonymity has attracted many youngsters to use Facebook which is a kind of CMC. Thus, Facebook has changed the mode of social interaction among young students.

Thus, social media provide the youngsters with a whole new world where they can go and explore the richness of social life. They can easily come in contact with complete strangers, look for soul mates, and engage in many other social activities without moving out of their homes. This has revealed that for the first time in human history, anonymous and disembodied strangers become important agents of socialization thereby influencing the formation of identity.

Online identity is defined as the process of constructing the self-concept of who someone is in and through online interactions with others. This formation of online identity is done through various online activities like giving one's profile information, profile name, Likes and comments and uploading of photos. The online identity is not what we are but what we do. The nature of online identity is not static but dynamic. It is not permanent but temporary and changing. It is not one but multiple. In this research paper, the researcher tries to find out how boys and girls involve in projecting their positive self which leads to construction of gender-based online identity.

2. REVIEW OF LITERATURE

Internet-based communication is primarily used by young people, with over 75% of the internet users being school-going or college-going young boys and girls. Social media are accessible, interactive, and flexible in nature. That is the reason the young people is widely using them for their daily conversation. The elements of social media along with a variety of activities attract the youth in large numbers and keep them engaged. Researchers have shown that social media have become a very big platform for social interaction among youngsters in the recent years. They have become an integral part of a teenagers' life.

Sherry Turkle (1995) stated that social media with its interactive tools and dialogue boxes encouraged people to explore, interact, play games and watch videos. Simulation, a technique of experiencing a real world by a computer-mediated programme allowed the users to step through the 'looking class' and to project themselves into online reality. These simulations helped the people to explore multiple possibilities of conversation and interaction.

Kaveri Subramaniam, (2004) explored the idea that adolescents' online interactions were both literal and symbolic for representing two major adolescent issues of sexuality and identity. Although instant messaging is the most popular communication modality among adolescents, their private nature makes them impossible to study in detail.

David Buckingham (2008) also explained how adolescents formed their identity in the online situation. Through a process of self-reflection and self-definition, adolescents arrived at an integrated, coherent sense of their identity as something persisted over time. He was categorical to narrate that in the internet age, identity is seen as a fluid, ongoing process, something that is permanently under construction. It is something what we do (some activities) rather than simply what we are (no activities). For youth, social media provided significant opportunities for exploring facets of identity which were previously denied in the offline context.

According to Jessica Lee Paugh (2010) the use of Facebook helped the people to construct an ideal identity. When they were in social media context, they had the ability to display characteristics that was not visible on their immediate experiences. These characteristics were displayed in the form of distinct knowledge of cars, motorcycles, sense of humour, and affinity with friends.

Christy Young (2013) studied young adults to ascertain the ways in which they used Facebook tools to present themselves online and to identify the impact of these actions. With their life experience, they were more adept in managing their online identity in a positive manner. Nancy K.Bayam (2011) said that on mailing lists and web boards, our significant profiles, choices of names and even our domain names have become important markers of who we were. She further explained that the most important identity signal may be one's name. An authentic name might be required for trustworthiness. Most email providers' web boards, blogs and social media users were ready to select any name.

Latisha Asmaakshafie (2012) found out that the social networking sites provided ample opportunities to construct their online identity through careful selection of profile images and nicknames. The study suggested that the boys were more comfortable to use their real names in the online setting, because they were at ease in revealing their true self online. On the contrary, girls preferred to use catchy, creative and appealing variations of names. These creative names were perceived to be more playful as they shift between online and offline identities. When

compared boys with girls in the use of photos, boys more often used their own photos as profile pictures than girls did. Girls chose photos of their beloved ones' images as their profile pictures to show that they value relationship with their significant others.

A qualitative study by Monica T. Whitty (2007) proved that presentation of good physical image of themselves was found to be the most significant aspect of online interaction of social media users. Women changed their photographs to make them as recent as possible. They wanted their profile images to be attractive; they wanted to show themselves as smiling, looking happy and fun-loving. They desired to construct their identities which expressed light-heartedness and beauty. Young girls combined the markers of their personal everyday lifestyle like hobbies, interests, choice of clothing and accessories while constructing their visual self-representations (Andra Siibak & PatrikHernwall, 2009).

3. Research Question

How do college students make use of Facebook as a tool to construct or project online identity through various online activities?

4. OBJECTIVES OF THE STUDY

1. To find out the real motive behind using Facebook for their daily interaction with online friends.
2. To investigate how college students try to construct their online identity through Facebook.
3. To analyze the difference between the boys and girls in terms of constructing online identity.

5. METHODOLOGY

5.1. Qualitative Content Analysis

Bernard Berelson (1974) defined content analysis as a research technique for the objective, systematic and quantitative description of manifest content of communications. In the context of this research, content analysis is used as a method which focuses on the actual content and features of social media which helped students to construct online identity. According to Mayring (2000), qualitative content analysis method is defined as an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytic rules and step-by-step models without rash quantification.

This method helps the researcher to count the frequency of one's activities in Facebook. How this frequency of activities are linked with the enhancement one's self-image or personality in online context. For example, how often a Facebook user updates his or her profile information is observed. Timeline activity and its frequency are counted. What kind of comments they post or receive are noticeable. The selected photos they upload in Facebook are observed. All these activities in social media would speak for one's unique online character. To find out the real driving force and motivation to use social media will be of great importance. How it becomes instrumental to the formation of online identity is the main task of the research using qualitative content analysis.

5.2 Online Ethnography

Ethnography is methodology used in anthropology. It is defined as a qualitative method of studying people's behavior, way of life through observation in a natural setting. Traditional ethnography involves a researcher getting immersed into the situation, circumstances, and daily

lives of the people who are to be studied. In the internet era, online ethnography or virtual ethnography extends this notion to cyberspace and involves variety of techniques observing the online activity. It calls for the researcher to minutely attending to the details of online user's movements in social media.

In this background, the online ethnographer is immersed in an online environment with the students. He closely watches, observes the subjects to be studied and he keeps a diary noting down their behaviors, thoughts, ideas, opinions and other kinds of activity done in social media. He also closely observes all postings namely profile, information, Likes and Comments, photographs, pictures, type of language used, expression of feelings and online chat.

6. Tool for data collection

As part of the study, the researcher made an online journey with 40 students (20 boys and 20 girls) in social media for period of fifteen days. I have taken four major cities namely Chennai, Coimbatore, Trichy and Trinelvei for my study. During this period the investigator closely observed five variables in Facebook namely, profile information, profile name, timeline activity, Likes and Comments and uploading photos. Among other social media, Facebook was chosen for online ethnographic study because it was used by many of the college-going students and it has more interactive tools than other social media. The Facebook pages of 40 students were observed daily for an hour. All the activities done in Facebook were taken note of. They were later classified and analyzed.

During the observation period of fifteen days, the investigator had an online chat with students who were alive online. This was done mainly to clarify certain issues on their online activities and the real motivation behind the activities. Since their phone numbers or emails were available, it was easy to contact them again to listen to their experiences in Facebook. So the researcher, based on the need, contacted the students through mobile phones, had a long chat with them and collected many details which were not visibly available in Facebook pages. Therefore, based on the online setting, involvement of the ethnographer, accessibility of the content and getting their prior permission to observe the content of Facebook pages, an online ethnographer makes a detailed study.

Focus group discussion is a one of the qualitative research methods for understanding people's attitudes and behavior. It is an organized discussion with a selected group of individuals to gain information about their views and experiences on a particular issue. It is best suited for getting different angles and multiple perspectives on the same topic. It is always facilitated by a moderator leading the respondents in a relatively unstructured discussion about the topic under investigation.

7. Theoretical Framework

Self-presentation plays an important role in our everyday life. Erving Goffman (1959), for the first time, introduced the concept of impression management or self-presentation (the terms are used interchangeably). He uses the word metaphor of an actor performing a particular role on the stage in a drama. He used this metaphor to explain how individuals communicate or express messages to the audience watching the drama. As it happens in a drama, in actual reality we make a series of performances. Goffman said that the very structure of self can be seen in terms of how we arrange or order such performances. It means that the individuals are actively engaged in performing a role. This performance is thrown out for the outside world to explain the meaning

associated with this performance. The audience makes an attempt to interpret the messages of the performer and comes to an understanding of who the performer is.

For example, one's Facebook page is essentially a performance of self. The page has become a platform for that person to communicate messages about him to his online friends. Through various online activities, a Facebook user wants to portray a certain positive image of his or her personality. Depending upon the response he or she receives for the postings from others, a Facebook user either decides to retain or remove a photo in his Facebook page. This is called impression management theory. This process goes on in the online world.

8. Analysis and Discussion

In the present study, five variables were systematically observed, analyzed and studied in this research: profile information, profile name, timeline activity, Likes and Comments, and uploading photos.

8.1 Profile information

It is the personal information of an individual using social media. In particular, Facebook has listed seven categories or fields under which self-description about the user could be narrated elaborately. The seven categories are: *Overview, Work and Education, Places You've Lived, Contact and Basic Info, Family Relationships, Details About You and Life Events*. They said that this profile information helped them to reveal who they are. It was noted that when compared to girls, boys gave all the possible details in the seven fields.

During online chat, the boys said that their openness and willingness to share their personal details with others would get them many friends. They also said that when others appreciated their profile information, they felt that they were recognized. Most of the girls hesitated to give all their personal details in the profile information. It was observed that girls filled in 55% of details about them in the given seven fields. Other 45 % columns remained vacant. They gave only minimum personal details. Both boys and girls said these personal details primarily helped them to reveal who they were to others. They also shared their experiences of how profile information became an indicator for others to choose them as friends.

8.2 Profile name

It is the name given by user at the time of opening an account in social media. Nancy K. Byam (2011) said that the most important identity signal may be one's name. An authentic name might be required for trustworthiness. Most of the students gave their original names as they were known in the offline world. The rest gave creative names as profile names. They said that their original names helped them create their true online identity among online friends. It was observed that more boys had given their original names in their Facebook account than girls. When asked, why girls did not give their original names in social media, they replied that they wanted to be recognized only by known friends and not by the unknown friends.

The investigator observed that there was an element of creativity and novelty in coining profile names. For example, a boy has kept *Ram Kumar Hockey* as his profile name. It was learnt that he was a hockey player and he loved hockey more than anything else. He also wanted to reach a greater height in hockey. So, he liked to be closely linked and identified with hockey game. Adding hockey with his name was the true reason for creating profile name as *Ram Kumar Hockey*. Another girl gave her profile names as *Pavi Feministo*. She expressed that she was

influenced by feminist ideology. Her original name was Pavithra. She was called by her close friends as Pavi. So she kept as Pavi Feministo. *Kaiser Rajeswaran* had a special reason to coin the name as Kaiser. She said that in German language Kaiser meant an emperor. It was noted that unlike boys, a majority of girl respondents added their father's name as second name. For example, Jisha Miranda, Uma Chinnanan, Jansi Devasahayam, Kaiser Rjeswaran, were noticed as profile names.

8.3 Timeline Activity

Facebook activities are recorded with date and time. Timeline activity is the frequency with which a social media user visits his or her page and carries out various activities such as posting, uploading photos, posting comments, tagging the pictures- done by the individuals in social media. Students visited their Facebook pages every day more than once. It was mainly for giving friend requests, accepting friend requests, seeing the like and comments, looking at others' posting and uploading their own photos. According to them, it was those who consistently visited social media felt that they were connected with their friends. This, they felt was an attribute of their online identity.

However, there was a difference in the behavior of boys and girls in this regard; it was observed that most of boys visited their social media pages maximum of four to five times a day. According to the girls, they did not have enough time to spend in social media. Also, their access to internet was limited as compared to boys. The reason was that they were engaged in other domestic works. Some girls felt that they would face problems if they are found in social media every day.

8.4. Likes and comments

Likes and Comments are yet other key components which are observable in terms of number of counts, words, statements and phrases in social media. Likes are counted in number and it is done just by clicking 'Like' button. And, *Comments* are taken into account in terms of the quality with which it is written. The investigator observed that the students were very enthusiastic to see the number of Likes and Comments they received from online friends. For most of the students, looking at the Likes and comments was primary objective of opening their social media account.

Most of the students said that they were interested in receiving a good number of Likes from their online friends. They said that those Likes boosted their self-image. *Likes and Comments* were reciprocal. If students wanted to receive more Likes and Comments, he or she had to give Likes and Comments to others' postings. The general trend noticed among social media users was that they followed those friends who posted their feedback regularly. This was essential for the affirmation of their online identity.

Boys spent more time in sending Likes than girls. For example, Eswara Singam said that he was always happy and excited to receive Likes for his current postings. Tamil Joe said that he felt relaxed and entertained to receive feedback. Generally students liked to receive a minimum of 50 Likes for their postings. If they received more than hundred Likes, they were very happy.

Similarly, the students were also very keen on looking at the Comments from others. Those comments could be grouped under two headings: encouraging comments and funny or playful comments. Students said that encouraging comments were given with the intention of appreciating one's talents and achievements. Funny or playful comments were given just to pull one's legs and not with the intention of giving negative remarks. What was considered impolite

and rude in real life communication was accepted with ease, when it was delivered in Facebook. Therefore, boys and girls said that comments either positive or playful kept their online activity or interaction very alive.

8.5. Uploading Photos

Photos are uploaded in Facebook in three phases: profile photos, cover photos, status updates. Profile photo is uploaded at the time of opening an account in addition to the profile name. Cover photo is fixed at the top of opening page which stands as the reflection of the mind trying to project an ideal image about themselves. And, photos which are uploaded as part of status updates signify the important events, occasions, functions, meetings, festivals etc. All these three kinds of photos could be changed as and when the individual desires to change.

It was noticeable that boys uploaded their own photos as profile photos without any hesitation. They uploaded their original photos which were taken in the best light and best places. They chose the best, good-looking photographs among many which were presented well in social media. They said that profile photo must attract many people who visited social media pages. For example, Siva Daksh said that his profile photo attracted many of his friends because it presented him as a stylish man. But girls generally were hesitant to upload their own photos as profile photos. Most of boys felt comfortable in uploading their own photos as profile photos. Similar to boys, girls also chose good-looking, attractive, bright, beautiful and close-up photos to keep as their profile photos.

It was observed that some girls used cute and adorable visuals like babes, cartoons, flowers, toys, *mehanti*, religious symbols and nice quotations as profile images. When asked for reasons, they gave two reasons. First, they said that all their close friends knew their identity. So, they were very comfortable in getting touch with them even without the profile photos. Secondly, they were able to avoid problems by not uploading their photos. It was interesting to note photos of *mehanti* as profile images in girls' social media pages. For example, Monisha Raj uploaded a picture of *mehanti* in her hand as profile image for which she received many likes from her friends. Some other girls uploaded cover photos which reflected their special interests. For example, Pavi Feministo uploaded a photo in which a girl riding a bike was shown. She said that she wanted to express to the online friends girls were equally bold and courageous like boys.

It was observed that boys were giving status updates more frequently than girls. When interacted with girls they gave many reasons for not updating daily. Jisha Miranda said that although she had an account in Facebook, she did not have enough time to spend in social media. Then, she did not have many things to share with others on a daily basis. So whenever she got free time she gave her status updates. When girls uploaded hand-drawn pictures in the status updates, they got many positive comments from the friends. For example, Leena Irudayaraj uploaded a hand-drawn picture portraying the current mood. She said that received good appreciation from her friends. Girls also uploaded useful information on health, food items, environmental issues, and education for which they got positive comments.

9. MAJOR FINDINGS OF THE STUDY

1. College-going students widely use Facebook for building friendships and for sharing information with their online friends.
2. They also use Facebook for their online social interaction (exchange of ideas and emotions) which brings them instant gratification and social recognition.

3. By doing a number of online activities, they prove that they are alive in online situation and try to project their positive side of personality.
4. Based on the positive feedback they receive from their online friends, they construct their online identity.
5. There is a difference between boys and girls in terms of their online activities and how they project themselves in online situation.
6. This online identity is not permanent but only temporary. It is not static but dynamic. It is not one but it is multiple in nature.

10. CONCLUSION AND RECOMMENDATIONS

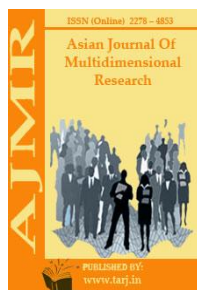
In the internet age, they have found Facebook as a new platform for social interaction which has broken the concept of time and space. Social media have enabled the students to contact and interact with their friends anytime anywhere. In addition, number of online activities in Facebook gives the respondents an emotional gratification comes to them as momentary excitement, relaxation, happiness, satisfaction, acceptance, recognition, companionship from the wider circle of their friends.

Students today have moved from on-ground socialization to online socialization with the help of social media; they experience more freedom in social media than in face-to-face interaction. The study has established that there is a gender difference between boys and girls in terms of the usage of Facebook. The frequency and quality of these timeline activities proved who they were in social media context. These timeline activities were the base for the individuals to construct their online identity. And, it gave them a sense of pride.

What happens if social media are shut down one day? How long the students are happy with the temporary online identity? What is the real motive behind for the creation of fake IDs in Facebook? These areas could be further investigated.

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TO SEE AND TO BE SEEN: AN ATTEMPT TO UNDERSTAND GENDER REPRESENTATIONS IN VIRTUAL IMAGE

Dr. Jayashree Venkatadurai*

*Assistant Professor,
Department of Visual Communication,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

The long history of discrimination and prejudices against women are changing forms and are met with new contestations and configurations as modernity has promoted the advent of mass media which has moved onto the digital platform in contemporary times leading to unprecedented reach through web-based applications which have proliferated. While this has intensified the objectification of female body on the one hand, there are newer meanings of female assertion of body that are also emerging. This paper attempts to understand the gender representations by none other than women themselves in social media such as whatsapp and tik tok. It interrogates the means and outcomes of such endeavours through a short survey and discussion by locating female agency through need for recognition and re-articulation.

KEYWORDS: Social Media, Mediatization, Gender representation, Gender performance, tik tok

INTRODUCTION:

If part of what desire wants is to gain recognition, then gender, insofar as it is animated by desire, will want recognition as well. But if the schemes of recognition that are available to us are those that “undo” the person by conferring recognition, or “undo” the person by withholding recognition, then recognition becomes a site of power by which the human is differentially produced. This means that to the extent that desire is implicated in social norms, it is bound up with the question of power and with the problem of who qualifies as the recognizably human and who does not¹.

Judith Butler

Recognition being the powerful virtue shaped the individuals and their desires to act according to the norms posed by the society. The real body imitates the normative virtual body when it comes to the expressions of desire. The social media being one of the platforms in transforming the “desiring bodies” in to “desirable bodies”, demands representations that stereotype the celluloid and the cultural other.

The convergence of Media enabled wide varieties of its applications over the past decade. The orkut was replaced by facebook which was followed by several other social networks. Apart from facilitating the communication between the individuals and groups the camera had returned its gaze in terms of the contents. The virtual space not only allowed sharing of messages but also to show one-self through selfies and photograph. Later the “facebook live” and the video chats enabled live viewership across the globe. Once, whatsapp has arrived sharing of data such as images, videos and live chats turned even more easier across the globe. Whereas, both whatsapp and facebook had videos that had an option of privacy. They permit and restrict the viewer by giving a choice between the friends and public.

The recent app that had created a worldwide scintillation is tik tok. Unlike other social networking applications tic-tok runs videos of 15 to 30 seconds continuously. The viewers are provided with a string of random videos of all genres, be it a family drama, a dubsmash (acting for a voice clip), a dance sequence or a statement in monologue. There are no parameters or censor for such a string of videos produced and presented in random in this network and hence there arises the question why and how such representations have emerged and how to understand this. This paper interrogates and attempts to understand such proliferation of gendered representations.

