

CHAPTER -2

Review of Literature

In western developing countries, a huge number of research works have been done on soap opera whereas in India only a few studies have been conducted on this subject. A few books have also been written in India and a certain number of research works have been accomplished but not with uniform perspective and yardstick to fulfill the outcome of the subject matter.

Here the researcher has mentioned various works related with this research work, which are reviewed and discussed by the researcher. The studies showed a complete shift where the focus is given more on the audience than in the text. Again there is a discussion on the studies on popular culture for women in general and soap operas in particular.

2.1. Tracing the Trajectory of Media and Audience studies:

The study of media consumption comprises of two broad- based categories. These are:

1. Message based
2. Audience based

'Textual power of the exact meaning' is given more emphasis in the first category and the second category depends on 'Ethnographic' method of cultural investigation where the group of audiences plays an important and significant role in constructing a meaning.

David Morley (1999[1980]: 116) traces the trajectory of development of media studies in the following words:

"The different styles and strategies of research may be characterized as a series of oscillation between different, sometimes, opposed points in this 'claim' of communication and command. On one hand, message-based study is based on the analysis of content of message & their 'effects' on audiences. On

the other hand, audience-based studies focus on the social characteristics, environment and, subsequently, 'needs' which audience derived from, or brought to, the message."

In the message-based category, the textual power of the exact meaning is emphasised upon. It has been emphasized upon. It has been noticed that, the message-based studies have moved from analysis of content of message to their effects on audience. Thus it can be gathered that message/effect based studies are oriented towards behaviour.

The audience based category emphasizes upon the particular cluster of audiences. This cluster plays a pivotal and significant role in constructing a meaning. The audience based studies focuses on the social characteristics, environment and the 'needs'. It can be thus gathered that this category is structural-functional in its orientation.

Within the paradigms of the mainstream media studies, Jensen and Rosengren (2005[1990]) have given five main traditions of audience research. These are: the effects research, uses and gratification theory research (U&G hence forth), literary criticism, cultural studies, and reception studies.

The effects research and literary criticism focused on the powers of audience, where as cultural studies and the newly emerging reception analysis focused on the influence of the text, the audience and the context of consumption in the process of meaning construction.

Abercrombie and Longhurst in their book Audiences (1998) categorized the various studies dealing with the interpretation of a text and the audience with their 'Incorporation Resistance' paradigm.

2.2. The Effect Studies Tradition:

Marxists says that media played vital role in the development of mass media research in communication in the U.K and Europe, in contrast to the empirically based tradition (i.e., the Uses and Gratification research) of the United States. Frankfurt School's the 'pessimistic mass society thesis' has stressed

on 'the conservative and reconciliatory role of mass culture' for the audience which resulted in the development of the mainstream research in media (Morley 1992[1980]:45). Frankfurt School's 'pessimistic mass society thesis' has put its emphasis more on the direct and unmediated impact of the media on audiences and its role in creating the link between fascism and 'mass society'.

The theoretical position of Marxism has influenced the effects studies tradition. It worked with the idea that people's minds might be manipulated by powerful advertising and propaganda through newspapers, radio and television.

Adorno and Horkheimer (Frankfurt School) in their works gave birth to the second perspective, i.e. the critical theory. They said that 'the cultural industry' decides the taste of the consumers due to which the ideology of the ruling class gets transmitted (Adorno Horkheimer (1993)). The forms of expression of dominant ideology through media content have played a major role in shaping the consciousness of the audience.

The functionalist approach challenged the effect-studies research as it overstressed on the power of the text/content. It was debated that mass-media until and unless it has some 'function' or 'uses' cannot influence its audience in the social and psychological context in which they live (Morley (1999:119)). Later, the Uses and Gratification perspective addressed this issue. Around 1920's, in America, the effect research tradition emerged. Later, after two decades Uses and Gratification took birth.

2.3. The Cultural Studies Tradition:

"Cultural studies" emerged from Hoggart's 'Uses of Literacy' (1957), William's 'Culture and Society (1958)' and 'The Long Revolution (1961)'; E.P Thompson's 'making of the English working class (1968)' which constituted the caesura. Here, the 'the theory of culture' got defined as 'the study of relationships between elements in a whole way of life.' The work which laid the foundation for the 'Culturalist' strand (one of the paradigms of the cultural studies tradition) was interrupted by the arrival of 'structuralism.' The one major gap between these two strands of cultural studies lay on the 'concep-

tual reference of the term ideology.'