REVIEW OF LITERATURE:

Three important works had helped me to understand the permeation of media and the change in visual culture they brought forward. Judith Butler’s seminal work *Undoing Gender* (2004) had helped to a large extent to understand the agency behind the gendered representations and implications in the form of image making. Lev Manovich’s *The language of New Media* (2001) links new media with contemporary art and culture. *Media and Mediation* (2005) edited by Bernard Bel, Jan Brouwer, Biswajit Das, VibodhParthasarathi and Guy Poitevin re-orientates the subject matter of communication interrogating the areas of impact and reception studies and reinstalls the political therein.

The article *Gender as a useful category of historical analysis* (2006) by Joan Wallach Scott in *Culture, Society and Sexuality* argues that the gender is imbibed as a classifying phenomena and

as a structure of distinctions under the consensus of the society, rather than an ideal narrative of natural qualities².

Gendered Media: The Influence of Media on Views of Gender an article by Julia T. Wood from Gendered Lives: Communication, Gender, and Culture discusses in detail about the implication of lack of women in media paralleled by the scarcity of women managing the media. She argues that the Media's images of women also mirror cultural stereotypes that differ perceptibly from reality³.

Theoretical Framework:

This paper is envisages to understand the “performance” and representation of women in tik tok through the queer theory advocated by Butler. Butler argues that feminists abandoned the idea that biology is destiny, and our culture which alleged that masculine and feminine genders would inexorably be built, by culture, upon 'male' and 'female' bodies, making the same destiny just as unpreventable. That argument allows no room for a preference, diversity or resistance. She prefers; rather than being a fixed attribute in a person, gender should be seen as a fluid variable which shifts and modifies in different contexts and at different times. She disputes that sex (male, female) is seen to cause gender (masculine, feminine) which is seen to cause desire (towards the other gender) and is viewed as a kind of continuum. Butler's approach is basically to smash the supposed links between these, so that gender and desire are flexible, free-floating and not 'caused' by constant factors. Butler suggests that definite cultural configurations and anticipations have come to seem natural in our culture as it presently is. On the other hand she suggests, it doesn't have to be that way. She also argues that we all put on a gender performance, whether traditional or not, anyway, and so it is not a question of whether to do a gender performance, but what form that performance will take. By choosing to be different about it, we might work to change gender norms and the binary understanding of masculinity and femininity. The notion of identity as free-floating, as not associated to the 'essence', but instead a performance, is one of the vital ideas in queer theory. In this perspective our identities, gendered and otherwise, do not express some authentic inner self but are the dramatic effect (rather than the cause) of our performances. It's not (necessarily) just a view on sexuality, or gender. It also suggests that the confines of any identity can potentially be reinvented by its owner. The queer theory proves helpful in looking at the gendered bodily performance of women in tik tok where they borrow the idea of “feminine” which is none other than the gender construct formed upon the mirroring of the the other “the masculine”.

RESEARCH METHODOLOGY:

Ten instances from tik tok are taken for the study which are analyse with the help of arguments put forward by Butler on gender and its representations. A small survey of forty students is considered for analysis in order to study the popularity and indulgence in tik tok and understand whether they are familiar with it.

The students surveyed, while they are keen on participating and consuming social media are also appear to be aware of the phenomenon of tik tok being a double edged sword. While it might gain them recognition, it might also place them in public without any control over how their bodies are perceived. Hence while they support who upload videos they themselves appear not yet ready for such public reproduction and circulation of their bodies. However, there is no doubt that social media applications like tik tok have brought every woman to the threshold of a new public articulation of their body which simultaneously extends and subverts the normative gendered role by relocating the control of the performativity.

Content Analysis:

The Virtual and the real: A few instances as specimens from tik tok video clippings chosen by the author are listed below:

1. A girl shows her back and dances for a music sequence
2. A man comes to beat his wife while his dog is trying to stop him
3. A newly married couple open the door and enter into another room
4. A woman of thirties gestures to give a flying kiss followed by a gun shot
5. A couple enact for a duet song
6. A teenage woman gets her nose pierced at the background of a cine song
7. Female applying lipstick in close up for a western music background
8. Female making a lip sink for a film song sung in a male voice
9. A girl opening the door followed by the family members rushing inside the house and moving their bodies against the walls saying Nippon (imitating the popular Nippon Paint ads).
10. Between the gaps in her finger a female shows her expressive eyes and face for a Tamil song sung in a female voice.

Tik tok in its arrival had made a huge cultural shock in India due to widespread participation by women. The desire for being seen by the common women between the age group of sixteen to forty five had put everybody on awe. The definition for this application tik– tok, is explained as a global video community powered by music. “Whether it’s dance, free-style or performance, creators are encouraged to let their imagination run wild and set their expressions free”. On the other hand the voluntariness in women coming forward to enact popular movie gestures and exposing their bodies is being vehemently criticised by many in Tamil society on social media platforms. On the 12th February 2019 information technology minister M Manikandan announced that the state government would request the Centre to ban tik tok owing to the degradation of culture and encouraging pornography besides law and order issues. While such grave concerns are being raised, a 23 year old woman Mrinalini Ravi claimed that the tik tok had worked as a launchpad in her case for she has got in to the film industry for her exceptional talents in expression⁴.

Apart from the ban and recognition, the widespread appeal of the tic-toc calls for a study on how it operates and impacts.

Divergence of body:

Most of the women who appear in the tik tok are home makers and most of the videos are posted from the place where they dwell. Do they appear natural in the videos they pose? Do they express their day today emotions on the screen in which they appear? Around 90 percent of the women either enact a scene or lip sink for a popular dialogue from a popular movie. The intonations, dressing and camera angles are modelled on the movies. There are couples who enact the duets in Tamil films. Do they look at themselves as the virtual images that they see in the movie screen? Do all of them want their bodies to be posed like a performer on the celluloid? The answer should be no. Then what leads them to make these gestures. I would like to turn to Judith Butler who says, “The body implies mortality, vulnerability, agency: the skin and the flesh expose us to the gaze of others but also to touch and to violence. The body can be the agency and instrument of all these as well, or the site where “doing” and “being done to” become equivocal. Although we struggle for rights over our own bodies, the very bodies for which we struggle are not quite ever only our own. **The body has its invariably public dimension; constituted as a social**

phenomenon in the public sphere, my body is and is not mine. Given over from the start to the world of others, bearing their imprint, formed within the crucible of social life, the body is only later, and with some uncertainty, that to which one lay claim as their own⁵” (author’s emphasis). In every act of the body whenever it is combined with the consciousness of being looked at, the body wants to be a public body. The proposition in the case of some of the tik toks videos listed above are discussed below.

The female who makes the lip sink for the male voice expresses her talent for mimicking the lip movement that correlates with the audio and on the other hand, she beholds a sense of empowerment when she appears to be uttering in the male voice. Similar instances of women talking in an innocent child’s voice calling some one “ Uncle, Hey ...uncle” is being liked and tried by many women. The voice ridicules the male ego while the women are pretending to be an innocent child. The subordinate position of women bequeathed by men is voluntarily taken and from within the sphere of the given identity the women mock at the masculine ego.

The couple who enact the cine song suture themselves to the damsels and gentlemen on the movie screen. Instead of reacting naturally to one another they react to one another posing their bodies as that of the celluloid bodies. The melodramatic expression in their bodies imitate the popular bodies on the screen.

The family that acts as the cartoon characters in the Nippon Paint, enacting their bodies as the cartoons filled with paints splashing it on the wall. It is obvious that the members of the family are attracted by the cartoon characters in the paint advertisement. As I recall Butler again the bodies of the family members have their own imagined public dimension which is constituted as a social phenomenon in the public sphere. A desire to pose these private bodies as public one with the familiar domain is being experimented here.

Female students and their familiarity with tik tok

A survey of forty students questioning them about the relevance and knowledge in social media between the age group of eighteen to twenty years was conducted and the results were recorded.

Students Surveys conducted on tik tok:

Fig.1: Social networks chosen by students:

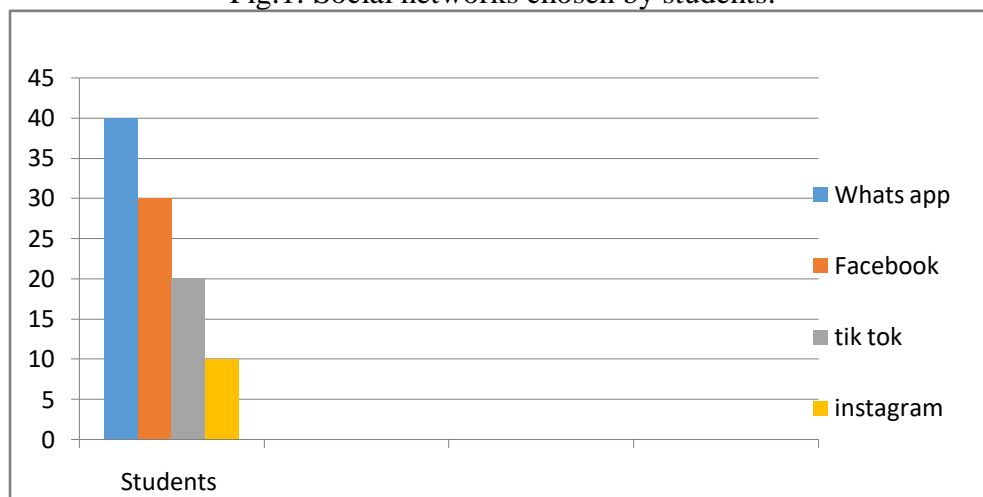


Fig.2: Social net works often used by students:

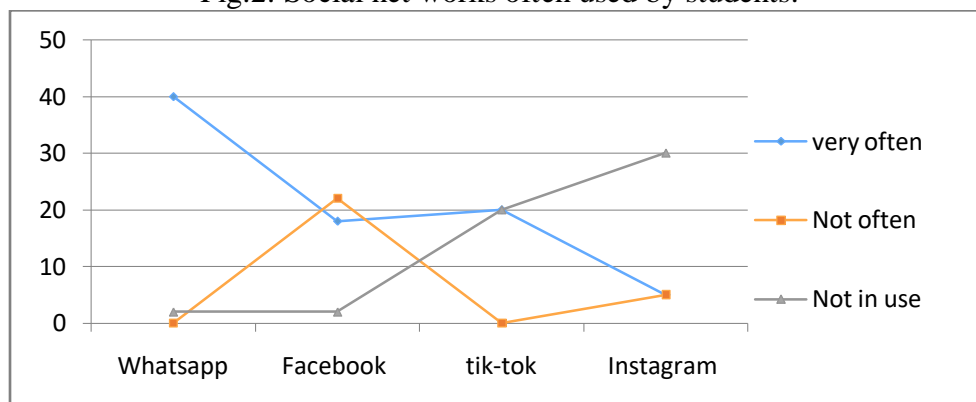


Fig.3: Students indulgence in social networking:

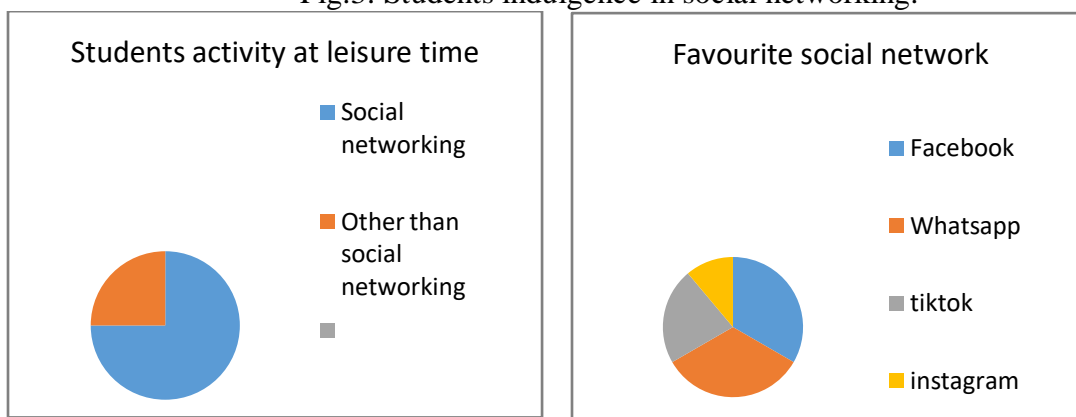
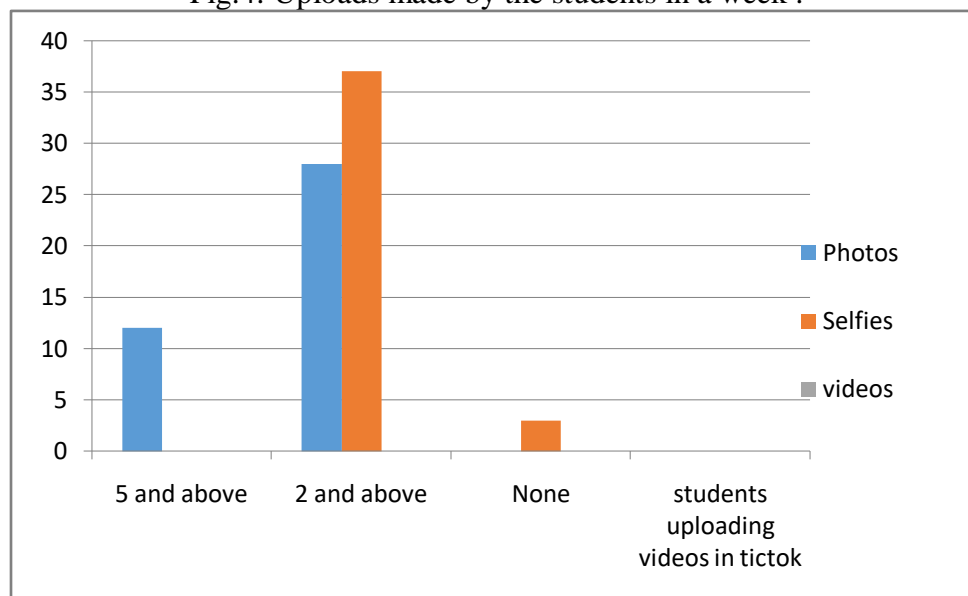


Fig.4: Uploads made by the students in a week :



One fourth of the students reported that they upload selfies just like that while the others said that they are uploading for fun. Majority of the students felt men are more versatile with social media than women and a three fourth of them expressed their support for women uploading videos on

tik tok. They are agreed upon the fact that they do not prefer a world without social media and only one fourth of the students felt that their privacy may be affected by social media.

With the above responses from the students I conclude that while many of them are watching tik tok and are in support they presume that posting videos calls for exposing themselves in public and at the same time they do support, thirty out of 40 respondents, the innate desires of women for being exhibited in the form of videos. The definitive answer in the negative to the question whether they would prefer a world without social media clearly reveals that most are actively involved in the world of tik tok and they liked watching it.

FINDINGS

The body of a woman, by performing the popular gendered roles it hopes to establish itself as a normative body yielding to an externalising gaze. The body is socially produced and therefore the women want to show that to the public anticipating recognition. The recognition from the public empowers them in the normativity of their desire; at the same time by asserting that they do seek recognition through normative portrayals they bring into question the very norms that inscribe them. This is reflected in the response of the audience who accept women performing gendered roles and stereotypes in the tik tok videos by enacting popular movie dialogues and filmy scenes

CONCLUSION:

If earlier forms of performances that use female body as a site of desire were controlled by men with only designated women chosen to perform while others remain domesticated. With the advent of social media and tik tok, women chose to blur the boundary between the domestication and public articulation of the body. While such public articulation do depend on normative portrayal of female body with attendant internalization of gaze, the wresting of control from men in such productions of bodies and their desire for recognition, women are signalling to the limits of such normative portrayals which bank on classification of female bodies and their control by men. It is precisely this question of control that alarms the public about the popularity of tik tok which has made the minister in the Tamil Nadu government express the need to ban tik tok in India.

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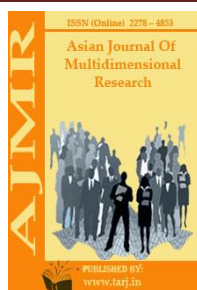
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GENDER REPRESENTATION IN KUDIYARASU MAGAZINE

A. Malarvizhi*; R. Subramani**

*Research Scholar,
Department of Journalism & Mass Communication,
Periyar University, Salem TN, INDIA
Email id: srimalar2015@gmail.com

**Assistant Professor,
Department of Journalism & Mass Communication,
Periyar University, Salem TN, INDIA
Email id: erasubramani@gmail.com

ABSTRACT

Media has become an integral part of our lives and has become very powerful after the revolution of communication technology. The wider influence of media is reflected in the ideologies of the society. In the last century the print media played a major role in national liberation movements, freedom struggles and social reformation movements across the country. In India also media played foremost role in freedom struggle. Thousands of books and periodicals were published and periodicals have tried to safe guard and glorify all the age old caste ridden Varna-dharma system of this sub-continent. In the unbroken succession of the history of atheists and freethinkers of the world, Periyar E.V. Ramasamy emerged in Tamil Nadu as a vociferous social reformer. The Kudiয়ারasu magazine edited by Periyar was strongly criticized all the traditional beliefs, customs, practices and activities which conventionally practised in the soil. Kudiয়ারasu magazine views on Indian society were home grown: it took its cues from world-wide debates in radical rationalism and free thought but adapted them to explain and illuminate conditions in sub-continent. It gives more attention to women empowerment. There are articles and debates on women's right, women's property, child marriage, equal status of women cadres, appropriate conjugality, birth control, education, and employment, women in politics, gender equality and justice for women in all walks of human life and activities. Considerable sizes of space were devoted for women related news in Kudiয়ারasu magazine. Against this backdrop the proposed research work intended to excavate the nature and characteristics of appeared texts pertaining to gender representation in Kudiয়ারasu Magazine and engaged thematic content analysis approach to congregate the objectives of the study. The findings of the study explored the biased gender approach of mainstream media and pro women approach of Kudiয়ারasu magazine.

KEYWORDS: Periyar, Kudiyarasu Magazine, Gender, Women rights, Freedom, Public Life, Status for women, women cadres, Women Councillors.

INTRODUCTION

A galaxy of social reformers and a few reform-minded elites emerged in the Nineteenth Century, to remove societal obstacles that stood in the way of women's identity, emancipation and development. Of all the reformers, Periyar E.V.Ramasamy (E.V.R.) alone attacked, for the first time, the ideological basis of the "enslavement of women" in society through his journals. Periyar considered his journals as powerful vehicles to spread his message to the Tamil Society. In 1925, he started a journal, Kudiyarasu, (People's Rule) Periyar paid much attention to the liberation of women, gender representation in his magazine. Periyar E.V.R. worked for the cause of women during his seven decades of public service, with the help of well disciplined supporters and followers.

His journals and organisations came to his defense against vituperative attacks and brickbats. It is a well known fact that to retrieve the "marginalized section" (women) of the society from the "dominant culture," E.V.R took up the cause of women as his life mission right from the day when he entered the public service. Through propaganda tour and platform speeches and through social organizations like Self - Respect Movement and Dravidar Kazhagam, E.V.R. courageously met the forces of orthodoxy and reactionaries. In his newspapers and periodicals, many Dravidian and Self-Respect leaders, both men and women, contributed articles on the modernisation of the society and social reforms against the established social order.

Periyar E.V. Ramasamy:

E.V. Ramasamy Periyar, the organizer of *Kudiyarasu*, was a huge humanitarian thinker who loved humanity. His thoughts always centered on the equity of society and humans – the liberation of humans. As he happened to reside in a Tamil society, it was quite natural for him to take on all the social ills which were prevalent during his time. He was very keen in ensuring that caste-based discrimination was rooted out of society and in ensuring that a sense of equity pervades the society cutting across the male-female gender disparity and the tendency to treat women as slaves. Ironically enough, there are very few people who had studied and completely understood Periyar's reformist thoughts.

It is indeed a great betrayal of Periyar by the society that it never bothered to translate into English his amazing thoughts and opinions. It is also painful to note that Periyar is by and large considered merely as a staunch atheist and an anti- Brahmin speaker. Periyar had been continually waging a struggle against the prevailing social ills, stating at all times that the superstitious beliefs mindlessly indulged in by the people (and which defied logic) were mainly responsible for the social irregularities. Knowledge learning- education was mainly to understand the society's prevailing issues and to ponder why and how such things existed and on what basis were they created.

Periyar's thoughts and views made it clear that he understood these and always strived to set the record straight in his earnest desire in making the best possible effort in reversing the existing trend. Those who are fortunate enough to get a chance to read his writings would easily realize that he had developed all those reformist thoughts based purely on his own personal experiences, the non-stop conversations that he had been having with people throughout his life and the many foreign trips he undertook (especially in the then USSR).

Backdrop in which Kudiyarasu was launched:

A terrible custom had been in place in a hamlet named Vaikom coming under the then Tiruvidangur (Travancore) Province under the British India where in the so-called 'low-caste' people were not allowed to use the roads surrounding the popular Somanathar Temple. The irony was that when Muslims were allowed to use these roads, they remained out of bounds for the lowercaste. T.K. Madhavan, a Congress leader and a disciple of Sri Narayana Guru, came forward to challenge this practice/custom at a time when very few dared to protest against this disparity. He launched a huge protest on 30.3.1924. Protesters were arrested and put behind bars. Mahatma Gandhi and Sri Narayana Guru had lent their support to the protest and Sri Narayana Guru had even appealed to the people from all sections of the society to involve them in the protest. Lower-caste people understandably stayed away from the protest as they feared a backlash which might result in a worse situation than the one which prevailed at that time.

Thousands of people were arrested even as the non-violent protesters were brutally attacked by the police under the British regime. It was at that time that the Kerala Congress Party sought help from Periyar, who was a prominent leader of the Congress Party in Tamil Nadu. Periyar responded to the call and visited Vaikom along with his family members. Involving himself seriously in the protest, he woke up people from a deep slumber as he instigated them to stand-up against the unacceptable social evil of untouchability.

The protest became deep-rooted as Periyar was arrested and lodged at the Tiruvidangur Central Prison. Print media in Kerala and the rest of the country, sans Tamil Nadu, covered Periyar's Vaikom protest prominently. With the support of the then royal family, a few purohit conducted the Satrusamharayagam. The king passed away a few days after the Yagam and Periyar was released from the prison. The protest finally came to an end in 1925. This happens to be the first-ever successful non-violent protest held in a huge manner in the country. The protesters later awarded the title of 'Vaikom Warrior' to E.V.R. Periyar.

The situation prevailing at that time in society prompted the launch of a revolutionary journal such as Kudiyarasu. Author N. Ramakrishnan explains this in detail in his book titled as E.V.R. Periyar: Vaazhvum Paniyum ('E.V.R. Periyar: Life and Services') at page 69. "After the Vaikom struggle, Periyar observed a particular issue and thought deeply about it. The protest in Kerala's Vaikom seeking social justice to the under-privileged sections of the society went by and large unnoticed in Tamil Nadu with only one or two journals reporting about the protests. He also found out that not many journals in act supported the struggle. When he was arrested by the police of Chennai Provincial Government, he was quick to find out that the press was supporting the Govt. and that it was consciously blocking news about non-Brahmins from appearing in print.

This made him realize the significance of launching his own journal," Ramakrishnan, whose book was released by 'Bharathi Puthagalayam', says. Furthermore, Periyar also went on record blaming the press for purposely 'misinterpreting' his views and speech either by giving an entirely different meaning or by depicting them as 'unworthy' news items. This is a very significant allegation; this should make us realize that all news items/articles which appeared on various magazines in Tamil Nadu at that time, are bound to be scrutinized before we are satisfied about their genuineness. This was the exact nature of socio-political things which were prevalent at that time. Many of the above-said news items are available in copies of Kudiyarasu. Furthermore, they also provide deep insight into news related to women, articles on them, compilation of speeches and the gravity of the issue.

Objective of launching Kudiyarasu:

Six months after the launch of Kudiyarasu, the editorial of its issue dated 01.11.1925 said “It’s been six months since the journal was launched; the journal should contribute to implement Mahatma Gandhi’s dream of ‘SwarajNirman’ and for the liberation of non-Brahmins and the so-called untouchables paving way for them to lead a life of self-respect. That would be the real Swaraj (self-rule) where everybody is treated and lives equally and the oppressed classes are retrieved their due space in society.” Thus, this provides ample proof of the fact that Kudiyarasu’s primary objective was to create an equitable society where all aspects of social justices are well taken aware of so as to achieve this main objective. In the beginning, the convener of Kudiyarasu was very much a theist who believed in the existence of God.

The inaugural issue was released by great Tamil scholar Tiruppadhiri Puliyur Swamigal; however, the situation changed drastically very soon. “People with wisdom would agree to the fact that the Almighty didn’t create the irregularities among men and women; except for their physiques, how can anyone find a difference in the courage or knowledge of men and women? This is almost impossible. Both men and women comprise geniuses and great courage-filled souls as well as cowards and idiots. This being the case, it is regrettable and beyond accepted morals that the arrogant male chauvinists are attempting to degrade womenfolk and treat them as slaves!” Kudiyarasu proclaimed in its issue dated 22.08.1926.

METHODOLOGY OF THE STUDY

The research is based on a technique named ‘qualitative content analysis’ as it seeks to take the contents of comments/articles/thoughts which appeared in many issues of the journal Kudiyarasu. As researchers of yore had widely followed this technique while conducting a deep study of contents of journals, this research also follows the same mode of operation mainly for the relevance of the technique.

Thus, issues relating to Gender Representation in Kudiyarasu, as they appeared in various issues of the journal, have been deeply researched with linguistic dimensions.

Women’s Rights

E.V.R did a lot for the women's rights. He said that each woman should learn an appropriate profession for herself, so that she could also earn. If she was able to eke out a living at least for herself, no husband would treat her as a salve. He strongly viewed that at present, women in India experienced much worse suffering and humiliation and wanted such slavish situation to be changed.

E.V.R strongly opined that as long as restrictions were imposed on womenfolk, women were subservient to men and depended on them for help. He remarked that “if women have to live on terms of equality with men, they must have the liberty, kind of education and work suitable to the knowledge, ability and taste”. He added that women should not listen to religious instructions, which preached against them. E.V.R. focused on the fact that the slavish attitudes, timidity, superstitious beliefs, obstinacy in adopting traditional customs were all due to religion.

He vehemently condemned Penadimai (slavery of woman) and Pen Izhivu (degradation of woman). In his work, *Women Enslaved*, he viewed that on account of the hassles involved in child-bearing, women were dependent on others and such dependence formed the basis for the

entrenchment of male dominance. Slavery of women did not affect only women and in another way, it affected badly men also.

E.V.R. advocated that women should develop their physical strength like men, take exercise and get trained in the use of weapons. They should be able to protect themselves from sexual assault. They should be also militarily trained so that they could serve the nation in times of crisis. He condemned men for the low status of women. He pointed out that men were responsible for keeping women as decorated animals. He floated the idea that adorning women with costly dress and jewels was not better than giving them education, knowledge and self-respect.

E.V.R. considered the women's craze for ornaments in any way could not elevate their condition in the society. Instead it would bring them danger. Its results were pride, vanity, domestic quarrels and insecurity. He called upon women to discard their golden jewellery and be emancipated.

Property Rights for women

The Self-Respect Conference held in Tirunelveli, on 28 November 1927, E.V.R. as President, pleaded with the Government "to give equal rights to women like men to inherit or possess property as that would make them economically independent". On that occasion, among other resolutions, the following two resolutions were passed to give effect to women rights.

1. "In Hindu families, where the widows refused to remarry, they should be given right to property of their deceased husbands".
- 2 "Properties in Hindu families should be equally distributed between men and women, without any sex discrimination".

E.V.R. emphasized the need once again in his editorial in Kudiয়ারasu in December, 1929 thus; "Like men, women also should have property rights and like women, men also should have all virtues and good character and laws enforcing these changes should be made without any delay." The philosophy of Self-Respect E.V.R. refers to the assertion of one's individuality against exploitation, discrimination and injustice. According to him, if women did not have the right to property that would be against their self respect. Hence while speaking on the occasion of a marriage in July 1930, at Virudunagar, which was covered by Kudiয়ারasu, E.V.R. thundered, "The parents of this bride should give a share of their property to her. Like men, women too have right to property and right to work. If not, how will women live with self- respect in the society?" Then Kudiয়ারasu wrote that E.V.R.'s followers should set an example to others by adhering to the ideology of the Self- Respect Movement.

E.V.R. praised highly a bridegroom who, in his marriage held in September 1939 at Nagercoil, registered a property worth of Rs. 5000/- in the bride's name. Following this, Kudiয়ারasu wrote that, E.V.R. appealed to the Central Government to pass social legislations aiming at establishment of social equality in the society. Among other reforms, he added, the Government could introduce legislation giving equal property rights to women.

E.V.R. showed keen interest in meetings in which focused on thoughts related to women welfare. In October 1930, in Madras, under the President ship of T.R.Venkatarama Sastri and in the presence of former Advocate General and Law Member of the Madras Government, 'Narayana Kurup, a great gentleman, addressed large gatherings in which the problems and rights to women had been focused. In the meeting, a consensus was arrived at regarding the need to give women the right to own and inherit property, the right to alimony and the widows' right to the property of

their deceased husbands even after remarriage. E.V.R. gave wide coverage to this meeting in his journal, Kudiয়ারাসু thus: "It is the duty of those who work for the liberation of women to see women shedding fear and servile attitude that stand in the way of their securing their right to property."

E.V.R realized that the denial of some rights to women such as right to own or to inherit property, right to widow remarriage, and the right to divorce, would lead to other social evils like prostitution. Hence to eradicate these ills from society, he stressed the need to remove those ills by passing social legislations.

They did not have equal rights with men in the family whereas the Self-Respect Marriages are based on the recognition of equal rights of women in owning or inheriting property and also in sharing rights equally with men in running the family". In 1937, the Government of India passed the Hindu Women's Right to Property Act in the Central Legislative Assembly.

E.V.R commended this act in the editorial of Kudiয়ারাসু thus: "The Bill forwarded by Bhagawan Das, was at last put into an Act against strict orthodox opposition and at least it has established the necessity of Hindu women's right to property on a firm ground". At a marriage held at Kanchipuram in June 1940, E.V.R. as a common man urged the need to give women equal share in the family property like their male counterparts. It was given wide coverage in Kudiয়ারাসু thus: "If we give a share of our property to our daughters, the daughters-in-law will also bring in their share of property to our family. In such a case, there will not be any profit or loss in the family" Thus, through Kudiয়ারাসু, E.V.R. drew the attention of the masses to the point that the people should recognise the rights of women to property.

E.V.R did not accept the notion that women in society have been the real stumbling block to progress. On the other hand, he strongly viewed that if the right to education, property owning and inheriting rights are given to women, they would not wish to confine their lives to the kitchens, bedeck themselves with jewels and end up with innumerable problems of marriage.

Marriage and Women

E.V.R was vehement on marriage: "I do not accept the words 'Wedding' or 'Marriage'. It is a contract for companionship in life. For such a contract, registration is enough proof. The other marriage ceremonies meant waste of mental effort, time, money, enthusiasm and energy". According to him, a wedding should be contracted only on the principle of equality of the sex and equality of treatment. He added that if child marriages were abolished and provisions existed for divorce, widows' remarriage, inter caste marriage and the right to marry one's own choice, then ninety per cent of the prevailing prostitution would disappear. In this regard, K.M.Balasubramnaian, a lawyer and a Self-Respecter, advised the Self-Respecters in the Kudiয়ারাসু to register Self-Respect marriages under the Civil Marriages Act to gain legal recognition.

Women's Freedom

E.V.R found out the reason behind the statement that "Man can live without woman, but a woman cannot live without man". According to him, "because of the problems of child bearing, women are unable to demonstrate that they can live without men. As men have no such burden, they are free to declare that they can live without women. Besides, the problems of maternity compel women to seek the help of others and this gives rise to male domination. Therefore, for true emancipation of women, they should be completely freed from the bothersome obligation of child

bearing. He also pleaded for the enactment of a Self-Respect Marriages Validating Act in the legislature.

Widows Remarriage

E.V.R. also proposed changes in several aspects of marriage. The reforms of E.V.R. would improve the quality of life of women in general. He took his place, alongside other great Indian reformers, who liberated widows from a life of perpetual misery and drudgery. In this regard, Kudiyarasu illustrated an incident in his life. E.V.R. opposed the widowhood ever since his niece, Ammayi, aged ten, lost her thirteen year old husband due to cholera. It was a rude shock for him and thenceforth he took a vow to eradicate child marriage and popularize widow marriage. E.V.R. gathered statistics from the 1921 Census Report of India and highlighted the plight of 26, 37,788 widows in the country. He viewed that widow non-marriage was perpetuated by men "to make women subservient to them like slaves and to keep them under control". He further argued that "this wicked enslavement of half of the human race is due to the fact that men are physically a little stronger than women". True to his stand, he championed the cause of widows by arranging several widow marriages, popularizing them and helping the widows in the society to attain a new lease of life.

E.V.R. emphatically supported the rights of women to divorce when they could not get along with their husbands. Divorce was not allowed in the past according to the laws of the land. He argued: "At present women have no right to seek divorce; when the husband is alive, no woman has the right to marry another man. While this is the case with woman, the law allows a man to marry another woman while the first wife is alive." E.V.R. wished the people to think about widow's remarriage. For instance, he put a question before the people thus: "If a man can marry again at the instance of the death of his previous wife, why can not a woman remarry at the death of her husband?"

E.V.R. also strongly condemned polygamy. In this regard, Kudiyarasu revealed that E.V.R. cited the practice of the "Namboodiris among whom the eldest son alone can marry any number of Namboodiri girls while all the other younger brothers can keep the Nair girls as concubines. The children born to the concubines have no right to the father's property. This practice keeps the Namboodri old man with six or seven wives". Thus Periyar in his life mission utilized his journals to ventilate his progressive views on women emancipation even though many of his journals were banned by the British Government for his extreme political views.

Participation of Women in Public Life

In the Nineteenth Century, the politics in India underwent a drastic change. The political movements against foreign rule emerged. Though the political scenario changed, the status of women remained unchanged. The participation of men in political movements against foreign rule was more. Women found it difficult to participate in the public life due to social restrictions. In spite of these restrictions, some women came forward to participate in politics boldly. They faced many problems initially. But later, they held some posts in the movements. They started movements for women's suffrage and female representation in the legislatures. The same situation prevailed in Tamil Nadu also.

The press, especially the self-respect press, highlighted the lives of women who overcame the social restrictions, their activities and their achievements. Because of the influence of the press, more women came forward to take part in the politics. An understanding of political system

served as a prerequisite for political involvement. The self-respect press tried to impart such knowledge to the women community. The main reason for the insignificant involvement of women in politics was the social environment which restricted the women to come out of their private sphere and participate in public life.

Equal Status for Women Cadres

The male dominance resulted in the low or non-participation of women in public life. Hence, the Self-Respect Movement provided equal opportunities to women in political arena. Their journal, Kudiyarasu, gave more importance to women participation than that of men in order to induce women to emerge as leaders. The following instances evidenced that women were given priority in the columns of the Kudiyarasu.

In 1932, the Salem District Self-Respect Conference was presided over by a woman cadre by name, S.Neelavathi and the inaugural address was delivered by another woman cadre by name Annapooraniyammal. The Kudiyarasu highlighted their speeches in detail in order to motivate the women community.

The Thanjavur District Self-Respect Conference in 1932 was presided over by woman leader, S. Kunjitham. She delivered an inspiring speech. Kudiyarasu created political awareness among women. While attending the Self-Respect Conference at Kolar Gold Mines in 1932, she was prohibited by the order 144 for her fiery speech. The news regarding her speech was utilized by the Kudiyarasu as a stimulus to other women cadres. The journal highlighted the news of the First State Conference of Sengunthar Community held in Pudukkottai, on 27 March 1933. It turned the limelight on the Presidentship of Moovallur Ramamirtham in the Conference.

To glorify the women's participation in politics, the Kudiyarasu gave major coverage even to minor instances relating to women. It praised the Presidentship of S.Neelavathi in the Thanjavur District Self-Respect Conference in the year 1933. State level Self-Respect Conference was held in Madras on 26 and 27 December 1931. During the Conference, Periyar E.V.Ramasamy went abroad. In his absence, S.Kunjitham took the leading role in conducting the Conference successfully. She acted as the Convener of the Reception Committee. Her works and speech were given priority in the columns of the Kudiyarasu. The journal covered the news of women's participation in large number under the title, 'Women's Liberal Enthusiasm'.

The Tamil Nadu Women's Conference was held on 11th November 1938 in Madras. This Conference was chaired by Neelambikai Ammaiyar. In this Conference, she gave E.V.Ramasamy, the evergreen title 'Periyar' (the great man). This incident was highlighted in the columns of the Kudiyarasu. The Kudiyarasu respected the power of self determination of women. The leading women cadres like Neelavathi and Maragathavalli left the Movement for some reasons. Among the two, the former joined the I.N.C. which was opposed to E V.R. The Kudiyarasu did not find fault with her decision and thought that it was an example of women's self determination for which the Movement struggled.

First Anti-Hindi Agitation and the women

Immediately after assuming the Government in 1937, the Congress Ministry announced the introduction of compulsory Hindi in the schools of Tamil Nadu. The Tamil lovers vehemently opposed it for it would cause the decline of Tamil. Afraid of the compulsory introduction of Hindi, Periyar E.V.R. anti-Hindi campaign against compulsory Hindi in 1938. The anti-Hindi

agitators planned to conduct a Conference in Sholavandan in Madurai District on 8 May 1938. To meet the expenses, they planned to charge delegation fee from the participants.

The cadres were ready to pay the fee even to participate in the Conference. Knowing that the success of Conference depended upon the female participation, the organizers announced the fee exemption for women through the Kudiয়ারasu. 'This effort encouraged the women to participate in the Conference. The Kudiয়ারasu covered the events of the Conference and published the speeches of eminent women speakers, with the motive of mobilising the women community against the imposition of Hindi.

Imprisonment of Women with their Babies

Motivated by the propaganda, women were ready to go to jail. Even mothers went to jail with their kids. Comparatively, they were less in number but in enthusiasm, they were equal to men. The Kudiয়ারasu published the arrest and imprisonment of Moovallur Ramamirtham Ammal, Dharmambal, Malarmugathammal, Pattu Ammal and Seethammal. Among them, Seethammal was arrested and imprisoned with her two children, aged one and three. The Kudiয়ারasu published the photographs of arrested women, with their babies. This caused a stir in the sentiments of women. The journal published the particulars of imprisoned women, with photographs regularly.

Kudiয়ারasu on Women's Participation in Congress Movement

Though the Kudiয়ারasu was an anti- congress journal, it did not underestimate the role of women in the Movement organised by the I.N.C. It praised women' participation in the Non Co-operation Movement as they, worked hard, faced so many hazards and went to prison. 'Almost all the nationalist papers had registered the role of women of Tamil Nadu in the Civil Disobedience Movement in glowing terms. Kudiয়ারasu, the anti- Congress paper, criticised the Civil Disobedience totally, but it praised the participation of women of Tamil Nadu in the Movement. It remarked that the women of Tamil Nadu participated and went to prison fearlessly. Thus it showed its respect for the press Ethics. Muthulakshmi Reddy, the Deputy President of the Legislative Council, was a Staunch follower of Mahatma Gandhi, even though she was not a member of the Congress Party. In spite of having difference of opinion with Gandhian ideology, the Kudiয়ারasu praised her activities who were the real follower of Gandhi.