Through Hebdige's analysis of 'reception aesthetics', attempt was made 'to account for the variables significance of objects and images as they are circulated in different consumer markets' which contributed immensely to the 'cultural' audience research (Hebdige 1979 cited in Nightingale 1996:14-5).

Towards the end of 70's and beginning of 80's small group of media researchers throughout the world began to experiment with interpretive and qualitative methods of audience research based on symbolic interaction based theories and cognitive Psychology.

2.4. CCCS and the Encoding/Decoding Models:

Members of the media group at Birmingham University's centre of contemporary cultural studies (CCCS henceforth) has developed a more fitting model of texts and readers within the cultural studies tradition which was partly a critique of 'Screen theory'. Their studies concentrated more on TV representations and their reception than on film spectatorship. This encoding/decoding theory 'opened up a gap between readings inscribed in the text and the actual social subjects who interact with it and this "dialogic" encounter between the two finally determines meaning' (ibid.6).

The encoding/decoding model was developed by Stuart Hall. It combined the ideas given by both effect studies (role of media in setting agendas) and uses and gratification (ability of active audience to make meaning from the text). In his work 'Encoding/Decoding (1973), Hall, on the basis of the procedure of decoding of a cultural text, divided the audience into following three categories:

- i. An acceptance of the preferred reading where the viewers decodes the message according to the reference code, 'operating inside the dominant code',
- ii. Negotiation with it, which 'contains a mixture of adaptive and oppositional elements',
- iii. Flat opposition to it, where the audiences 'decode the message in a globally contrary way' (Hall 1993).

Hall was criticized of the vastness of the concept of 'preferred reading', where the doubt was whether the text carries it within or it has to be derived through some method.

This model was used by Morley in his study 'The Nationwide Audience: Structure and Decoding' (1980) (the first Ethnographic study on Television audience). This qualitative audience research was initially set out to explore the encounter between the text and the audience and sketch a provisional map of different 'interpretive communities.'

Hence, at CCCS, Morley, Hall and others were working on a sociologically grounded semiotics of the text-reader dialogue. Critics like Tony Bennett and Janet Woollacott (1987) said that there is no 'text itself available for inspection outside of the 'reading formations' in which meaning is activated (Moore 1993:28). It was also said that this model was well suited for news and current affairs programmes than popular fictional dramas like soap operas.

2.5. Reception Studies Tradition:

Cultural studies & uses and gratification tradition had led to the origination of the reception studies. Response theories of reader's do the "interpretative content analysis" which is the method used by Reception studies, which than is matched up to with the empirical data about the audience, done through participant observation and detailed interviewing.

The reception study has also been developed on a range of other hypothetical framework like psychoanalysis and symbolic interactionism. Reception studies have construed that cultural practices & individual act of interpretations are not dependent of the various structure of the overall society, e.g. economic & political structures. In other words, reception analysis desires to study how specific audiences disagree in the social production of the meaning.

This tradition does not examine the audience pragmatically [except few like that of Radway (1984), Morley (1980), Ang (1985)], rather they are observed as analytical constructs from the media dis-

course. This sort of traditional studies gives more importance on the historical and social contexts within which the social system of varied practices (like subculture based on class, gender ethnicity) took shape and become instrumental in the formation of the 'interpretive communities'.

The feminist media studies of Ang and Hermes (1996) rejected the idea of generalizing the definition of 'the interpretive community' as a sub-culture which is based on factors like class, gender, ethnicity within a broader social system. Within this tradition, Zoonen (1994) pointed out how studies treat women as a united category without actually discomforting the class of 'women' itself and how cultural preference and behavior was assumed to be provided by gender. Zoonen therefore stated how instead of treating these individuals (gender) as something given or fixed, one should look at them as an ongoing process by which subjects are constructed often in absurd ways. But the limitation within the cultural studies could be arrested by adopting reception studies tradition. For example, 'theory of intersectionality' addresses the limitation of the feminist studies.

The works by Morley on 'Family Television' received more importance on gender dimension. He has differentiated it from other factors like age and class. Therefore, arguments related to women as a heterogeneous social category (and not merely a biological category) based on caste, class, age, income, education, religion and region (Morley 1992) get abridged. Other researcher like Hobson (1981), Radway (1984), Ang (1985) started their work with 'a pre-existent' interpretive community of women.

This study considers how gender along with class, caste, age, religion and regional background influence the consumption of the media texts.