Kudiয়ারasu and Women's Franchise

When women's organizations urged for the voting right, the Kudiয়ারasu extended its full fledged and unconditional support to the cause of women enfranchisement. Madras was the first Presidency in India which passed a resolution in favour of women's franchise. The Kudiয়ারasu insisted on women voters registering themselves on or before 20 June 1936. By late 1936, the Government had announced that the general elections to the new legislatures would be held in February 1937. Women organisations contacted parties to nominate at least some women candidates for the general constituencies. Suitable women candidates' names were given to the political parties by Muthulakshmi Reddy. But the political parties were not ready to field women candidates in the general constituencies. They fielded women candidates only in the reserved constituencies. The Kudiয়ারasu published the names of these women candidates irrespective of their parties.

Kudiyarasu and Municipal Women Councillors

In municipal councils also, women councillors worked effectively and Kudiyarasu highlighted the services of women councillors. For instance, it published the work done by Kannammal, the lady councillor of Erode Municipality. She presented a memorandum to the Municipal Council to insist on the employment of women within the municipal jurisdiction. Kudiyarasu urged other female councillors from other local boards also to present such memorandum for suitable resolutions. After a few days, the same journal published the news regarding the resolution on women's employment, which was successfully passed in the Erode Municipal Council. Though there were special journals for women, the Kudiyarasu played a leading role in Tamil Nadu in the field of women liberation. Sometimes it outranked the special journals too. It followed the technique of exposing the matters related to women issues, whether they were big or small, to make motivate women towards public life.

Challenge and Response for women's

Because of the vigorous agitation, Periyar E.V.Ramasamy was arrested and imprisoned. In this situation, the Kudiyarasu carried the news of Narayani Ammal's Challenge to the Government. She challenged the Government that unless the Government released Periyar within a week, she would undertake demonstration in front of the Chief Minister's house and would get arrested. Just as she had challenged, she demonstrated in front of the Chief Minister's house on 17 February 1939 and was imprisoned for six months. Because of the high spirit of the agitation, the Government changed its policy and issued an order on 21 February 1940 that Hindi would be taught as an optional paper instead of a compulsory paper. The participation of women in the agitation was one of the important causes for its success and the propaganda launched by Kudiyarasu served as the fundamental cause for their participation.

CONCLUSION

The need of the hour is to identify those loopholes or limitations which are observing the realization of representation of women and this initiative must be started from the women folk itself as well as more importantly policy initiative taken by the state and society. "When women move forward the family moves, the village moves and the nation moves". It is essential as their thought and their value systems lead the development of a good family, good society and ultimately a good nation.

The development and empowerment of Women has become one of the most important concerns of 21st century not only at national level but also at the international level. Government initiatives alone would not be sufficient to achieve this goal. Society must take initiative to create a climate in which there is no gender discrimination and women have full opportunities of self decision making and participating in social, political and economic life of the country with a sense of equality.

A nation or society, without the participation of women cannot achieve development. If we eliminate gender discrimination, women will deliver all the potentials, skills, knowledge to develop the family, the nation and the whole world.

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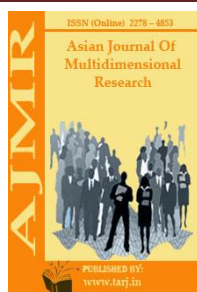
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BRIDGING THE GAP OF GENDER REPRESENTATION IN TECHNICAL AREAS OF MEDIA – AN INDIAN CONTEXT

Dr. S. Meenakshi*; Dr. M. Kasthuri**

*Assistant Professor,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

**Professor,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Media is the communication outlets or tools used to store and deliver information or data (Business directory.com, 2019). It is associated with the mass media communication businesses such as print media, the press, photography, advertising, cinema, broadcasting (radio and television), and publishing. The absence of women in policy and production stages is painfully, and sometimes embarrassingly, realised in all media cultures - films, television and advertisements that seem to be in a stereotype consolidation race. In March 2017, senior cinematographer Fowzia Fathima formed the Indian Women Cinematographers' Collective (IWCC). The idea behind the initiative is to support women cinematographers, particularly new and upcoming ones as to change the perception around the male-dominated profession (Shrishti, M., 2017). The fascinating fact is that each of them has a unique style to offer, each better than the other be it, khadi, earthy, traditional or contemporary (Pratima Ati, 2018). There are very few representations of female in the technical area of media at various means 2019. The present review article focuses on causes of wider gap between gender and technical area of media – An Indian Context with the following objectives.

- *To identify the research studies related to gender representation in technical areas of media in India*
- *To find out the causes of poor women technicians in media*

Publications related to Gender and media were reviewed for the preparation of this review article. There is very few studies published in the area of gender participation in technical area of media. This review paper will throw some light on gender and media with various aspects.

KEYWORDS: *Gender, Media, Technical Work, Causes*

INTRODUCTION

Media is the communication outlets or tools used to store and deliver information or data (Business directory.com, 2019). It is associated with the mass media communication businesses such as print media, the press, photography, advertising, cinema, broadcasting (radio and television), and publishing. The absence of women in policy and production stages is painfully, and sometimes embarrassingly, realised in all media cultures - films, television and advertisements that seem to be in a stereotype consolidation race.

Perception of persons of media on gender perspective

In March 2017, senior cinematographer Fowzia Fathima formed the Indian Women Cinematographers' Collective (IWCC). The idea behind the initiative is to support women cinematographers, particularly new and upcoming ones as to change the perception around the male-dominated profession (Shrishti, M., 2017). The fascinating fact is that each of them has a unique style to offer, each better than the other be it, khadi, earthy, traditional or contemporary (Pratima Ati, 2018). There are very few representations of female in the technical area of media at various means 2019.

The present review study focuses on causes of wider gap between gender and technical area of media – An Indian Context with the following objectives.

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- To find out the causes of poor women technicians in media

More than 25 publications reviewed in preparation of this review articles on Gender and media. There is very few studies were identified in this area. This review paper will throw some light on gender and media with various aspects.

There are many job roles played by the technicians, behind the screen in all varieties of media starting from press, cinema, documentary films, etc. They are

Directing

Directing is one of the most important jobs in theater. The director is the one with the vision of how the show should look, steering everyone involved toward making the show the best it can be—not to mention a financial success. The director also helps run the show and coordinates with all other departments, from the costumers to the playwright to the actors to the producers. Directors might come to the job with a background in acting or theater studies, and they often work under other directors (as assistants or other roles), gaining lots of experience in the field until they strike out on their own. Careers in this field can go far beyond the theater to Hollywood movies and many other areas of work.

Related careers include:

- Actor
- Producer
- Assistant director
- Drama teacher
- Music teacher

Costume design

Costume design isn't just about fashion (though that's obviously important!). Costumes help transport the audience into the place and time the actors are creating. A major part of making costumes is learning what's accurate and appropriate for the show and working with the director to make their vision come to life. Majoring in costume design will teach you how to select, design, and create costumes for characters in plays and various other performances. Not only will you learn to design and create costumes but you will also study the history of costume design, different periods of clothing, and costume theory.

Related careers include:

- Commercial costumer
- Fashion designer
- Film or television costumer
- Magazine costumer
- Retail display design

Set/scene design

Whether they're depicting a grassy field or a bleak city street, set designers dig deep into their imaginations to create the unique worlds in which the characters live. A show's backdrop not only sets the time and place of the story but also the tone. Set designers work with the director and crew to create their visions. When majoring in this field, you will learn how to translate a script into the perfect place setting, research the given time period to ensure accuracy, use a computer to create models and plan, estimate the exact cost of your design, and more. Truly, a set designer can find work wherever there is something that needs designing, from the background to a Broadway show to the display cases for a department store.

Related careers include:

- Architect
- Retail display designer
- Interior design
- Choreographers

Without choreography the musical scenes we all know and love would be bland and boring, without the beautiful waltzes or crazy jazz squares. Choreographers help build the show up from just acting to performing. They go through an intense dance and musical program, learning all different types of dance styles as well as the history of the art. This profession includes late nights, long rehearsals, traveling, and a lot of dedication, but it pays off in the end.

Related careers include:

- Dancer
- Dance teacher
- Music video choreographer
- Television and movie choreographer

Lighting design

Anyone who has ever worked in theater can tell you that lighting is crucial. Lights can completely change the mood, and they also help direct the audience's focus. (The same can be said for other events, which is what makes this major so versatile!) While studying lighting you will learn lighting techniques, script analysis, business skills, and special effects. All of these areas are important to making the best lighting choices and working with the rest of the cast and crew to pull off an amazing show.

Related careers include:

- Architectural lighting designer
- Event designer
- Lighting systems design and installation
- Museum and exhibit designer
- Opera lighting designer
- Master electrician

In many countries, as many women as men are graduating from media, journalism and communication degree programmes and entering the industry.^[35] In 1995, when the first substantial analysis of women media professionals across 43 nations was produced, women constituted around 40 per cent of the media workforce.^[36] Women are encouraged not to go into 'hard' news beats and instead are channeled into areas of news that are allegedly of more 'interest' to women and are also commonly held as being less prestigious. A Monitoring Project (Global Media Monitoring Project (GMMP)) 2015 report found that 31 per cent of stories on politics and 39 per cent of stories about the economy have female by-lines.^[37]

Stories about politics and crime see the least number of women reporters across all regions with the exception of Asia and Latin America. Unlike men, even when women do work on 'hard' news stories, they often struggle to achieve visibility for their copy: just over a third (37 per cent) of stories in newspapers, television and radio newscasts had a female by-line or were visibly or audibly reported by women, the same as in GMMP's 2005 study. More focused individual country analyses show exactly the same trends; for example, research from the United States shows that while women journalists are writing on a wider range of topics, they are still a minority of columnists at the major dailies.^[38] In terms of presenting on broadcast news, the 2015 Global Media Monitoring Project found that the global proportion of women was 49 per cent, the same as in 2000 and two percentage points below the 1995 finding. Since 2005, the number of women working as reporters in broadcast news has dropped by four percentage points in television and radio.^[39]

Closer analysis from the World Trends report shows that women were more numerous on television (57 per cent) and less numerous on radio (41 per cent), where 'looks' are obviously far less important. The majority of younger presenters were women, but that trend reversed for older

presenters, nearly all of whom were men. There were almost no women reporters recorded as older than 65.

The Women's Media Center (WMC) 2017 report on women and the media in the United States shows a picture that has little changed from the GMMP's latest findings or indeed, from findings of its own previous studies. At 20 of the nation's top news outlets, women produced 37.7 per cent of news reports, an increase of 0.4 percentage points compared to 2016. In broadcast news, women's presence as anchors, reporters and field journalists actually declined by nearly seven percentage points between 2015 and 2016. The WMC study found that these gender-based disparities existed across all news media as much in newspapers, online news, wire services as broadcast, but were especially stark in television news.

The digital world is as likely to perpetuate the same gender divisions that exist in the off-line world as the opposite. There is little evidence to suggest that digital media are employing or promoting more women than other parts of the media ecology. The GMMP's latest findings suggest that women's visibility as both citizens and media professionals in online news sites and Twitter feeds was 26 per cent, only two percentage points higher than for television, radio and print. The situation behind the scenes at large internet companies, which hold influence over which news content is presented most visibly and are responsible for moderation of discussion and comments, has been equally dire (Women Media Centre, 2017).

According to Gauntlett D, 2017, "Media, Gender and Identity", begins with an assessment of the different ways in which gender and identity have previously been studied and provides new ways for thinking about the media's influence on gender and sexuality.

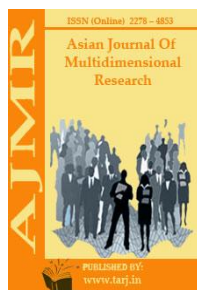
CONCLUSION

As women are participating in various sectors of employment, media is an essential area where they should represent significantly to portray women in a decent manner with the sense of feminism. Gender sensitization to various stakeholders should be given to motivate female technicians to actively take part in media production.

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The Global Media Monitoring Project is the longest-running longitudinal and global study of gender and news media and provides a snapshot of how women and men feature in, make and report the news on one day every five years. The first GMMP report was in 1995 and the most recent one (in 2015) published its findings in November 2015. The Project provides comparative data across time and region. Teams in 114 countries who monitored 22,136 stories published, broadcast or tweeted by 2,030 distinct media outlets carried out the 2015 report. In sum, data were collected on the work of 26,010 journalists and the representation of 45,402 individuals who featured in or were quoted in the stories.



CINEMA FOR CHANGE: FEMINIST IMPRESSIONS IN HEROINE-CENTRIC PLOTS

Francis P. Barclay*; Naveen Vetrivel**; Parvathy S. Nair***

*Assistant Professor,
Department of Media and Communication,
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: francis@cutn.ac.in

**Technical Assistant (PRC),
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: nawindot007@gmail.com

***Research Scholar,
Department of Media and Communication,
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: parvathynair212@gmail.com

ABSTRACT:

Cinema is viewed and valued in both humanist and behaviourist traditions. Regional Indian cinema—especially Malayalam that is known for its near-realistic depictions—have been prominent in reforming and reshaping cultural and social paradigms of modern India. Reflecting upon deep-rooted gender-based discrimination, Malayalam movies, mostly, stereotype women as dependent, deprived, oppressed and sensual figures. In this empirical study, two recent heroine-centric movies Ramante Edanthottam and Godha that attempt to break the stereotype are content analysed for feminist impressions—feminine stereotyping; challenging discrimination; liberation through established social order; liberty and equality; socialist equality, radical feminism; and anti-feminine stereotyping. Using scene as the unit of analysis, a qualitative-quantitative approach is employed to test the relationships between the chosen feminist frames. Study results identified patterns of relationships among the feminist variables. Of the total 128 scenes in the two movies, 46 of them featured moderate feminine stereotyping and six scenes with high levels. When such discrimination was portrayed through gender-based stereotypes in the movies, in 50 percent of the cases, they were challenged and liberation was suggested through established social order. Impressions of socialist (21 scenes) and radical (five scenes) feminism were sporadically spread across the movie.

KEYWORDS: *Gender studies, feminine stereotyping, feminism, film studies, Malayalam movies*

INTRODUCTION

A near-ubiquitous medium of entertainment and mass communication in the modern world, movies play a pivotal role in shaping public opinion (Mathews, 2016), building images and strengthening authoritative cultural values among the society (Kapoor, 2018; Keefer, 2018), apart from, sometimes, introducing new-alternative ideologies that challenge the tradition. With a fictional base movies have become the de facto stress-reliever (Krutnik, 2018), that give audience the most-wanted break from their daily routine (Korry, 2017), thereby, gaining prominence by drawing crowds and exhibiting authority in opinion shaping (Laptev, 2005). In a study, Mulvey (1987) tried to discover where and how the fascination of film was reinforced within the individual and the society which moulded him.

Portrayal of women in movies, thereby, gains markedness in gender and women studies as cinema is a prominent factor determining and controlling public opinion, especially those pertaining to gender (Madan, 2018). Presence of gender stereotypes in many aspects of society is a well-known phenomenon (Madan, 2018). Most Indian movies portray women as weak (Lindskog, 2018) and stereotypical characters who need male help to save them (Veenstra, 2007). Women's and girls' sexuality is still met with discomfort and denigration (Schick et. al, 2008). Several studies have pointed out gender-biased discourse underlying the verbal and visual facets of cinema. A vast section of the past studies, however, had performed qualitative-descriptive analysis of movies stifling their scopes for hypothesis testing and theory building. In most movies, men are portrayed as active, adventurous, powerful, sexually aggressive and largely uninvolved in human relationships while depictions of women as sex objects who are usually young, thin beautiful, passive, dependent, and often incompetent and dumb (Doyle, 1989).

Movies of all ages disproportionately depicts men as serious, confident, competent, powerful, and in high-status positions established male characters are redrawn to be more tough and distanced from others (Boyer, 1986). Doyle (1989) notes that boys and men are rarely presented as caring for others. Horovitz (1989) pointed out they are typically represented as uninterested and incompetent at homemaking, cooking, and child care. A few existing female characters spend their time watching sports or games (Feldman, 1984). Walt Disney's award-winning animated film 'The Little Mermaid' vividly embodies female dependence on males for identity and the mermaid gives up her identity to become acceptable to her human lover (Woodman, 1991). Women were portrayed as performing more interpersonal actions than similar male cohorts and fewer decisional, political, and operational actions (Vincent, 1986).

The most glaring examples of portrayals of women as sex objects and men as sexual aggressors occur in movies where females are shown dancing in provocative and revealing clothing to gain men's attention (Texier, 1990) when on the other hand, men are seen coercing women into sexual activities and physically abusing them. R Warshaw (1991) reported that cinematic presentations of rapes are not presented as power-motivated violations of women but rather as strictly sexual encounters. These images carry extreme cultural views of masculinity as aggressive and femininity as passive (Russell, 1993). Dieter (1989) found a strong relationship between females viewing of sexual violence and their acceptance of sexual violence as part of normal life. He stated that heavy exposure to media tends to normalize abuse and violence as natural parts of love and sex. In one of the study by Cowan et al. (1988), they found that more than 80 percent of X-rated films contain scenes in which one or more men dominate and exploit women, while other movies portray physical aggression against women and may explicitly depict rape. Brownmiller

(1993) documented that the incidence of reported rape is rising and that an increasing number of men consider forced sex as acceptable.

The above examples showed that women are featured as commodity just to satisfy male urge, and their bodies are projected as meant for male consumption (Sahu, 2015). Fredrickson (1997) provided a framework to understand how society sexually objectifies women's body. It can be showed in different ways, including the objectifying gaze or ogling at women's body and even sexual commentary (Szymanski, 2011). Society divided womanhood into two: 'good and bad woman', depending on how women exercise their sexuality (Hurtado, 1998). Women who do not surrender to the gender roles are considered as immoral by other people, and it is a way to weaken the position of women (Lindskog, 2018). Most of the people don't think about the biases related to the projection of women and accept it as a pattern of daily life (Kapoor, 2018). To study portrayal of women in the movies in an empirical way, the present study consults established feminist philosophies and explores possible relationships of these ideas in the movies. To bring in some clarity at this juncture, the following research questions are raised:

Research Questions

- a. RQ1: What is the prevalence of gender-biased stereotypical expressions in the chosen movies?
- b. RQ2: What is the prevalence of feminist philosophies in the chosen movies?
- c. RQ3: What is the relationship among these variables?

RESEARCH METHODOLOGY

In the present study, prevalence of feminine stereotyping, feminist impressions and anti-feminine stereotyping is investigated by content analyzing two heroine-centric Malayalam movies (*Ramante Edanthottam*, *Godha*). Traditionally, Indian cinema is loaded with feminine stereotypical impressions. But of late, there has been a visible change with movies that are liberal in nature in line with the changing societal beliefs. Hence, to study this phenomenon, two Malayalam movies with heroine-centric plots were chosen. In 2017, eight Malayalam movies were released with heroine-centric plots. Of them, the *Ramante Edanthottam* and *Godha* were chosen as they attained widespread popularity. As many as 251 respondents were chosen from the Central University of Tamil Nadu and each of them were shown one scene from the movies and their responses were recorded using a questionnaire. This procedure was repeated till the end of the movie. Feminine stereotype variables were balanced by anti-feminine stereotypes.