2.6. Feminist Media Studies:

The work done by media theorists within the various schools of thought (like the Frankfurt school, British Cultural Studies, French Structuralism and Post structuralism) focused on how other dimensions of social life like gender, race, class, sexuality etc are socially constructed in media representation (Kellner 2005). Mattelart (1986:63) pointed that how cultural industries has gone through the

remodeling of feminine roles and values and how women were straightway singled out from a commercial point of view and has become the favourite target of mass media messages, an essential factor in the organisation of their programmes.

The feminist media movement rejected media representation of women and criticized them to be sexist and insufficient. They suggested that there should be more positive representation of women and more participation of women in the cultural industry. As their preferred methods the feminists' critics opted textual analysis and literary criticism as they were working mostly on media texts carrying cognitive and/or aesthetic experience. This mostly happened in the domain of popular texts or narratives like the women's magazines, romance novel and soap operas which ordinary women had access to and enjoyed in their everyday life. Angela McRobbie (1983), in her work on female youth subculture, analyses the ideological aspect of teenage girl's magazine 'Jackie'. She says that the 'function of the magazine as being to 'position' girls for their later roles as wives and mothers, by means of ideology of teenage or adolescent femininity it cultivates' (McRobbie:1983). She was worried that children were adopting the idea that women should not have an independent life rather they should be dependent and have limited choices about their lives. Tania Modleski (1988) feels the popular culture consumed by women is considered to be gendered because many critics endure comparing femininity, consumption and reading on the one hand, and masculinity, production and writing, on the other.

There are three categories in feminism: liberal, radical, and socialist. These three end up in forming a single theory in which 'mass media simply act as a conveyor belt for patriarchal ideology, and the female audience becomes merely a mass of passive consumers imbued with false consciousness'(ibid). Liberal feminist Zoonen says that 'liberal feminism sees legislation and increased equality of opportunity as ways of undermining the 'unrealistic' portrayal of women in popular culture' (ibid: 192). To concentrate on this gap between the feminist critics and the ordinary women many works has been taken up by various feminist critics like Hobson (1980), Brunson(1981[1996]), Radway (1984), Allen (1985), Ang (1985).

Hobson did the first ethnographic study on the genre of the soap opera in Britain titled: Crossroads:

the drama of a soap opera (1982). She tried to find out the 'production of popular television programmes and the understanding or appeal of those programmes of their audience' (cited in Nightingale 1996:69). She describes her interviewees (the women who viewed and discussed the programme with her) as active and involved viewers who combined information from their own life experiences and knowledge of both the genre and the programme to interpret and evaluate the stories and characters in Crossroads. Hobson's focus was not on the power struggle between the text and the audience but between the producers and the audience and over production decision-making.

Tania Modleski, in her work, 'the Search for Tomorrow in Today's Soap Opera' (1979), focuses on the gendered address of soap opera and analyzes soap operas structural features in relation both to psychoanalytically informed theories of female subjectivity and to the rhythms of women's work at home. She feels as if the feminine powerlessness is reinforced at different levels in soaps. She insists that in their address to women's desires and 'collective fantasies', soap operas not only allay 'real anxieties', and satisfy 'real needs' but at the same time they also distort them. She argues that feminists must find new and more empowering ways of meeting utopian needs and desires, which should be more creative, honest and interesting than the ones expressed through mass culture forms like soap opera, or else, the search for tomorrow threatens to go on, endlessly (Modleski 1996:46-7). (Shodhaganga.inflibnet.ac.in).

2.7. Other studies:

A survey was conducted by Neeraj Khattri (2011) to study the "Role of soap operas in changing the social perspective of metro women in developing countries with special reference to India" in the national capital region of Delhi. Data were collected through interview schedules (questionnaire). The schedule consisted of both open and close-ended questions. For in-depth information and opinions from the respondents he has used the open-ended questions. There was a diverse outcome after the research was done. It was found that the soap opera brought changes in the behaviour and attitude of the women as they consider themselves to be no less than a man. They can also lead an independent

life and can also earn bread and butter for their family. At the same time the respondents have also accepted that the time devoted to their family is shrinking as their behaviour and attitude towards their life is changing. The survey also focused on the fact that people are consuming the things which soap operas are providing them. But at the same time they are aware of the evils like superstitions, black magic, etc. which still prevails in our country and the soap operas and other TV serials help them tackle such evil activities.