TABLE 2.1. LIST OF VARIABLES

Variable	Sub-factors / Description
Feminine Stereotyping	Emotionally-weak
	Physically-weak
	Economically-weak
	Intellectually-weak
	Shorter

	Less-Educated
	Non Decision maker
	Women as sex symbol
	Women as Time consumer
	Restriction
	Crime against women
Challenging Discrimination	Discrimination portrayed in a bad light / showing suppressed women fighting for their right
Liberation through Established Social Order	Women have to seek the permission of the men in-charge at home to execute their choices
Liberty and Equality	Women have true liberty, to make choices of their own and see equal opportunity
Socialist Equality	Women and men are treated on par: equal wages, representation and opportunity
Radical Feminism	Demarcation between men and women is gone; men share everything that women do; and women want to do everything that men do
Anti-Feminine Stereotyping	Emotionally- strong
	Physically-strong
	Economically-strong
	Intellectually-strong
	Talle
	More-Educate
	Women as Decision maker
	Men as sex symbol
	Men as Time consumer
	No Restriction
	Crime against Men

FINDINGS AND DISCUSSION*Descriptive Statistics*

Film vs. Gender Stereotyping

Emotionally-weak

To test the relationship between the independent variable Film and the dependent variables a One-way Anova was performed and the test results are presented in Table 3.1.1.

TABLE 3.1. ONE-WAY ANOVA: FILM VS. STEREOTYPES

	Film 1 (average)	Film 2 (average)	
Emotionally weak	0.35	0.25	Not Significant
Physically weak	0.77	0.41	Not Significant
Economically weak	1.14	0.7	Significant
Intellectually weak	0.23	0.00	Not Significant
Shorter	0.36	0.24	Not Significant
Less-Educated	0.8	0.00	Not Significant
Non-Decision Makers	0.32	0.35	Not Significant
Women as Sex Symbols	0.45	0.41	Not Significant
Women as Time Consumers	0.03	0.07	Not Significant
Restrictions	0.58	1.63	Significant
Crime against Women	0.26	0.02	Not Significant
Emotionally-Strong	1.30	2.24	Not Significant
Physically-Strong	0.84	3.24	Significant
Economically Strong	0.72	0.46	Not Significant
Intellectually-Strong	0.13	0.02	Not Significant
Taller	0.25	0.42	Not Significant
More Educated	0.05	0.04	Not Significant
More Educated	0.29	0.30	Not Significant
Men as Sex Symbols	0.15	0.28	Not Significant
Men as Time Consumers	0.01	0.00	Not Significant
No Restrictions	0.47	1.17	Significant
Crime Against Men	0.12	0.11	Not Significant

Portrayal of women in these two movies differed only on four counts (emotionally-weak, restrictions, physically-strong and no -restrictions).

Correlation

Chapter 3.2: **Feminine Stereotyping** To test the relationship among the feminine stereotyping variable, a pearson product-moment correlation test was done and result are presented in table 3.2.1

TABLE 3.2.1. CORRELATION AMONG FEMININE STEREOTYPING VARIABLES

		Phy_w	Eco_w	Int_w	Shorter	Less_Edu	Non-Decision	Sex_Sym	Time	Restrict	Crime.
Emo_W	Corr	.513**	.530*	.449*	.176**	.192**	0.088	.218**	.143*	0.096	.255**
	Sig.	0.000	0.000	0.000	0.005	0.002	0.162	0.001	0.024	0.129	0.000
Phy_w	Corr		.452*	.487*	.159*	.176**	.195**	.341**	0.069	-0.033	.239**
	Sig.		0.000	0.000	0.012	0.005	0.002	0.000	0.274	0.604	0.000
Eco_w	Corr			.474*	.396**	.266**	0.11	.282**	.148*	0.003	.384**
	Sig.					0.000	0.083	0.000	0.019	0.961	0.000
Int_w	Corr					.254**	0.095	.402**	.126*	-0.036	.445**
	Sig.					0.000	0.135	0.000	0.046	0.568	0.000
Shorter	Corr					.241**	-0.008	.286**	0.01	0.006	.225**
	Sig.					0.000	0.894	0.000	0.881	0.919	0.000
Less_Edu	Corr						.198**	.159*	.244*	.129*	.536**
	Sig.						0.002	0.012	0.000	0.041	0.000
Non-Decision	Corr							0.116	.250*	0.117	.317**
	Sig.							0.067	0.000	0.065	0.000
Sex_Sym	Corr								.174*	-0.051	.394**
	Sig.								0.006	0.418	0.000
Time	Corr										.433**
	Sig.									0.19	0.000
Restrict.	Corr										-0.029
	Sig.										0.648

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

Most of the feminine stereotype variables are related to each other and all of those relationships are positive. It can be inferred that when one type of feminine stereotype was portrayed in a scene there was more likelihood for the other types to be also exhibited. Similar was the case with the anti-feminine stereotypes, too.

TABLE 3.2.2. CORRELATION TABLE: ANTI-FEMININE STEREOTYPING VS. ANTI-FEMININE STEREOTYPING

		Phy S	EcoS	InteS	Talle r	Educat ed	Deci M	Sex S	Time C	NoRes	Crime M
Emo- Strong	Cor	.355**	.176**	-.035	.206**	.036	.132*	-.042	.121	.488**	.078
	Sig.	.000	.005	.576	.001	.575	.036	.505	.056	.000	.221
Phy- Strong	Cor		.266**	.029	.244**	.190**	.327**	.199**	.112	.367**	.125*
	Sig.		.000	.647	.000	.002	.000	.002	.077	.000	.049
Eco Strong	Cor			.202**	.142*	.398**	.268**	.270**	.055	.100	.335**
	Sig.			.001	.025	.000	.000	.000	.386	.115	.000
Intell- Strong	Cor				-.033	.087	.350**	.295**	-.021	.024	-.019
	Sig.				.605	.170	.000	.000	.745	.709	.769
Taller	Cor					.204**	.076	-.064	.068	.051	.206**
	Sig.					.001	.233	.316	.285	.419	.001
More Educated	Cor						.495**	.196**	-.014	.018	.720**
	Sig.						.000	.002	.828	.778	.000
Deci. Makers	Cor							.207**	.136*	.192**	.386**
	Sig.							.001	.031	.002	.000
Sex Symb.	Cor								-.026	.074	.032
	Sig.								.682	.241	.616
Time Consu.	Cor									.055	.206**
	Sig.									.389	.001
No Restrict.	Cor										.085
	Sig.										.179

The Anova result shows that there is statistically significant association between the independent variable Film and the dependent variables Economically-weak, Restrictions, Physically-weak, No-restrictions. In Economically-weak category, Ramante Edanthottam had more scenes than Godha which portrayed women as economically weak. In the case of Restriction, Ramante Edanthottam had more scenes than Godha which showed Restriction for women. In the physically- strong variable, Godha had more scenes that portrayed women as Physically-strong. In the category of No-Restriction, Godha had more scenes with no-restriction for women. In the correlation among the Feminine stereotyping, the variable Emotionally weak had a correlation with Physically-weak, Intellectually-weak, Economically-weak, Shorter, Less-educated, Women

as sex-symbols and Crime against women while the Feminine stereotyping had no significant correlation with Non-decision makers, Likewise the variable Physically-weak had a correlation with Intellectually-weak, Economically-weak, Women as decision-makers, Less-educated, Women as sex-symbols and Crime against women. The variable Economically weak had a correlation with Intellectually-weak, Economically-weak, Shorter, Less-educated, Women as sex-symbols and Crime against women. Likewise the variable Intellectually-weak had a correlation with Shorter, Less-educated, Women as sex-symbols and Crime against women. The variable Shorter had a correlation with Less-educated, Women as sex-symbols and Crime against women. The variable Less-educated had a correlation with Women as decision-makers, Women as sex-symbols and Crime against women. The variable Less-educated had a correlation with Men as decision-makers, Time Restriction and Crime against women. The variable Men as decision makers had a correlation with Time Restriction and Crime against women. The variable Time Restriction had a correlation with Crime against women. The variable Women as sex symbols had a correlation with Crime against women. The variable Women as Time consumers had a correlation with Crime against women. The variable Restriction had a correlation with Crime against women.

In the correlation among the Anti-Feminine stereotyping, the variable Emotionally strong had a correlation with Physically-strong, Economically-strong, Taller, and No Restriction. The variable Physically-strong had a correlation with Economically-strong, Taller, Women as decision-maker, More educated, Men as sex symbols, No Restriction. Likewise, the variable Economically-strong had a correlation with Intellectually-strong, Women as decision-maker, More educated, Men as sex symbols, and Crime against men. The variable Intellectually -strong had a correlation with Women as decision-maker, Men as sex symbols.

The variable Taller had a correlation with More-educated and Crime against men. The variable More-educated had a correlation with Women as decision-maker, Men as sex symbols and Crime against men. The variable Women as decision maker had a correlation with Men as sex symbols, No restriction and Crime against men. The variable Men as Time Consumer had a correlation with Crime against men.

Chi-Square test

To test the association between the variables feminine stereotyping and feminist impressions, a Chi-Square test was run and the results are presented below:

TABLE 3.3.1 CHI-SQUARE TEST: FEMINIST FRAMES VS FEMININE STEREOTYPING

Variables	Groups	No Feminine Stereotyping	Moderate Feminine Stereotyping	High Feminine Stereotyping
Anti-stereotyping	No	51	19	4
	Moderate	17	18	1
	High	8	9	1
Challenging Discrimination	No	64	23	0
	Moderate	2	2	0

	High	10	21	6
Liberation through Social Order	No	63	15	2
	Moderate	9	12	2
	High	4	19	2
Liberty and Equality	No	41	9	3
	Moderate	11	9	1
	High	24	28	2
Socialist Equality	No	52	25	3
	Moderate	6	6	1
	High	18	15	2
Radical Feminism	No	57	24	5
	Moderate	0	17	0
	High	19	5	1

Of the 128 scenes of the two movies that have been chosen for the present study, 46 scenes feature moderate feminine stereotyping while 6 scenes had high levels of feminine stereotyping. In the present study, the popular feminine stereotypes such as Emotionally-weak, Physically-weak, Economically-weak, Intellectually-weak, Shorter, Less-Educated, Women as Sex Symbols, Women as Time consumers, Non-Decision makers, Restrictions and Crime against Women were used. This, despite being heroine-centric movies and which is trying to break the stereotypes. When moderate feminine stereotyping were featured in 46 scenes of these movies, in 23 instances they were not challenged, in 2 scenes they were moderately challenged and 21 scenes they were severely challenged.

However, when high levels of feminine stereotyping was portrayed in six scenes of the movies, in all of those instances they were highly challenged.

Of the 46 scenes which had moderate feminine stereotyping in majority of cases liberation was suggested through established social order. In 12 cases, it was moderately suggested that liberation should be through social order while in 19 cases it was strongly suggested. However in the case of high feminine stereotyping, there was no difference in suggesting liberation through social order.

Of the 46 scenes which had moderate feminine stereotyping, in 9 cases it had suggested moderate liberty and equality while in 28 cases, it had high liberty and equality. However in the case of high feminine stereotyping there was only a minute difference in liberty and equality. Of the 46 scenes which had moderate feminine stereotyping, the majority of cases had no socialist equality.

In 6 cases, there was moderate socialist equality while in 15 cases it had high socialist equality. However, in the case of high feminine stereotyping there was only a minute difference in socialist equality. Of the 46 scenes which had moderate feminine stereotyping a majority of cases had no radical feminism. However, in the case of high feminine stereotyping only in 5 cases the radical feminism were highly portrayed.

CONCLUSION

Study results indicated that both the feminine stereotypes and the anti-feminine stereotypes were interrelated. That is, when one form of stereotype was portrayed in a film scene, there was more chances of another kind of stereotype being portrayed in the same scene. Similar was the case with the anti-feminine stereotypes, as well. There was meagre difference between the two heroine-centric films chosen for the present study, with regard to the portrayal of women.

Further, study results have shown that of the 128 scenes that were analysed from these two movies, 46 scenes feature moderate feminine stereotyping while six scenes had high levels of feminine stereotyping. While liberty and equality for women seems to be the dominant feminist philosophy portrayed in these films, still, the call is for liberation through the established social order: that is, the women are expected to seek the permission of the men ruling the home to execute their choices.

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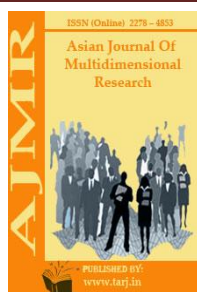
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“ROLE PLAY OF ADVERTISEMENTS IN WOMEN EMPOWERMENT” - A COMPARATIVE CASE STUDY

R. Pranava kumar*; Dr. M. Sripriya**

*Assistant Professor,
Department of Visual Communication & Electronic Media,
PSG College of Arts and Science,
Coimbatore, Tamil Nadu, INDIA

**Head of Department,
Department of Visual Communication & Electronic Media,
PSG College of Arts and Science,
Coimbatore, Tamil Nadu, INDIA
Email id: sripriya_m@psgcas.ac.in

ABSTRACT

Media is considered to be a most important tool in providing information and creating awareness in the contemporary society. It can reach millions of people all over the world simultaneously at a time. It is rapid in its communication and influences the heterogeneous crowd through mass communication. As a creator, the role of women in the development of the society is significant and the empowerment of women in society is indispensable for cultural, social and economic empowerment of the society. Media advertisements plays central role in transmitting the information to the society, especially when it's focus is on women. We have witnessed women in various media advertisements being portrayed in manner. And it had created a deleterious effect in the society, especially in rural and unorganized sectors. Amendment to such a scenario could be done only through women participation and decision-making in society. Recent social awareness videos, illustrates an increased participation of women in decision-making and promotes a fair and balanced portrayal of women in media, which leads to women empowerment. This is a qualitative comparative case study, predominantly emphasise on women's portrayal in new media advertisement. It considers and compares two advertisements on You-tube channel. The findings strongly strengthen that there is a paradigm shift from the notion that women being portrayed as a sensual product in advertisement are taking a shift as decision makers leading to social empowerment.

KEYWORDS: *Advertisement, Women Empowerment, Decision-making, Social empowerment, Comparative case study.*

INTRODUCTION:

Media plays an integral in shaping the society. People are informed and educated through the media messages. It has taken a big step towards the development of our nation by educating people about the needs of individuals in particular and the society as large. Media has touched the millions with information through newspapers, radio, television, PSA, advertisements and films. An average citizen in daily life would spend a minimum 4 hours in front of television, radio or newspaper, television and social media have become the most influential part of electronic media in current days, portraying different culture, behaviour, attitudes and ideas.

Women as a gender, have dreams to be fulfilled, to lead a choice life, manage a team, work at home, become an entrepreneur, be a star in entertainment industry and so on. But in most cases the need to work for a living at home or outside creates a subservient attitude and they are not able to voice their decisions. Their freedom of thought and action has been suppressed in different ways like sexual harassment, physical abuse and rape which provoke women to take decisions which are not to their preferences. Mass media, being an efficient mode of communication, can create awareness by publicising the issues faced by women for the public. There has been a transition in media in recent times in portraying women as decision makers instead of decorative role. The two advertisements taken for the study effectively depicts the change in trend in using women for advertisements and the message it spreads, with an earnest hope it would translate into change in the society.

Women in Society

Media as an ocean provides information about current affairs, politics, medicine, job opportunities, sports, commercial advertisements and miscellaneous general information. They also influence the gender equity by discriminating women in films and advertisements by showing them for decorative value. Though if we consider Vedic times, India as a nation has shown enormous respect and equality to women to an extent that our land is called a Mother Land. Post Vedic era saw a paradigm shift in the position of women in the society, that customs and values were made by men to favour men consequently and women suffered discrimination in silence. The duty of a woman was ingrained repetitively to ensure that women effectively play their traditional roles of daughters, mothers, wives, and daughters-in-laws and not step out of these roles. They become locked queen in the kitchen. Modern women have proved themselves on par with men in all walks of life, even in jobs or sports that were considered only for men. Despite such changes in society still most women face violence inside and outside the family throughout their lives. According to the National Crime Record Bureau in India, violence against women are steadily increasing in the country. The soaring crime rates and violence against women in the country reflects women as weaker sex and are being dominated and exploited.

Women in Media:

Women in media have roles on both sides, on screen and behind screen. In times when women were shut behind doors few broke the barrier to act in ads and films but were treated disrespectful by the society. Slowly there was a transformation that female came out to participate in all activities in the society and on screen media women were given due respect. Though there was more participation by women, they were used as objects to showcase the brand and to hide the

real pros and cons of a particular brand. Most advertisements showed women for the purpose of attracting the consumers without questioning the necessity of a female in that context. On the other hand, they were given roles like cooking, cleaning, feeding a child, washing clothes and so on.

Dr Snigda Sukumar, (1991) pointed out that ‘Advertisers are often portrayed women with stereotyped gender roles, and particularly for depicting women as dependent (such as a homemaker) or decorative (such as a sex object). Such blind portrayal of women attracted competition in the market and tend to increase the sales by attracting the customer. The celebrity endorsed advertisement led to hide the real worthiness of the product. Brushing, bathing and other hygiene activities are common for men and women but female are made to advertise these products. Selection of car, house building items, investment options and such are male oriented and female play a submissive role in such ads. Such discrepancy degrades the intelligence of women and projects them as people who could not make any decision in important matters.

NafisaNewaz, (2017) rightly pointed out that “the use of women in advertisement were quite unethical include women exploitation, influencing consumers to buy a product without providing them with adequate knowledge on what is to be bought, and deceptive advertising, involving false claims and other issues which could lead to moral deterioration of the society”.

The society imbibes such false representation of women and is passed on to the future generation leading to gender inequality and discrimination. In short Media has an imperative role in the creation of gender equality and thereby prevent crimes against women in India. Two audio visual advertisements were taken for the study to analyse the shift in new media advertisements towards the portrayal of women.

Water Wives



Fig: 1.1: Video by Action Aid India, Nov. 30, 2015, Written by AmrithaKohli.

Water being an essential life sustaining commodity which is scarce in most parts of India forms the basis of this social awareness video. An old man who already has two wives (Fig:1.1), with the second one pregnant, marries another young girl for the sake of collecting water for the family. All the women in the family are depicted as second class citizens with no choice of their own. First wife accepts the new one with some reserve that she is old and not capable of

maintaining the household. The second wife protests against it but with no effect as she has no say in this and she is not in a position to carry water. The third wife is totally deceived that she had to marry a very old man, not by her choice, and face the wrath of the previous wives. The man of the house who decides all these acts as if it is the need of the family and he gets nothing out of it. In the last scene when the new wife goes to fetch water, the girl child of the family is sent with her with a pot, exposing the inequality in the society. The short audio visual effectively portrays the status of women in the society. They are the caretakers of the family and do everything for the men and children of the family. Their wishes, choice, decision, capabilities are totally destroyed and not given any consideration. From childhood the society discriminates female by ascertaining certain works only for girls, such as cooking, fetching water, cleaning, washing and nurturing children. Men are shown as decision makers, head of the family, born to slave women, enjoy life and use women however they please. In short, this video shows women as subordinate of men with no status in the society and with no empowerment.

Every Woman's Right



Fig: 1.2: Every Woman's Right- Astral Pipes Advertisement, May 21. 2017

Open air defecation is a health hazardous problem in all developing nations, especially in India, where more than 60 percent of rural population resort to this practice. Government has been taking steps to create ODF *Open Air Defecation Free* status of all villages and cities in the country through Swachh Bharat programs. In this context, women suffer the most as in many places. They have to wait till the dark to relieve themselves creating health issues and discomfort. Young girls find this practice, a lapse in their dignity as they feel shy to use open air for defecation. Absence of toilet in the house causes more distress to women than men as men feel no difficulty to use open air. On the other hand girls are forced to use the cover of darkness, wait till suitable time comes, go in groups, being stalked, abused by men, face danger from snakes and other animals, exposed to harmful germs and feel undignified. In such a scenario this audio visual ad, empowers women to take an initiative, cause discomfort to men while they go for defecation,

have guts to mock at them, expose their misgivings and make them built toilets in their house. The video shows a group of village women visiting the place of defecation of men as in, singing songs loudly and mocking at them for relieving themselves in the open (Fig: 1.2), creating great discomfort for the men and not allowing them to proceed with their act of passing faeces. The men are angry, ashamed and feel the pinch of controlling the urge to pass stools. The daring women promises to repeat this daily if proper toilets are not built in their houses. Finally, they achieve what they desired through their ingenuity. Though this ad is for Astral pipes the social message is strong and depicts women as decision makers and achievers.