The social scientists and policy makers are concerned about the effects of watching visual media (Films and TV) on the attitudes and behaviours of youngsters. Such exposure leads youngsters to risk taking behaviours, like unsafe sex, alcohol use and violence. Akhila Vasan (2005) conducted a study in Kanakapura, a Taluk headquarter town in the newly formed Ramanagara district in South Karnataka, about 60km from Bengaluru city. The research was carried out in three government-aided colleges. The study used a mixed method design consisting of a qualitative data gathering phase and a survey phase. This report focuses on the media use patterns of male and female college students, how they interpret film portrayals, and self-reported changes in attitudes and behaviours and their attribute to media (films and TV), peer and family influences. It draws upon a study of youth in Kanakapura town in South Karnataka that incorporated quantitative as well as qualitative components. Findings suggest considerable exposure to media TV and films among both young men and women over 2 hours of TV viewing per day, and between 10 to 20 films viewed per month. Gender differences were, however, apparent. For one, young men watched significantly more films in a month than did young women.

Television programs are highly consumed by women because these act as a form of education and also entertainment to them. Keeping these facts in mind, the advertisers and producers of the soap operas (in the form of serials or mega-serials in the terminology of the Indian television world) target women as their primary consumers. In the research project of Usha V.T (2004) tries to solve certain questions like (1) how are the women themselves being projected in these programs? (2)How do women-viewers respond? (3)What are the socio-cultural factors that go into the making of these programs? .The research work was carried in Kerala as it has remained in the forefront of the developing countries in matters of socio-potential awareness and development for the past several

decades. Statistics on male-female population ratios or literacy levels support to this contention. Women in Kerala have also given the financial security and assurance by the local authorities. But despite of these benefits, women in Kerala face many problems. Several restrictions are imposed on her movements by the society and at times, she also becomes the victim of male gaze. She found that the issue of gender typecast is still rampant in Kerala. The television programs of Kerala are perhaps one of the best indicators of the popular socio-cultural environment prevailing in this region. The study also found that age, gender, class, caste or educational status is no bar for television viewing. The practice of watching TV, talking about its various programs and often imagining its world to be real, has become almost a way of life. It has also showed that time management remains a big problem for the women in Kerala. For the purpose of the study, she has divided the programs into 3 sections - (1) sitcoms or serials; (2) commercial advertisements; and (3) anchor person (compares) of programs. Comprehensive analyses of the programs and the responses of viewers, especially women viewers, were done. She has used survey method and carried out her research by selecting 100 houses, each from a rural area and an urban area in the Thiruvananthapuram district. The rural sample reported watched only Doordarshan programs whereas almost all the urban respondents had cable connection and preferred to watch private channels. The women viewers were again divided into three groups; (1) housewives (those who don't go out to work); (2) working women (those who work outside their homes for remuneration); and (3) students. The viewers belong to a wide range of age: from below 15 years to above 70 years of age. Housewives preferred to watch programs telecast during the afternoons when they are free from their household work. The survey team also included two qualified psychologists specially trained to develop responses for sensitive questions even from unwilling and indifferent interviewers and often to read between the lines. It was found that the respondents, who said that they seldom watch television programs, hardly missed any of their favourite programs and even if they did, they managed to catch up with the story line or characterization through discussions with others who watched the programs. More than 70% of the respondents from the rural area belonged to the middle age group (30-59 years); about 20% belonged to the age group of 16-29 years and only less than 10% were above 60 years old. The survey points out the interest among viewers in the new version of the serial. The number of advertisements within India and abroad are full of stereotypes of the conventional woman.

The study of Eliana La Ferrara, Alberto Chong and Suzanne Duryea (2008) examines the effects of three decades of expansion of commercial television on fertility patterns in Brazil. Fertility is an interesting dimension of development policy to explore in the context of Brazil. Here they examined the effect of exposure to one of the most pervasive forms of cultural communication in Brazilian society: soap operas or novellas. The analysis draws on the experience of Brazil, a country where watching soap opera is ubiquitous and cuts across social classes. The researcher exploited differences in the entry times into different markets of Rede Globo, which until the early 1990s had an effective monopoly on novella production in Brazil, to estimate the impact of Globo availability on fertility choices. They found that after controlling for time varying controls and for time-invariant are characteristics, the presence of the Globo signal leads to considerably poorer fertility. For women belonging to low socio-economic status, the effect is significant, as measured by education or durable goods ownership. The effect is also found to be more powerful for women belonging to the middle and late phases of their child-bearing life, suggesting that television added more to the stopping behaviour than to delayed first births, time and again with demographic patterns documented for Brazil. Finally, suggestive evidence in the last part of the paper indicates that the result may be interpreted not only in terms of exposure to televisions, but also of exposure to the particular reality portrayed by Brazilian novellas. Lastly, the findings of the study have important policy in implications for today's developing countries. In societies where literacy is relatively low and newspaper circulation limited, television plays an instrumental role in circulating ideas. This research estimates the effect of television on choice of fertility in Brazil, where such families are portrayed in soap operas which are much smaller than in reality. The researcher exploited the differences in the entry time into different markets of Rede Globo, the main novella producer. Using the data for 1970-1991, the study found that women living in areas covered by Globo have significantly lower fertility. The effect is stronger for women of lower socio-economic status and for women in the central and late phases of their fertility cycle, consistent with stopping behaviour. The study also found out that novellas have infected the individuals so much that they keep their children's name by the primary characters of the novellas.