DISCUSSION:

A study done by Madhushmita Das, (2016), clearly showed a change occurring in the media towards portraying female. She has analysed 268 advertisements and divided the roles of female into four categories. It indicated that in Indian TV advertisements, Decorative role (45.9%) is the most prevalent and dominant role portrayal of women, Family role (27.2%) is the second most depicted role of women followed by Free wheeler (13.8%) and Working role (13.1%) of women in Indian TV advertisements.

The major category of women shown in ads was decorative role (45.9%), where they were used to catch the eye of the viewer or attract them to see the ad, regardless of the content or any consideration for their intelligence. Next comes the domestic role (27.2%) where women are shown to do the stereotype work like cooking, cleaning, washing etc. or they stand in the background when men do the major action. Working role (13.1%) depicts women as doctors, engineers, lawyers, and others endorsing things they use in their profession. Finally Freewheeler (13.8%) is one where women do things not traditionally done by them, do what are considered to be men's job or even more like buying cars, fixing appliances, order men around, adventure sports, investment choices, act as independent decision maker.

The two videos analyzed in this paper fall into the two categories; Water Wives depict family role and to some extent decorative role. Every Woman's Right video- depicts free wheeler category, where women are empowered to achieve their goal. (Table 1.0)

TABLE 1.0: COMPARISON OF TWO ADVERTISEMENTS

S.No.	Criteria	Water wives	Every Woman's Right
1.	Theme	Potable water is one of the most essential commodities.	Proper sanitation facility is the right of every citizen.
2.	Main characters	Three village women who are the wives of a single man	Many village women both young and old.
3.	Characterisation	All three are subservient to their husband. Have no power to voice their wishes.	Women think on their own, organise themselves and carry out their plan.
4.	Portrayal	All three do routine household work including procuring water from a far off place	Women think out of the box and visit the defecation place of men which is taboo among villagers
5.	Empowerment	All three are not decision	Women decide their plan of action,

	nt	makers, have no choice of their own and comply with the husband who decides everything	execute it boldly, make men realise their hardships, forcefully voice the remedial measures and achieve what they want.
6.	Message	<ul style="list-style-type: none"> -Women have no choice. -Have to do routine household work. -Comply with man's decision. -Even the girl child is sent for water collection- not the male child. Proposes a strong message that female are not equal to men.	Women can decide and organise themselves They can go out anywhere and do any activity of their choice. No need to comply with the man's decision all times. Young and old women can come out and voice their rights forcefully. Proposes a strong message of female empowerment.
7.	Result	Women can do nothing effective out of their houses and the next generation follows the same.	Women can achieve anything by coming out of their houses and make things happen in accordance to their needs

An analysis of the above mentioned videos brings out the changes occurring in media, gender sensitisation and acknowledgement of gender equality. The shift from portraying women, from family oriented roles to free wheeler roles clearly depicts a change in mind set of media personnel and their intention to spread a message of gender equity. Such small changes occurring presently would create a positive balanced society in future.

The upshot is that there is a paradigm shift in portrayal of women in commercially driven advertisementsto socially desirable one. There is an urgent need to sensitise this issue, notwithstanding the fact that there are such programs happening sporadically, through mass media in a large scale in urban and rural areas. Even liberal societies in Western countries have had achieved gender equity through media. As of now, data base on such issues is weak in India, any effort to compile information on women *vis-à-vis* advertisementwould pave the way for quality research in this area.

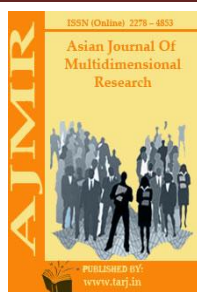
CONCLUSION:

Gender inequality and discrimination is a reality, even in this modern times, in all countries, more so in a developing country like India. Media has a definitive role in creation of awareness among people regarding gender equality. But it has been stereotypically portraying women as decorative objects over the past years. Recent changes in new media has succeeded in showing female in the real where they act as decision makers on par with men. Though the percentage of new

dimensions are small the trend shows great promise that in future more such open minded ads would be filmed giving due respect to women. The Astral pipe advertisement regarding sanitation and open air defecation is an eye opener as to what women could achieve if given empowerment. The stark contrast in portrayal of women, in both the videos taken for the study, clearly evinces the paradigm shift in the new media towards gender equality. Goldman and Papson (1998) discuss examples of female representation in the context of Nike adverts. In general terms they argue that, while female representations (in sport in particular) may have largely got away from sexist bodies and the male gaze, still the ads invite self-absorption as much as self-celebration. Such changes create a hope that future media would be gender sensitive and thereby spread the message of equality and respect of women. This would lead women empowerment and ultimately resulting in social empowerment.

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BENEFITS OF USING SOCIAL NETWORKING SITES AMONG ADOLESCENT STUDENTS

Dr. T. Radha*; Rulita Sarma**

*Assistant Professor,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

** M.sc Final Year student,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Social Networking is “the act of engagement,” while social media is the tool used to communicate with mass audience. Social Media is the platform that gives individuals the opportunity to interact, using two way communication; meaning, that anyone who has online accounts can share their opinions with other social media users. The study was conducted among fifty adolescent students who were pursuing Higher Secondary in places like Saibaba Colony and Ramalingam Colony of Coimbatore district. Data regarding the baseline information of the respondents were collected through survey method using an interview schedule. The present study made an attempt to analyze the benefits of using social networking sites among adolescent students.

KEYWORDS: *Social Networking, Social Media, Communication*

INTRODUCTION

Social networking is the new wave of communication, whether it be for personal use business, education and or employment opportunities. Social networking sites are popular trend today especially among adolescent students. Today's students are being influenced massively by new and powerful resources. Social media has flourished the age of the internet. It offers a way to keep in touch with old and new friends, networks, follow brands and companies and offers a mini biography of each user's life. (Rai, 2017)

Social networking is a phenomenon which has existed since society began. Internet medium is developing with the increased usage and understanding of how to use email, could shop online, and search the web for recipes or the long- lost instruction manual for a piece of equipment in the garage, etc. Now, internet is more about blogs, podcasts, Facebook, Myspace, and Orkut. These are some of the tools and technology associated with a recent phenomenon called social networking and is present everywhere. (Pratyasha, 2012)

The social networking sites focus heavily on building online communities with common interests or activities. Social networking sites also can help students develop leadership skills, from low-level planning and organizing to activities that promote social change and democratic engagement. Social media tools and networking sites encourage students to engage with each other and to express and share their creativity. Such personal interactions are vital to creating and sustaining a sense of belonging. As there are positive effects of social media there are some negative effects also. (Raut et. al, 2016)

OBJECTIVES:

The present study was undertaken with the following objectives:

1. To assess the socio economic profile of the selected adolescent students
2. To assess the benefits of using social networking sites among the adolescent students

METHODOLOGY:

The area selected for the study was Coimbatore. In Coimbatore, Saibaba Colony and Ramalingam Colony were selected. A total of fifty adolescent students were selected randomly for the study. Among the samples twenty five were taken from Saibaba Colony and the other twenty five from Ramalingam Colony. Primary data collected through using interview schedule. Secondary data was collected from books, journals and website sources. A well- structured interview schedule was used to collect information from the respondents through survey method. The data collected were consolidated, analyzed and interpreted based on the findings of the study.

RESULTS AND DISCUSSION**1. Socio economic profile of the respondents**

Socio- economic profile of the respondents is depicted in table no. 1

TABLE NO. 1: SOCIO ECONOMIC PROFILE OF THE RESPONDENTS

Sl.No.	Aspects		Male		Female	
			Frequency (N:25)	Percentage	Frequency (N:25)	Percentage
1.	Age in years	10-11 years	1	4	0	0

		12-13 years	3	12	4	16
		14-15 years	14	56	8	32
		16-17years	4	16	10	40
		18years	3	12	3	12
2.	Religion	Hindu	19	64	17	68
		Muslim	4	16	5	20
		Christian	2	8	3	12
3.	Caste	General	4	16	5	20
		OBC	4	16	3	12
		MOBC	8	32	8	32
		BC	7	28	6	24
		SC/ST	2	8	2	8
		OC	0	0	1	4
4.	Educational Qualification	4 th to 6 th std.	1	4	0	0
		7 th to 9 th std.	11	44	9	36
		10 th to 12 th std.	13	52	16	64
6.	Type of family	Nuclear	20	80	22	88
		Joint	4	16	3	12
		Extended	1	4	0	0

The age profiles of the selected respondents revealed that majority; fifty six percent of the male respondents were between the age group of 14-15 years and forty percent of the female respondents belong to 16-17 years of age group.

Majority, sixty eight percent of the female respondents and sixty four percent of the male respondents belongs to Hindu religion. Thirty two percent of the both male and female respondents belongs to More other Backward Class (MOBC). It is heart-warming to know the education profile where majority; sixty four percent of the female respondents and fifty two percent of the male respondents belongs to 10th to 12th standard. The present study showed that eighty eight percent of the female respondents and eighty percent of the male respondents are from nuclear family.

2. Gender differences in usage of Social Networking Sites:

Gender differences of using various social networking sites are depicted in the table no. 2:

TABLE NO. 2: GENDER DIFFERENCES OF USAGE OF VARIOUS SOCIAL NETWORKING SITES

Sl. No.	Aspects	Male		Female	
1.	Social Networking sites	Frequency (N:25)	Percentage (100%)	Frequency (N:25)	Percentage (100%)
	Facebook	18	72	23	92
	Whatsapp	21	84	21	84
	Slideshare	12	48	19	76
	Google apps	16	64	20	80
	BYJU	12	48	21	84
	e-mail	17	68	23	92
	Ganna	13	52	12	48
	Shopping apps	19	76	17	68
	Online food ordering apps	21	84	20	80
	Tik-tok	14	56	21	84
	Online ticket booking apps	9	36	13	52
2.	Frequency of usage				
	Daily	16	64	17	68
	Weekly	3	12	4	16
	Once in a while	1	4	2	8
	Now and then	2	8	3	12
	Non-users	2	8	0	0
3.	Time of using SNS(daily)				
	10-30mins	0	0	1	4
	30-60mins	4	16	2	8
	1-2hours	3	12	4	16
	2-4 hours	13	52	14	56
	More than 4 hours	3	12	4	16
	Non user	2	8	0	0
4.	Purpose of using SNS				
	Information	19	76	23	92
	Communication	17	68	21	84
	Exposure	14	56	22	88
	Entertainment	18	72	13	52
	Knowledge enrichment	17	68	19	76
	Goal achievement	12	48	17	68
5.	Friends got though SNS				
	1-5 friends	3	12	4	16
	5-10 friends	6	24	6	24
	10-15 friends	9	36	5	20
	More than 15 friends	7	28	10	40

From the above table it is shown that majority ninety two percent of the female respondents uses e-mail and facebook followed by eighty four percent of them uses BYJU (an educational app) and Tik-tok app. And in case of male respondents, majority; more than seventy six percent of them uses whatsapp, online food ordering apps and shopping apps.

Regarding the frequency of usage of social networking sites sixty eight percent of female and sixty four percent of male respondents uses it in a daily basis while eight percent of the male respondents are the non user of social networking sites.

Most of the female respondents; fifty six percent uses social networking sites 2-4hours daily in comparison to male respondents.

Purpose of using social networking sites shows multiple responses from the respondents. Majority ninety two percent of the female respondent and seventy six percent of the male respondents uses social networking websites for gathering information related to various field including education also.

The table also revealed that majority forty percent of the female respondent gathers more than fifteen friends and thirty six percent of the male respondent collects 10-15 friends by using social networking sites.

3. Gender differences of attaining educational benefits through Social Networking Sites: Educational benefits by using social networking sites according to gender are discussed in the table no. 3:

TABLE NO.3: GENDER DIFFERENCES OF ATTAINING EDUCATIONAL BENEFITS THROUGH SOCIAL NETWORKING SITES

Sl. No.	Educational Benefits	Male		Female	
		Frequency (N:25)	Percentage (100%)	Frequency (N:25)	Percentage (100%)
1.	Students Participation	12	48	16	64
2.	Effective team projects	18	72	15	60
3.	Enriched e-learning	13	52	18	72
4.	Digital classes	8	32	11	44
5.	Increased students achievements	19	76	20	80
6.	Study material sharing	19	76	24	96
7.	Online educational apps	17	68	23	92
8.	Easy access to marginalized students	5	20	7	28
9.	Online certification course	3	12	5	20
10.	Interactive learning	14	56	22	88
11.	Career enhancement	9	36	13	52
12.	Learning new concepts	11	44	23	92

****Multiple responses**

Gender differences of attaining educational benefits through Social Networking Sites shows multiple responses in the above mentioned table. Ninety six percent of the female respondent benefited by using social networking websites in case of study material sharing followed by

ninety two percent of the got benefited by online educational apps. Majority seventy six percent of the male respondents increased their achievement by using social networking sites followed by seventy two percent of them had effective team projects after using social networking sites.

4. Gender differences of social networking site's effectiveness:

Effectiveness of using social networking sites according to gender are depicted in the table no. 4 below:

TABLE NO.4: GENDER DIFFERENCES OF SOCIAL NETWORKING SITE'S EFFECTIVENESS

Sl. No.	Effectiveness	Male		Female	
		Frequency (N:25)	Percentage (100%)	Frequency (N:25)	Percentage (100%)
1.	Networking	17	68	14	56
2.	Communication	12	48	16	64
3.	General Knowledge/current affairs	12	48	19	76
4.	Global exposure	14	56	20	80
5.	News updates	17	68	21	84
6.	Information	12	48	19	76
7.	Social media marketing	11	44	12	48
8.	Employment opportunities	13	52	14	56
9.	Technical knowledge	14	56	12	48
10.	Improving interpersonal relationships	16	64	18	72
11.	Lesser travel cost	15	60	14	56
12.	Energy, money and time saving	14	56	18	72

****Multiple responses**

From the above table it is shown that majority eighty four percent of the female respondents gets news update followed by eighty percent of them gets global exposure by means of using news hunt, e-news papers, blogs, current affairs etc.

5. Pros and cons of using social networking sites:

Pros and cons of using social networking sites are shown in the table no. 5 below:

TABLE NO. 5: PROS AND CONS OF USING SOCIAL NETWORKING SITES

Sl. No.	Pros and cons of using SNS	Male		Female	
		Frequency (N:25)	Percentage (100%)	Frequency (N:25)	Percentage (100%)
1.	Pros				
	Better communication	16	64	18	72

	Networking	12	48	16	64
	Global exposure	13	52	18	72
	Better career opportunity	13	52	19	76
	Better learning	14	56	20	80
	Ease of travel	12	48	17	68
2.	Cons of using				
	Disrupted time schedule	13	52	12	48
	Addiction	12	48	11	44
	Cyber bullying	18	72	10	40
	Cyber crime	14	56	9	36
	Depression & anxiety	12	48	15	60
	Health issues	19	76	16	64

****Multiple responses**

From the above table pros of using social networking sites are as:

- Better communication: Male: sixty four percent, Female: seventy two percent
- Networking: Male: forty eight percent, Female: sixty four percent
- Global exposure: Male: fifty two percent, Female: seventy two percent
- Better career opportunity: Male: fifty two percent, Female: seventy six percent
- Better learning: Male: fifty six percent, Female: eighty percent
- Ease of travel: Male: forty eight percent, Female: sixty eight percent

Likewise the cons are as follows:

- Disrupted time schedule: Male: fifty two percent, Female: forty eight percent
- Addiction: Male: forty eight percent, Female: forty four percent
- Cyber bullying: Male: seventy two percent and Female forty percent
- Cyber crime: Male: fifty six percent, Female: thirty six percent
- Depression & anxiety: Male: forty eight percent and Female: sixty percent
- Health issues: Male: seventy six percent, Female: sixty four percent

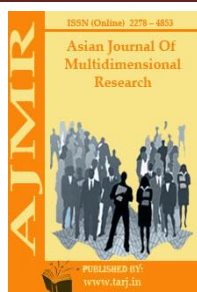
From the above table we can see the scenario of positive learning methodology is more by information gathering, easy sharing of notes, pictorial presentation, case studies etc in using social networking sites rather than disadvantages.

CONCLUSION

Social networking sites are acting as a powerful tool in easing almost all of our activity now-a-days. Many of the students get enormous benefits from these social networking websites. The study shows the benefits of using social networking sites among adolescent students. The study shows that the female student uses social networking sites more than the male adolescent students. Also female students uses social networking sites up to 2-4 hours in a daily basis than male students and females collects more friends in social networking sites in comparison to male students. The study concludes that female students gets more educational benefits and better learning opportunity than male students by using social networking sites.

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COMPARATIVE ANALYSIS OF MARKETING ENTREPRENEURIAL PRODUCTS THROUGH TRADITIONAL AND MODERN SOCIAL MEDIA- GENDER PERSPECTIVE

Renjini M U*; Dr. T Radha**

*Ph D Research Scholar,
Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

**Assistant Professor,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Gender encompasses the prior constructed roles that each person has to play among a social group, which may change over the course of time. Entrepreneurship attempts to reduce gender inequality. Entrepreneurs are the innovators supporting the economic and social growth of a nation. Marketing is the process of creating and retaining customers for products and services. Traditional as well as modern social media have pivotal role in the marketing field. The present study entitled "Comparative analysis of marketing entrepreneurial products through traditional and modern social media- gender perspective" was done with the objective to identify the socio-economic profile of selected entrepreneurs and comparative analysis of marketing products through traditional and modern social media by the selected entrepreneurs in terms of gender perspective. A sample of fifty entrepreneurs were selected using random sampling method. Survey method was adopted with an interview schedule to collect primary data. Secondary data was collected from books, journals and websites. The findings of the study suggest that majority of the selected entrepreneurs in Coimbatore, market their products and services through traditional media when compared to social media. Only a meagre percent of both the gender make use of modern social media for marketing their products and services. The present article gives an insight on the role of gender on the running of enterprises and their different choices for marketing through traditional and social media.

KEYWORDS: *Gender, Traditional Media, Social Media, Entrepreneurs.*

INTRODUCTION

The dynamic concept of gender varies accordingly with culture, region, economic parameters and so on. Entrepreneurship provides a platform for gender equity. Marketing is an important aspect of entrepreneurship. Marketing is creating, communicating, delivering and exchanging offerings. Two approaches to marketing are traditional and modern marketing. The traditional selling concept emphasises on the usage of traditional media while the modern selling concept involves the usage of internet and social media widely (Nangia and Gupta, 2012). The present study entitled “Comparative analysis of marketing entrepreneurial products through traditional and modern social media- gender perspective” focuses on the comparative analysis of marketing entrepreneurial products through traditional and social media in gender perspective.

The objectives of the study are to;

1. Assess the socio- economic profile of selected entrepreneurs in Coimbatore.
2. Comparative analysis of marketing entrepreneurial products through traditional and modern social media in gender perspective.

REVIEW OF LITERATURE

Bhayani (2018) through the study “Internet Marketing vs.Traditional Marketing: A Comparative Analysis” conveys that consumers prefer traditional ways of marketing than internet marketing in terms of safety. It suggests that online marking is more prolific as compared to physical purchasing.

Singh (2018) in the study entitled “Comparative Study in between Traditional Marketing and Digital Marketing” shows that 28 percent of respondents faced some difficulty or disadvantage in using digital marketing methods. Seventy two percent respondents are satisfied by using digital marketing methods. Thirty percent of the companies spend their marketing budget for digital marketing than traditional marketing.

METHODOLOGY

The present study was conducted among a sample of fifty entrepreneurs that is twenty five men and twenty five women entrepreneurs selected using random sampling method. Primary and secondary data were collected for the study. Survey method was adopted using an interview schedule prepared by the researcher to collect primary data. Using interview schedule, face to face interactions were made to collect the information, based on the convenience of the respondents. Secondary data was collected from books, journals, websites, etc. The collected data were pooled, tabulated, compared and analysed. The schematic representation of methodology of the study is illustrated in figure 1.