The paper of Janet McCabe and Kim Akass (2006) concentrates on the feminist inquiry into television. The seventies era was quite remarkable for its wide ranging and complicated knowledge pro-

duced by feminism, reliant upon diverse aims, separate objectives and different intellectual concerns.

Feminist television scholars have long experimented with styles of writing that will best speak about viewing pleasures and subjectivities, often fusing autobiographical styles with more analytical methods of the academy. Collaboration, dialogue and interdisciplinary exchange are the keys. The current trend for the anthology, focusing primarily on a single series, reveals an inter- and cross-disciplinary conversation with discordant gendered voices challenging and opposing each other. A mixing of writing styles also marks these collections. Dense and close textual readings are used as a key critical strategy, allowing authors to expose multi-layered storylines, to locate the contradictory readings - liberal feminism, anti feminist, post-feminist- often operating is just one text.

The study says that feminist television criticism has played a crucial role in setting an agenda for television studies. At the same time, feminism and television studies appeared in the academy and both are profoundly shaped by and rooted in similar debates post structuralism, post modernism, post-feminism, post-colonialism that challenge grand theories and master narratives. Feminist television studies trained attention not only on demographic groups like the working class, housewives and women of color as never before, orthodox wisdom on gender identity and sexual difference, but also generated new theories on gendered subjectivity and viewing habits, female desire and pleasures, and feminine desires linked to class, race, ethnicity and sexual orientation. On the other hand, there was a question of legitimacy and the precariousness of speaking about the popular, ephemeral pleasures, denigrated generic forms (soap opera and sitcom) that hover over the discourse. This problem arises while writing on a new field of knowledge, about what can and cannot be said. Hence, the study says that the feminist television criticism has a significant contribution till date but still it has much work to do.

The research of Charles F. Westoff Akinrinola Bankole (1999) revolves around the question whether regular exposure to the mass media, especially to radio and television, influences family planning attitudes and behaviour. There are two types of media exposure which are of interest: (1) general exposure to radio and television on the assumption that exposure to a variety of modern ideas can

undermine traditional support for high fertility (2) exposure to media messages, specifically on the topic of family planning that, presumably, can increase awareness and influence contraceptive use.

The data are based on five national samples of women of reproductive age: Pakistan in 1990-91 and in 1994-95, India in 1992-93 and Bangladesh in 1993-94 and 1996-97. Interviewers with husbands were also included in the earlier survey in Pakistan and in both surveys in Bangladesh. All but one of these surveys (the later Pakistan survey) was conducted within the demographic and health surveys (DHS) program or followed the standard DHS format (the India survey).

Because both media exposure and reproductive behavior are associated with urban residence, regional differences, education, socio-economic status, age and number of children, measures of these variables was included routinely in the multivariate analyses, as was each type of media exposure (including print media were available). The analysis focuses on whether each particular type of media exposure is significantly associated with a fertility or family planning measure over and above the influence of the other media variables and at the same time is independent of joint relationships with relevant background variables.

The outcome clearly corroborate the central thesis that mass media exposure is directly associated with reproductive behavior in all three nations, even though some types of media seem more influential in some countries and at different times. Both exposures to the media in general and exposure to specific family planning media messages are independently allied with reproductive behavior. The robustness of the relationship is striking. In two-thirds of the 156 multivariate analysis conducted (for all married women), the media exposure variables showed significant effects. A like outcome was observed for illiterate women and for men. Approval of family planning and use of contraception are most consistently associated to the media variables; whether further children are wanted, shows the least consistency.

At last the research found that the media, especially through targeted messages on family planning, may facilitate the transition by legitimizing such behavior.