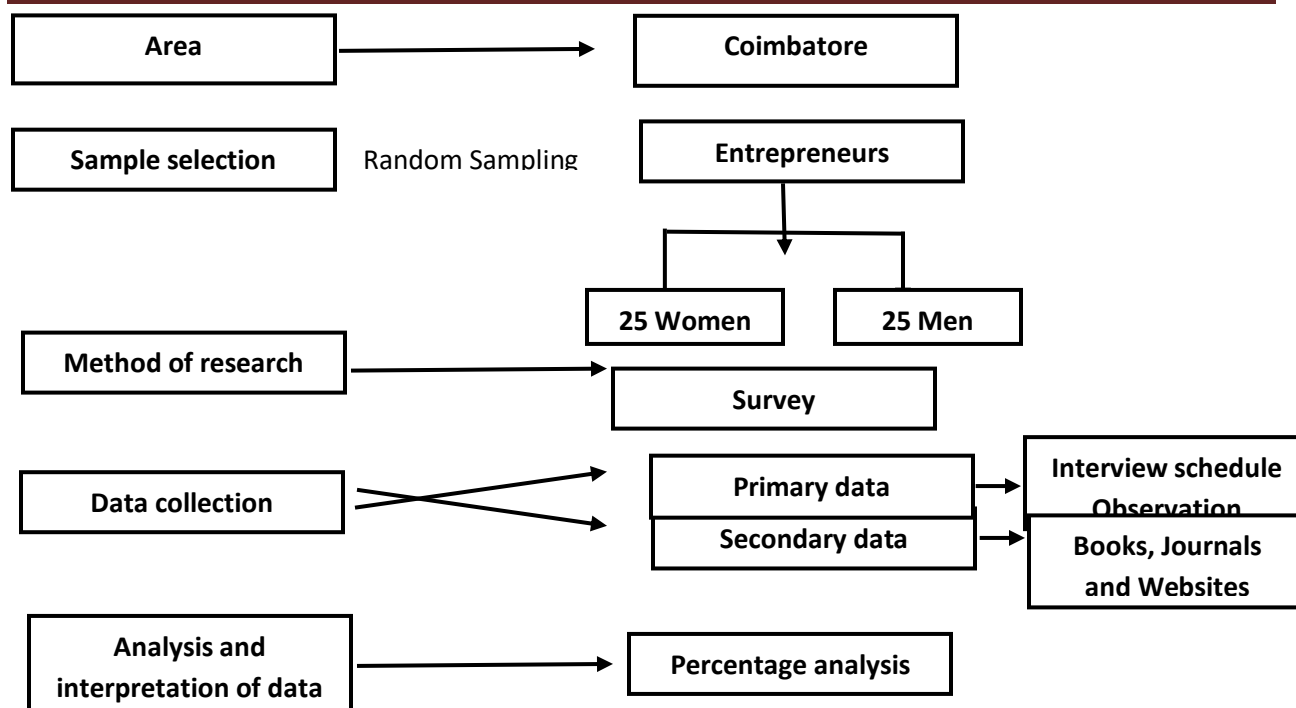


Figure 1: Flow chart showing the methodology of the study

RESULTS AND DISCUSSION

A. Socio- economic profile of the selected entrepreneurs

The socio- economic profile of the selected entrepreneurs is presented in table no. 1.

TABLE NO. 1 SOCIO- ECONOMIC PROFILE OF THE SELECTED ENTREPRENEURS

Sl. No.	Particulars	Men (n=25)		Women (n=25)	
		Number	Percentage	Number	Percentage
1	Age				
	20- 30 years	3	12	8	12
	31- 40 years	16	64	10	40
	41- 50 years	4	16	6	24
	Above 50 years	2	8	1	4
2	Marital status				
	Married	16	64	22	88
	Unmarried	9	36	3	12
3	Type of family				
	Nuclear family	19	76	14	56
	Joint family	6	24	11	44
4	Educational qualification				
	Illiterate	0	0	0	0
	Literate	1	4	2	8
	Primary school	2	8	5	20

	High school	9	36	7	28
	Higher Secondary school	7	28	3	12
	Graduation	4	16	5	20
	Post- graduation and above	2	8	3	12
5	Nature of enterprise				
	Garment unit	8	32	7	28
	Spa and salon	1	4	7	28
	Eatery	7	28	2	8
	Retail stationery store	6	24	2	8
	Embroidery units	2	8	3	12
	Tailoring unit	1	4	4	16
6	Monthly income (in Rs.)				
	Below Rs. 10,000	4	16	8	32
	Rs. 10,001- Rs. 20,000	8	32	7	28
	Rs. 20,001- Rs. 30,000	6	24	5	20
	Rs. 30,001- Rs. 40,000	5	20	4	16
	Above Rs. 40,000	2	8	1	4

Based on the objectives, details regarding the socio- economic background of the selected entrepreneurs were collected and tabulated in the table 1. The data projects that majority of the entrepreneurs are in the category of 31- 40 years of age. Sixty four percent of men and forty percent of women are in this age category in the study area. Only four percent of women are above 50 years of age and eight percent of men are above 50 years of age. In terms of marital status, 64 percent of men and 88 percent of women are married. 76 percent of men and 56 percent of women are living in nuclear type of family.

It was heart whelming to know that no one among the selected entrepreneurs are illiterate and majority of men and women are educated. 36 percent and 28 percent of men and women respectively had an education up to high school level. 8 percent of men and 12 percent of women are post graduates.

Regarding the nature of enterprise, the selected entrepreneurs are running boutique, spa and salon, eateries, retail stationery stores and embroidery units. Majority of these enterprises come under small and medium enterprises. Garment units, eateries and retail stationery stores are owned majority by men when compared to women entrepreneurs. 28 percent of women run garment units and spa and salon, followed by tailoring unit which comprise of 16 percent of the women entrepreneurs. Embroidery units are more owned by women than men which is 12 percent against 8 percent. As far as the income level is concerned, it ranges from an amount below Rs. 10,000 to above Rs. 40,000. It was found from the data, the income level of men are far better than that of women. Majority of men that is 32 percent earn an amount of Rs. 10,001 to Rs. 20,000. While majority of women, which is 32 percent earn an income below Rs. 10,000. Only eight percent of men and four percent of women entrepreneurs earns above Rs. 40,000.

B. Marketing entrepreneurial products through traditional media by the selected entrepreneurs

The table no. 2 projects the data regarding the marketing of entrepreneurial products through traditional media.

TABLE NO. 2 MARKETING ENTREPRENEURIAL PRODUCTS THROUGH TRADITIONAL MEDIA BY THE SELECTED ENTREPRENEURS*

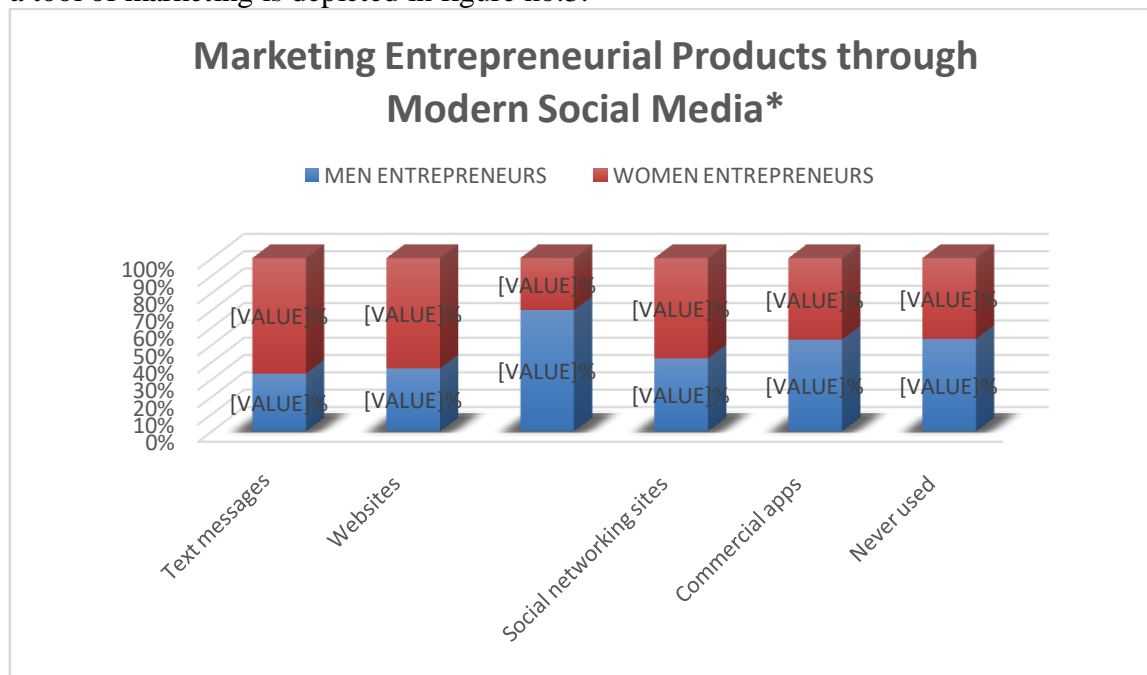
Sl. No.	Traditional media tools	Men (n=25)		Women (n=25)	
		Number	Percentage	Number	Percentage
1	Television	1	4	1	4
2	Radio	8	32	5	20
3	Newspaper	4	16	2	8
4	Magazines	3	12	9	36
5	Trade shows	8	32	12	48
6	Word of mouth	22	88	24	96
7	Hiring sales person	6	24	3	12
8	Door to door delivery	2	8	4	16
9	Notices and other simple literature	25	100	25	100
10	Mobile advertising	9	36	4	16
11	Banners	10	40	9	32
12	Free distribution of samples	3	12	2	8
13	Packaging	11	44	17	68
14	Discount sales	10	40	9	36
15	Offers and combos	4	16	3	12

*Multiple responses

Small and medium enterprises to big multinational companies make use of media for marketing. Traditional media was an integral part of marketing for all types of enterprises. Entrepreneurial products and services are marketed either through traditional media or through online media involving social media. Regarding the utilization of traditional media for the purpose of marketing products and services, the selected entrepreneurs in Coimbatore utilizes a combination of traditional media. It differs according to the nature of enterprise managed by them. Cent percent of both men and women entrepreneurs use notices, leaflets, flyers, hand outs and other simple literature to market their products followed by the use of referral method which involve word of mouth transferring of information related to the enterprise. 96 percent of women and 88 percent of men make use of this media. Notices and other simple literature are widely used as it is targeted marketing, cost effective, and creates a long lasting impression in the minds of customers and they along it to other customers. Other media of traditional marketing are trade shows, hiring of sales person, banners and mobile advertising. The least opted marketing media among the selected enterprises are radio, television, door to door delivery, magazines, free distribution of samples and so on. They prefer less cost and simple methods to reach customers. From the study, the researcher could observe the fact that, majority of the selected entrepreneurs are less aware of the importance of marketing and even though they make use of traditional choices of marketing, they are conventional and limited to a particular region only. They need to be oriented properly through training programmes in order to make them aware of the role of marketing in the field of entrepreneurship.

C. Marketing entrepreneurial products through modern social media by the selected entrepreneurs

The data collected from selected entrepreneurs regarding the usage of modern social media as a tool of marketing is depicted in figure no.3.



*Multiple responses

Figure 3: Marketing entrepreneurial products through modern social media by the selected entrepreneurs

Social media is one of the effective tool among the latest online marketing techniques suitable for all types of enterprises. These media come up with wide range of features for the promotion and stability of particular enterprise in the market. Data regarding the use of modern media especially social media as a tool for marketing among the selected enterprises is depicted in table no. 3. It was found that online and other modern media have not reached fully to these areas of enterprises where the study has been conducted. Majority of the enterprises that is 64 percent among men and 56 percent among women have never used social media as a marketing tool for their products and services. They require sufficient awareness and training regarding the usage of modern media and up to date possibilities of social media for marketing. 32 percent and 44 percent of the men and women entrepreneurs respectively make use of social networking sites like whatsapp, facebook, instagram and youtube for marketing products. The enterprises that market through these media are boutiques, embroidery units, spa and salon. 36 percent and 32 percent of the men and women entrepreneurs respectively make use of commercial apps like Uber, Swiggy, Zomato, amazon, flipkart, just dial and so on. Food apps are used by eateries and other apps like amazon, flipkart and just dial are used by boutiques and embroidery units. It is welcoming to know that 16 percent of men and 28 percent of women have started using their own websites. The data reveals that women are more engaged in modern social media marketing techniques when compared to men.

D. Opinion of selected entrepreneurs on marketing entrepreneurial products through traditional media- gender perspective

The information pertaining to the opinion of the selected entrepreneurs regarding the usage of traditional media for marketing is presented in table no.4.

TABLE NO. 4 OPINION OF SELECTED ENTREPRENEURS ON MARKETING ENTREPRENEURIAL PRODUCTS THROUGH TRADITIONAL MEDIA- GENDER PERSPECTIVE

Sl. No.	Opinion	Traditional marketing			
		Men (n=25)		Women (n=25)	
		Number	Percentage	Number	Percentage
1	Less cost	16	64	14	56
2	Safe	23	92	22	88
3	Delayed feed back	16	64	23	92
4	Limited networking	18	72	21	84
5	Less return on investment	12	48	17	68
6	Minimum exposure	19	76	22	88
7	Slower publicity	12	48	15	60
8	Complex process	10	40	11	44
9	Laborious record of data	12	48	20	80
10	Not applicable at all stages of the enterprise	6	24	10	40
11	Unavailable all time	12	48	24	96
12	Physical access to products	22	88	22	88
13	Limited or no rating	18	72	19	76
14	Limited boundaries	15	60	19	76
15	Face to face communication	22	88	25	100

The opinion of men and women entrepreneurs regarding traditional media as a marketing tool have been presented in the table. It reveals that, in terms of safety, 92 percent of men and 88 percent of women opined that traditional media is safe while 88 percent of both the genders had the opinion that traditional media ensures physical access to products while comparing to modern social media. 24 percent and 40 percent of men and women respectively opined that traditional media is not applicable at all stages of the enterprise. Overall, men have more favourable opinion towards traditional media than women entrepreneurs.

E. Opinion of selected entrepreneurs on marketing entrepreneurial products through modern social media- gender perspective

The information pertaining to the opinion of the selected entrepreneurs regarding the usage of modern social media for marketing is presented in table no.5.

TABLE NO. 5 OPINION OF SELECTED ENTREPRENEURS ON MARKETING ENTREPRENEURIAL PRODUCTS THROUGH MODERN SOCIAL MEDIA- GENDER PERSPECTIVE

Sl. No.	Opinion	Modern social media marketing			
		Men (n=25)		Women (n=25)	
		Number	Percentage	Number	Percentage
1	Cost effective	15	60	13	52
2	Fraudulent activities	22	88	24	96
3	Instant feed back	18	72	25	100
4	More marketing tie ups	20	80	24	96
5	More return on investment	16	64	19	76
6	More exposure to product and services	22	88	24	96
7	Faster publicity	16	64	23	92
8	Simple process	7	28	20	80
9	Easy record of data	21	84	24	96
10	Works for all stages of the enterprise	18	72	21	84
11	24×7 availability	11	44	25	100
12	Virtual access to products	21	84	25	100
13	Rating is possible	19	76	24	96
14	Covers all geography	20	80	22	88
15	Communication directly with target group	17	68	25	100

From the collected data, it can be observed that, cent percent of women tells that modern social media give instant feed- back, 24× 7 availability, virtual access to products and direct communication with the target group. 88 percent of men opines that social media marketing encompass fraudulent activities and more exposure to products and services. In the study area, both men and women entrepreneurs make use of traditional media more than social media for marketing. From the research, it was found that majority of the entrepreneurs are aware of the social media marketing but they have not started using the same for their products. They require

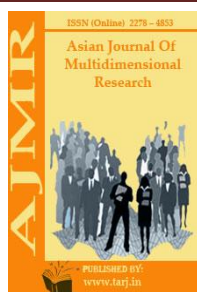
training and orientation to the methods and techniques of using social media. Many of them have personal accounts in social networking sites but have never thought of the business platform through it.

CONCLUSION

Marketing is everything that a company performs to attract consumers towards its products and services. There are various means available to market products. Traditional media marketing involves the use of conventional media like television, radio, newspaper, posters, banners, flyers, etc. social media informs and attract consumers through novel methods. It's a two way communication providing instant feedbacks and ratings. The present study highlight the fact that both men and women entrepreneurs are using traditional media marketing more than social media marketing. They have both favourable and unfavourable opinion regarding both types of marketing media. Men thinking and women thinking are different. Women feel more comfortable in modern social media as effective tool for marketing products when compared to the traditional media. Men prefers to market products through traditional media as they feel comfortable in travelling to different places, assessing the quality of the products in person and making network linkages. Both men and women entrepreneurs require training and orientation in the field of social media marketing in order to be more updated and upgraded in the field of entrepreneurship.

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PORTRAYAL OF WOMEN IN ADVERTISEMENT

Ms. S. Sathya Priya* & Mrs. Sandra Anandarajan**

*Assistant Professor (Temp),
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

**Associate Professor and Head,
Department of Home Science Extension Education,
Avinashilingam Institute for Home Science and,
Higher Education for Women,
Coimbatore, Tamil Nadu, INDIA

ABSTRACT

Women are rarely shown as capable professionals, labourers, farmers, etc. Economic independent ambitious career- minded women who assert their individuality and attempts to act rationally are termed as self-centered, rothless, domineering and the ones who are no bothered about their husbands and families. Indian advertising has undergone a significant transformation in past few years. The way women are depicted in advertising has changed, reflecting the transformation that has simultaneously taken place in society. Advertising is one of the major mediums that affect us in our daily lives whether consciously and unconsciously. It plays a significant role in shaping society in a much broader perspective. This review paper focus on the portrayal of women in advertisements.

KEYWORDS: Women, Media, Portrayal, Advertisement

INTRODUCTION

According to Jawaharlal Nehru (1931) our civilization, our customs, our laws, have been made by man and has taken good care to keep himself in a superior position and to treat women as a chattel and a play-thing to be exploited for his own advantage and amusement. Under this continuous pressure women has been unable to grow and to develop her capacities to her fullest, and then man has blamed her for her backwardness. The women of India have to free themselves from the tyranny of man-made customs and laws. They will have to carry on this second struggle. Women are rarely shown as capable professionals, labourers, farmers, etc. Economic independent ambitious career-minded women who assert their individuality and attempts to act rationally are termed as self-centered, ruthless, domineering and the ones who are not bothered about their husbands and families.

Indian advertising has undergone a significant transformation in past few years. The way women are depicted in advertising has changed, reflecting the transformation that has simultaneously taken place in society. Advertising is one of the major mediums that affect us in our daily lives whether consciously and unconsciously. It plays a significant role in shaping society in a much broader perspective.

Women and Media

Radhika Kapur (2018) concluded that media has played a very significant part in underscoring women's subjects, it has also had a negative impact, in terms of perpetrating violence and crime against women, the mistreatment of women, child marriage, female foeticide are some of the factors that came through media, hence this is considered to be a negative effect of media.

Jaya Chakravarty (2007) said that ongoing communication revolution has opened up new possibilities of accelerating development, especially for the upliftment of women and children. But if it remains uncontrolled and unguided, this revolution will have adverse effects on the life of women and children. Modern Communication can be a great force for women's emancipation if it is utilized for promoting a critical consciousness on the women's question. But it can be source of powerful support to the force of status quo, to conservation and revivalist values and practices and to annihilation of women's personality and, identify.

Women constitute half of the population in India, as indeed in most other countries of the world. Women are also among the most underdeveloped, illiterate and exploited segments of the society, material and technological development has made marginal difference as far as their status is concerned. Their role in the nation's economy is ignored not just in India and other developed countries. However women are slowly emerging out of their centuries old darkness. Women have become one of the most potent forces of change, causing upheavals in the staid, in still waters of a smug male oriented society.

Women are basically seen as performing decorative functions and as being marginal to national growth and development. Their primary place is seen as being within the home and this value is reflected in the content and settings of most of the television programmes. The negative stereotypes have been identified as:

- A women's place is in the home
- The most important and valuable asset of a women is physical beauty
- Women are dependent, submissive and they are masochistic in their indignities

- The good woman is the traditional housewife and the modern women who asserts herself and her independence is undesirable and can never bring happiness to anybody nor find happiness for herself.
- Woman are women's worst enemies

State of women in media

Supriya Khaneja (2016) conducted a study on the title Stereotypes of woman in Advertising. Concluded that modern advertising is changing its face now as women have proved themselves as equipotent to men in every field. Advertising agencies should go beyond the stereotypical portrayal of a woman. Advertiser must also show every aspect of woman in their advertisements to generate a vivid picture of women in the society.

Anshu Raina (2014) conducted a study on Representation of Indian women in Advertisements. In his study he concluded that there should be a limit to which a human body can be used and strict governing bodies which look after all these cinematic representations so that a wrong message is not sent to the society. It is worthwhile to understand the manner in which women and their concerns are projected in media. Media paid scant attention to women's issues till 1975.

The portrayal of women in advertisement reinforced and creates the impression of women being as mere sex symbols. Advertisement use beautiful women to sell the products to both male and female consumers by virtue to two dimensional roles as house-wife, mother and daughter and function as decorative object. Women's entire being is reduced to her physical appearance only. There are many advertisements which show half-dressed pung reductive looking women in suggestive and revealing poses advertising for motorbikes, cars, beer and all such products which have no relation whatsoever to her figure as shown in the advertisements. Both in their content and presentation such advertisements are aimed at attracting male consumers. Such a distorted portrayal of women is not only reinforces male sexist attitude towards women as plaything.

Advertising is perhaps the only venue where the female is the best glorified. But clad in enticing grabs, the female models are out on the screen not to preach the liberation of the fair gender but to sell products ranging from cigarettes to automobiles.

The distance between women and media not only deprives the women of their right to information and knowledge but also keeps the women in the dark regarding the blatant misuse of the female and the distortion of the truth. Although the images of women as reflected by the different mass media in the country are not very different, it will be an interesting exercise to study how these images feed and reinforce the stereotypes propagated by these media.

CONCLUSION:

Women empowerment is a top trending topic in today's ever-changing world. Differentiation between male and female in present advertisement are distinct. In going through all advertisements it has been found that the function of almost all campaigns in any country is to use women's body or part of the body in an erotic attraction appealing to male viewers. It does not really matter what you are advertising- cola drinks, motor cars, shaving cream. Most degrading and objectionable use of women is observed in advertisements projected women as mere sex object to be exploited for creating titillating ads or elicit favorable response for the product advertising. This creates increased crimes against women and girl children. Empowerment of women does not come from just projecting women in any advertisement but proper way of projection of women on the basis of necessity.

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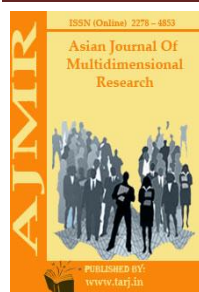
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ME TOO# CAMPAIGN AND A COLLECTIVE CATHARSIS: A STUDY ON EFFECTS OF ME TOO CAMPAIGN ON SOCIAL MEDIA.

Dr. Shamala. R*; Dr. Francis Philip Barclay**; Raveena M. Prakash***

*Assistant Professor,
Department of Media and communication,
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: shamala@cutn.ac.in,

**Assistant Professor (Head In-charge),
Department of Media and Communication,
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: francis@cutn.ac.in,

***Student,
Department of Media and Communication,
Central University of Tamil Nadu, Thiruvarur, INDIA
Email id: raveenamprakash@gmail.com,

ABSTRACT

The present study focus on #Me Too campaign, internet feminism and its effect on social media users. The Attitude towards sexual crimes against women, exposure to #MeToo campaign, participation in online campaign, opinion were chosen as variables. A quantitative survey of 150 social media users is used to test the web of relationships among these variables. Apart from this, the relevance of demographic variables, age, gender, income is also tested. This study is set out to discover any significant relationship between the demographic variables and the other dependent variables.

KEYWORDS: *Me Too# campaign, Feminism, Ideology, and Social media.*

INTRODUCTION

In 2006, Tarana Burke founded the Me Too movement and started using the Phrase ‘Me Too’, to raise awareness of the pervasiveness of sexual abuse and assault in society. The campaign began as a hash -tag on twitter in 2017. #Me Too started revealing the past experiences of sexual assault on social media and it started using the #Me Too as a hashtag following the Harvey Weinstein sexual abuse allegations.

On 24th October 2017, the #MeToo hash tag began trending on Twitter. Through the #MeToo hash tag, Actress Alyssa Milano encouraged members of the public to join in to showcase the magnitude of the problem of sexual violence.

Some users have simply posted the hashtag ‘#MeToo’ by itself, while others have added their personal experiences of sexual abuse (CBS, 2017). After the Bollywood actress Tanusree Dutta revealed the sexual harassment experience of hers recently. The campaign has provided important spaces for a wider range of women to participate in public debate on sexual harassment, sexism and rape culture (Mendes, Ringrose and Keller, 2018)

Introduction seeks to suggest ways in which the ambivalent messages that digital feminist activism create in the contemporary political moment become politically productive. Digital feminist activism is a new iteration of feminist activism, offering new tools and tactics for feminists to utilize to spread awareness, disseminate information, and mobilize constituents. These are, of course, still early days, however, there is already encouraging evidence of organizational, legal, policy and cultural changes triggered by #MeToo. Most notably, many powerful men are being held accountable for abuse and harassment. Another visible development has been Time’s Up, a programme launched by women in Hollywood that will raise funds for working-class women facing workplace sexual abuse to file lawsuits. The #MeToo movement has also generated discussion around “zero tolerance” harassment policies, and many organizations (e.g. Microsoft, New York City Council) have already changed their sexual harassment policies in its wake.

MeToo seems to also represent a challenge to the highly individualised nature of many current discussions and proposals to tackle gender inequality and sexism by ‘fixing’ women’s psyches – (Gill and Orgad, 2015). This research aim to uncover possibilities for future digital feminist activism to promote effective social change. Social media provides women and feminists with the means to collaborate and create awareness to take a campaign forward (Hande et al., 2013).

However, to get a wider cross-section of the population involved, feminist activism needs the support of the news media. This is clearly indicated by the digital activism surrounding the gang rape of a paramedical student in New Delhi in December 2012. In this case, the hashtag #Nirbhaya (meaning fearless in Hindi) was given to the victim by the country's leading English daily, *The Times of India*, and became a trending and popular hashtag in 2012. This hashtag and the surrounding social media activism were picked up by the Indian media and eventually produced a major campaign by the mainstream media against rape and sexual abuse of women in India. #MeToo in the ways in which it was used by girls and women to share personal stories of sexual violence and why they didn’t report them to authorities. The MeToo hashtag has been circulating in 85 countries, and, significantly, beyond the global North, from South Korea, to Japan, Indonesia, to Palestine according to the Me Too Raising a visualization of the movement by Google. The overwhelming exclusion of disabled women from the MeToo movement has been another important criticism (Flores, 2018; Wafula Strike, 2018). According to Dubravka Zarkov

and Kathy Davis (2018), points out that the question of who is able to speak out and also they are pointing powerful and privileged women are at the centre of MeToo. Many others do not have access or could not take the risk of speaking out as the 'sanctions would be too great'. Dubravka Zarkov and Kathy Davis (2018) .#MeToo seems to represent a decisive shift away from moral panics about 'sexualization', to more politicized understandings that foreground power relations. Nevertheless, an entirely 'new day' of gendered and sexual relations still seems some way off. The online phenomenon was the digital backlash caused by reports from the New York Times and The New Yorker regarding dozens of women that had accused Hollywood mogul Harvey Weinstein of decades of sexual abuse (BBC News, 2018).

The gravity of the problem is undeniable in the U.S., where a recent survey conducted by the non-profit organization Stop Street Harassment (SSH) has revealed that 81 percent of the surveyed women had experienced sexual harassment or assault (Da Silva, 2018). What quickly became clear, was that #MeToo had touched a societal grievance; one that, according to Milano, is not just present within the social bubble of Hollywood's infamous casting couch but also in all other corporate industries and private institutions (Sayej, 2017). Thus, it is not surprising that the #MeToo-movement has caused a digital tsunami; one that destroyed the careers of film producer Harvey Weinstein, actor Kevin Spacey, NBC News journalist Matt Lauer, and other public figures in late 2017 (Pirani, 2017). Throughout this process, social media platforms have played a double role. They have allowed victims to break their silence by sharing their stories and have produced a new activist movement that is utilizing online affordances, such as sharing, commenting, and the use of hashtags to spread awareness (CBS, 2017).

Marshall McLuhan's his famous adage "the medium is the message" emphasizes the importance of examining the technology that conveys "messages" rather than merely engaging with content. McLuhan's insistence to look at the socio-technical mechanisms at work is informed by the recognition that technology tends to create a perceptual schism that can create distortions, virtual realities and trap us unknowingly in closed systems that function to reflect an image of ourselves back to us. The process of identifying the medium of #MeToo begins with a simple pull of a thread that appears to be connected to individuals on social network media but soon becomes a tangled hybrid knot of formerly distinct and contradictory components: news media, ideology, and social network media (Riley, Danger F).

RESEARCH METHOD

The research method used here is an quantitative method and a survey of 150 social media users has to be conducted and the samples will be the youngsters of Central University of Tamil Nadu, and also within the age group of 17 to 35. Both men and women will be part of the study. For analyzing the samples, 5 variables have been selected. Among the five, demographic variables such as gender, age, and monthly income are also included. The other 5 variables are independent variables which will be used to collect information about the factors of anti-sexual harassment campaigns and that variables are Ideology of social media user, participation in online campaign, reach of online campaigns, stand of people: whether they support or don't support campaign. The variables will be the medium through which the research question have been analyzed, These variables will understand how much the people using the social media to exposure to #Me too campaign and it will also.

Hypothesis Testing**Age vs. Verbal Sexual Abuse**

To test the relationship between the variables Age and Verbal Sexual Abuse, a One-way Anova test was run and the results are presented in Table 3.1. Test results showed no significant association between these two variables. However, those belonging to the Age group of 26-35 years had the least thought that verbal sexual abuse was a crime. Those over 35 years strongly believed that verbal sexual abuse was a crime. Stalking with Age results showed no significant association between these two variables. However, over 35 years believes that stalking is a crime and less than 20 years had the least thought that Stalking was a crime.

Sexual Advance with Age result showed that no significant association between these two variables. However, 20-25 years thinks that Sexual Advance is a crime and those belongs to 26-35 had the least thought that Sexual advance was a crime. Rape with Age result showed that no significant association between these two variables. However, over 35 years thinks that Rape is a crime and those belongs to 26-35 had the least thought about rape was a crime.

Molestation with Age result showed that no significant association between these two variables. However, Less than 20 years thinks that Sexual Advance is a crime and those belongs to over 35 had the least thought that was a crime. Gangrape with Age result showed that no significant association between these two variables. However, Over 35 years belongs to overly exposed with Gangrape and those belongs to Less than 20 years belongs to least exposed towards gangrape. The Exposure with Age results showed no significant association between these two variables. However, those belonging to the Age group of 26-35 years highly exposed to online campaign. And those belongs over 35 years least exposed to online campaign.

The Participation with Age results showed no significant association between these two variables. However, those belonging to the Age group of over 35 years highly exposed towards participation. And those belongs over 26-35 years least participated to online campaign. Opinion with Age results showed no significant association between these two variables. However, those belonging to the Age group of over 35 years showing the highest exposure. And those belongs over 20-25 years had the least opinion.

AGE VS. DVS TABLE 3.1(A)

Descriptives									
	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	Minimum	Maximum		
					Lower Bound	Upper Bound			
Vsexualabuse	Less than 20 years	19	8.68	1.974	.453	7.73	9.64	4	12
	20-25 years	62	8.27	1.058	.134	8.01	8.54	5	11
	26-35 years	31	8.13	1.176	.211	7.70	8.56	4	10

	Over years 35	2	8.50	.707	.500	2.15	14.85	8	9
	Total	114	8.31	1.277	.120	8.07	8.54	4	12
Stalking	Less than 20 years	19	8.05	1.615	.371	7.27	8.83	4	11
	20-25 years	62	8.40	1.047	.133	8.14	8.67	6	12
	26-35 years	31	8.10	1.165	.209	7.67	8.52	4	10
	Over years 35	2	8.50	.707	.500	2.15	14.85	8	9
	Total	114	8.26	1.183	.111	8.04	8.48	4	12
SexualAdvance	Less than 20 years	19	8.47	1.712	.393	7.65	9.30	4	12
	20-25 years	62	8.53	1.170	.149	8.24	8.83	6	11
	26-35 years	31	8.16	1.186	.213	7.73	8.60	4	11
	Over years 35	2	8.50	.707	.500	2.15	14.85	8	9
	Total	114	8.42	1.268	.119	8.19	8.66	4	12
Rape	Less than 20 years	19	8.21	1.873	.430	7.31	9.11	4	12
	20-25 years	62	7.90	1.339	.170	7.56	8.24	5	10
	26-35 years	31	7.74	1.413	.254	7.22	8.26	4	12
	Over years 35	2	9.50	.707	.500	3.15	15.85	9	10
	Total	114	7.94	1.459	.137	7.67	8.21	4	12
Molestation	Less than 20 years	19	10.37	1.892	.434	9.46	11.28	5	15
	20-25 years	62	10.21	1.681	.213	9.78	10.64	7	15
	26-35 years	31	9.94	1.504	.270	9.38	10.49	5	13
	Over years 35	2	9.50	.707	.500	3.15	15.85	9	10
	Total	114	10.15	1.652	.155	9.84	10.46	5	15
Gangrape	Less than 20 years	19	7.74	1.447	.332	7.04	8.43	4	10
	20-25 years	61	7.51	1.577	.202	7.10	7.91	5	12
	26-35 years	31	7.52	1.568	.282	6.94	8.09	4	12
	Over years 35	2	8.00	1.414	1.000	-4.71	20.71	7	9
	Total								

	Total	113	7.56	1.535	.144	7.27	7.84	4	12
Exposure	Less than 20 years	19	14.42	7.904	1.813	10.61	18.23	5	27
	20-25 years	62	12.45	6.121	.777	10.90	14.01	5	27
	26-35 years	31	14.68	8.340	1.498	11.62	17.74	3	27
	Over 35 years	2	8.50	.707	.500	2.15	14.85	8	9
	Total	114	13.32	7.084	.663	12.00	14.63	3	27
Participation	Less than 20 years	19	11.95	3.135	.719	10.44	13.46	6	18
	20-25 years	62	12.63	2.588	.329	11.97	13.29	7	18
	26-35 years	31	11.87	2.941	.528	10.79	12.95	6	18
	Over 35 years	2	17.00	1.414	1.000	4.29	29.71	16	18
	Total	114	12.39	2.830	.265	11.86	12.91	6	18
Opinion	Less than 20 years	19	11.37	1.342	.308	10.72	12.02	9	13
	20-25 years	62	11.24	1.724	.219	10.80	11.68	7	15
	26-35 years	31	11.35	1.664	.299	10.74	11.97	7	15
	Over 35 years	2	11.50	2.121	1.500	-7.56	30.56	10	13
	Total	114	11.30	1.634	.153	10.99	11.60	7	15

Independent Sample T- Test Result**TABLE 3.2(A) T-TEST RESULTS: GENDER VS. DVS**

	Sig.(2 tailed)	Mean Difference	Std. Error Difference
Verbal Sexual abuse	.207	.033	-.513
Stalking	.529	.068	-.409
Sexual Advance	1.217	.026	-.532
Rape	1.129	.903	-.034
Molestation	1.490	.016	-.750
Gang rape	4.4	.601	-.154
Exposure	1.275	.520	.869
Participation	3.599	.715	-.197
Opinion	2.042	.337	.299

T-Test results shows that there is a significance relationship between Gender and Verbal sexual abuse, stalking, sexual advance, rape, molestation, gang rape, exposure, participation and opinion. T-Test results indicated that there was no statistically-significant difference between the average Verbal sexual abuse , stalking, Sexual advance, Rape, Molestation and gang rape scores of men and women.

Correlations

Correlations									
		Stalking	Sexual Advance	Rape	Molestation	Gangrape	Exposure	Participation	Opinion
Vsexualabuse	Pearson Correlation	.421**	.488**	.347**	.326**	.125	-.117	.141	.151
	Sig. (2-tailed)	.000	.000	.000	.000	.186	.213	.135	.109
	N	114	114	114	114	113	114	114	114
Stalking	Pearson Correlation		.492**	.261**	.297**	.205*	-.106	.268**	.092
	Sig. (2-tailed)		.000	.005	.001	.029	.261	.004	.331
	N		114	114	114	113	114	114	114
Sexual Advance	Pearson Correlation			.301**	.379**	.152	-.072	.198*	-.006
	Sig. (2-tailed)			.001	.000	.108	.446	.034	.953
	N			114	114	113	114	114	114
Rape	Pearson Correlation				.411**	.567**	-.155	.237*	-.003
	Sig. (2-tailed)				.000	.000	.100	.011	.971
	N				114	113	114	114	114
Molestation	Pearson Correlation					.298**	.010	-.009	-.138
	Sig. (2-tailed)					.001	.913	.927	.144
	N					113	114	114	114
Gangrape	Pearson Correlation						-.137	.255**	.013
	Sig. (2-tailed)						.149	.006	.893

	N						113	113	113
Exposure	Pearson Correlation							-.186*	.075
	Sig. (2-tailed)							.048	.427
	N							114	114
Participation	Pearson Correlation								.375**
	Sig. (2-tailed)								.000
	N								114
**. Correlation is significant at the 0.01 level (2-tailed).									
*. Correlation is significant at the 0.05 level (2-tailed).									

Correlation test result

The data showed no violation of normality, linearity or homoscedasticity. There was no statistically-significant relationship between Verbal Sexual abuse, Stalking, sexual advance, rape, molestation were positively correlated. Whereas, exposure, participation were negatively correlated.

CONCLUSION

Me Too# Campaign and a collective catharsis: A Study on effects of Me Too campaign on social media finds out how an online campaign perceived an effective space for sexual harassments, sexism and rape culture. Even though it is an online campaign but it provided wider space of women to participate in public discussion and also offered proposals to tackle gender inequality. The key findings of the Frequency test includes, 4.4% of the sample opines Verbal sexual abuse is not a crime and 80.7% of the sample are clueless about what is Verbal sexual abuse. On the other hand, 14.9% of the sample thinks it as crime. Test result of stalking shows that 5.3% believes it as not a crime and 85.1% were clueless about stalking. Only 9.6% is of the view that stalking is a crime. From the result of Sexual advance it is evident that 3.5% believes it as not a crime and 81.6% were clueless about sexual advance. However, 14.9% believes it as a crime. The major findings from Frequency test includes, 4.4% of the sample opines Verbal sexual abuse is not a crime and 80.7% of the sample are clueless about what is Verbal sexual abuse. On the other hand, 14.9% of the sample thinks it as crime. Test result of stalking shows that 5.3% believes it as not a

crime and 85.1% were clueless about stalking. Only 9.6% is of the view that stalking is a crime. From the result of Sexual advance it is evident that 3.5% believes it as not a crime and 81.6% were clueless about sexual advance. However, 14.9% believes it as a crime.

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