In the journal of Dr. Aaliya Ahmed and Ms. Malik Zahra Khalid (2012) found that social change is a complex, unstructured and quite often, an uncontrollable process. Empowerment is a process that is well-suited to deal with social transformation in general and with inequitable structures in particular. It facilitates individuals and communities with the necessary skills, countervailing power and confidence to deal effectively with social change in a world that distributes needs, resources and power equally.

The variables used for their study to factorize empowerment as with development also differ with geographic location, socio-economic status, gender, caste, population, culture and other indicators. As places change, the conditions of empowerment change, and so do relationships between these different variables.

The popular entertainment genre like soap opera can contribute to the process of change at two levels. The first level is that of producing a thinking role of women. The meaning derived from the knowledge of soaps challenge the dominant discourses about the role of women in the family, on the silencing of woman's behavior and about the power of woman's relationship with other members of society. Aspects like the pleasure of close-knit family, clothing styles, elaborate marriage. In the life of women, spectacles still have a meaning. These resistive readings are enveloped in subtle disagreements and are not apparent to a casual observer. The second level is that despite its public negative evaluation, women are keen to get time and space for these soap operas in their lives. Women derives from these soaps, experiences, learning's and pleasure as they find feminine discourse can be spoken of and appreciated.

Lastly, their research says that television plays an important role in shaping and influencing the audience views, opinion and attitude. Viewership of soap operas are huge and are a considered to be a very popular genre.

Tania Modleski critically analyzed Hitchcock films in her works "The women who knew too much: Hitchcock and Feminist theory" (1988) and "Hitchcock et la theorie feminist: Les femmes qui ersavaient trop, trad" (2002). She characterized Hitchcock's work as thorough going ambivalence about femininity. The seven films which are under Tania Modleski's critical eye are: Blackmail

(Chantage)-1929, Murder (Meurtres)-1930, Rebecca-1940, Notorious (Les Enchainées)-1946, Rear window (Fenêtres sur cour)-1954; Vertigo (Sueurs froides)-1958, Frenzy-1972.

"Family, Politics and Popular Television - An Ethnographic Study of viewing an Indian serial melodrama" (2008), the work of Priya Raghavan's explores a contemporary prime time television serial's popularity in India. The case study was based upon the super hit serial "Kyunki Saas Bhi Kabhi Bahu Thi (Because mother-in-law once a daughter-in-law). "Family serial melodrama" in light of the fragmentation, commercialization, and diversification of the Indian television marketplace is an emergent new genre. Identifying the same, the thesis summarizes people's anxiety about this generic progress and analyses the textual hybridity of this serial. In the background of these inter-related social, industrial and textual developments in television, the thesis drawing some ethnographic perspectives enlighten the micro-social dynamics implicated in the appeal of 'Kyunki', especially within a broad understanding of the nature of family viewership. Using its case study of the serial, the thesis explicitly demonstrates that, appeal of even the apparently most "trivial" television program lies in the ways in which television contributes to political edifice of society through the discursive space it creates for spectators to falsify social meanings and negotiate structures of social empowerment. The thesis appropriates a multidimensional approach and develops upon in pursuing this study, contributes considerably to the "third generation audience studies", an evolving and emergent fields, predominantly in its focus on family, more so in its observations of family by names and discourses. In addressing questions specifically about audience's relationship with the serial, the thesis sketches on the ethnographic interrogations with spectators and their families. It argues that for viewers the serial offers a depiction of India simultaneously in notions of family and transcendent idea of womanhood. Analysis of these notions further reveals how realms of the ideal, real and unreal from an important conceptual spectrum through audiences make sense and negotiate meanings and helps in politically constructing society. In this way, demonstrating that plea of this seemingly "trivial" television program is also in the space it gives for political negotiations, the thesis conclusively suggests that the study of popular narratives and feminine narratives in particular, must invariably be considered in line with "politics" as well as customarily with "pleasure" too.

Christine Geraghty in her book (2005) "The Study of the Soap Opera" describes soap opera by unscrambling the features of television drama from drama in theatre or cinema and of assessing distinctions within television drama itself by setting soap opera against other forms such as the serial or series. Of late, the fictional elements in cross-generic programs have been described by comparisons with soaps in the development of soaps, for instance, and of the various formats of reality TV. The writer has mentioned that how soap opera has been studied, defined, has affected the development of television studies itself and continues to silhouette the way we gaze at certain kinds of issues. Work on soap opera allowed an entry for feminist work on television and gave the basis for cross-cultural explorations of considerable richness. Finally, she says that in mass media, soap opera continues to brand television as a mass medium which produces particular kinds of products. The term 'soap opera' is used as a simile for rather tawdry activities in other spheres - politics, sport, and business. It tells us something about how the pleasures and possibilities of popular television are defined.

The article of Gilbert Motsathebe (2009), "Gendered Roles, Images and Behavioural Patterns in the Soap Opera Generations" evaluates gender typecasting in generations which is South Africa's leading soap opera. Using the results of an analysis and survey method, the article studies subtle zones of denigration and other negative connotation in the emotions, speech and habits of the characters that are tinted as presenting the typically male or female behavior. The article explores whether female and male characters featured in generations exhibit the same level of positive behavioral patterns, and tries to ascertain whether the general picture of either sex is in anyway denigrated or compromised to the benefit of others with a view to stimulate proceedings in improving the portrayal of both females and males in popular South African television programs. The article finds that whilst both females and males are generally fairly portrayed, males are portrayed more dominant when matched up to their female counterparts. The final part of the article suggests that (1) the researcher division of generations should make sure continuous viewer feedback; (2) preview sessions should include communication specialists, regulations specialists and women's lobby groups (3) generations should consider about having its own in house guidelines on the portrayal of men, women and children and (4) the soap opera should consider having more women actively involved as writer, directors and producers.

The article analyzes gender roles and stereotyping in generations. The prime concern leading to this study was the incessant negative image portrayal of females on television. The issue of misrepresentation of gender stereotyping in media warrants attention because people inclined to emulate what they view in the media without inquiring it and this underpins certain stereotypes, including gender stereotyping. The research on which this article is based on is positioned within feminist communication theory.

Mainly quantitative approach was adopted in this research study; although a qualitative analysis was used to reach at the personality traits which were used as key variables in the succeeding questionnaire. Two methods were used in this study, namely an analysis of video recordings and a survey. The analysis was helpful in identifying unseen type casts while the survey was essential to explore some of the areas that the analysis found difficult to penetrate. This research is based on certain which were obtained through the following procedure which was performed in three stages: (1) Selection and recording of episodes (2) Analysis of recorded experts and (3) Questionnaire development and administration (based on key interactive variables that emerged from analyzing the content). A total of 150 respondents participated in the study. Based on the findings, this article concluded that there is indeed gender stereotyping in generations.

The study titled "portrayal of women in television (TV) serials" was conducted by Shashi Kaul and Shradha Sahni (2010) with a view to ascertain the responses of men and women regarding the image of women in TV serials and to study the impact these serials create on them. The sample comprised of 120 respondents which consisted 60 men and 60 women purposively in the age group of 35-50 years. Portrayal of women in TV is one of the contentious issues surrounding the media today. The image of the contemporary Indian women is not the images of the modern more liberated women. It appears that the fabric of television soap operas are more deeply woven by the sex-stereotyping and it does not depict the reality of a woman's role in society, for an array of varied reasons, including illusionary characters, the concentration on domestic and personal issues. The study finds out that women are portrayed in stereotypical, often fashionable way and never as a confident, intelligent and emancipated woman.

Tania Modleski's "The search for tomorrow in today's soap operas" (1979) suggested that the exclusive appeal and function of soap operas lies in (a) the viewer's ability to inhabit the text's prearranged spectatorial position of 'the good mother' and, (b) use the archetypal 'villainess' to dislodge one's own repressed annoyance and powerlessness. It can be argued, using Modleski's analytical perspectives on the interpolated spectatorial positions of soap operas that a new genre of television program (namely the reality dating shows) performs in a similar way.

An examination of Modleski's thesis renders these statements more likely. Modleski argues that in understanding a woman's role in culture, soap operas are essential. She claims that in viewing soap operas, the viewer at the same time identifies with each of the characters, and is able to jump between loyalties instantaneously, as she aligns herself with all characters. The 'good mother' spectator is thus privy to all plot developments and proceedings, though even in such omniscient state of narration, she does not or perhaps cannot generate a particular bias or interest in one of her 'children' over another. She asserts that in inhabiting this position of the 'good mother', popular culture can alter one's idea of self, one's identity. In depicting diametrically opposed themes (such as 'right over wrong' and 'good versus evil'), soap operas, Modleski suggests, demonstrate the kind of patience, compassion and understanding that is attribute of the 'good mother'. She can have no claims of her own within the story, and thus acts in an entirely selfless way in her attempt to care for and nurture each conflicting character. In this way, Modleski sees a straight link between the viewer and her position within the text as both are removed from the public sphere and disproportionately restricted to domestic labour (in which case she works with her husband and children) or 'woman-friendly' careers (those deeply involving communication and interpersonal skills), they share the constant burden of establishing and renewing complicated relationships and connections.

After much thought and persuasive argument, Modleski emphasizes the significance of this spectatorial position inside culture and society. Soap operas are about emotional connection and the fantasy of a good healthy life, caring and sympathy for each other, and the desire for community. More importantly, however, soap operas identifies the spectator/good mother's need to play a casual role within society, through soaps, she can experience how her own life is controlled and the lives of others too,

as well as unconsciously release her repressed self-anger.

The study of Corrine L. Shefner-Rogers, Everett M. Rogers and Arvind Singhal (1998) investigates the process of parasocial interaction in two highly popular television soap operas: (1) The Peruvian telenovela "Simplemente Maria" which was broadcast throughout Latin America in the early 1970's and (2) the Japanese television serial "Oshin", which broke audience ratings records in many of the 45 countries in which it was broadcast in the 1984-1995 decade. Many individuals who viewed these soap operas developed parasocial relationships with their favourite television characters. These parasocial interactions with "Simplemente Maria" and "Oshin" have implications for other television soap operas, especially those consciously designed to both entertain and educate their viewers (in an entertainment-education approach). Parasocial interaction is one explanation for the strong effects of soap operas on audience behavior.

These two television soap operas were selected because (1) each elicited a high degree of parasocial interaction on the part of its viewers, (2) the audience responses are well documented, (3) the two soap operas are entirely independent and (4) these television programs were broadcast at quite different times (14 years apart). We seek to advance the understanding of how entertainment and education affect the audience as individuals through the process of parasocial interaction.

Their study found out that neither "Simplemente Maria" nor "Oshin" were intentionally designed to be entertainment-education television soap operas. However, two factors contributed to the effective communication of educational messages to the viewers of these programs: (1) The degree to which viewers were involved in parasocial interaction with the television characters, and (2) the perception by viewers of these soap opera characters as positive role models for self-efficacy and other values for success.

It also found that, in the cross over from fiction to reality, viewers initiate what they learn from their favorite media character. The parasocial relationship between the viewer and his/her favorite media character facilitates the adoption/imitation of a particular behavior portrayed by that character. Parasocial

interaction is one explanation for the process of behavior change through emulation of admired characters in entertainment education programs.

In the journal of Debanjali Roy (2012) focuses on a specific section of the electronic media in the Indian context- the contemporary television soaps and serials, identifies their target audience and studies the ways how they represent women and finally scrutinizes the extent to which this projection of an on screen reality corresponds to the actual reality. She adopted content analysis method. For analysis, she took into consideration the following popular TV serials scoring high on the charts- BalikaVadhu (Colors) and Uttaran (Colours), both of which have their respective target audience and while analyzing them, the study concluded about the media projection of women through TV serials and soaps.

The study says that the setting of both the serials distinguish each other. BalikaVadhu is set in rural Rajasthan and its tradition, Uttaran encompasses the urban elite and various complexities of modern life. However, even in their multifarious approach, they fail to tread beyond the common constructs of ideology that typifies a woman to be good or bad and falls short of presenting the wide range of reality that envelops modern existence.

The study also finds that these serials centre their contents on the lives of women but in the process of their presentation, they do not get rid of their bias of categorizing women into socially acceptable divisions. By presenting real life situations with sharp demarcations of good and bad, these serials are deviating from modern reality where boundaries between victim and victimizer get blurred. Filtering these diverging characters through the monochromatic lens of the norms of the society, these serials in fact block the non-judgmental, unbiased response from its audience. The truth boils down to this that in the garb of presenting real condition of women in the Indian context and attempting to speak for these subalterns, these serials are just conforming to some of the deep-rooted commandments that control the social structure of India.

The works of Robert Jenson and Emily Oster (2007) explores the effect of the introduction of cable television on women's status in rural India. Using a three-year and individual level panel dataset, the

researcher found that the introduction of cable television is associated with significant decrease in the reported acceptability of domestic violence toward women and son preference, as well as raise in women's autonomy and decreases in fertility. The study also found some evidence that exposure to cable has increased school enrolment for younger children and participation of women in household decision making.

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