

Chapter 6

Conclusion

6.1. Conclusion

Findings reveal that the women audience can be a part of an interpretive community. Small interpretive groups have been formed. Women with different occupation or age group forms group or interpretive community as they agree or share similar opinion with regard to their viewing choice.

The researcher has found three big groups of women sharing similar occupation. The researcher has also explored that there is an existence of common choice in terms of television serial viewing irrespective of occupation or age or income or educational backgrounds.

The researcher has taken variables like age, education, class, religion, regional background, working and non-working, marital status to find out if these variables are a factor in the formation of interpretive communities on the basis of similar television viewing pattern.

According to Stanley Fish (1980), "all meaning resides in the readers and audiences of texts and it cannot exist outside of audience interpretation. He (ibid) claimed that a media text has literally no meaning until it is read and interpreted by the audience member. To understand the words and images in a particular way, audience members use different strategies to interpret the text. Though it may look like that different audiences derive different meaning according to their perspective, but actually an audience's way of understanding a text creates meaning in the text, the only meaning it can have."

Now the question is if every individual derives their unique meaning and understanding of a text through the process of reading it, then how is it possible that some people tend to read some text roughly the same way? If an individual interprets text according to a particular strategy, then how it is that the same person reads two similar texts in different ways? And from where these strategies are coming? Fish has answered these questions by defining the term "Interpretive Communities". Interpretive communi-

ties are groups who interpret text similarly because they share similar social position and experiences. Delhiites may interpret a movie based on the lifestyle of Delhi in a different way than Chennaians do because they share different codes based on geographical location. Though the total meaning that every individual in a group generates will vary, but we may expect to see more resemblance between any two Delhiites than a Delhiite and a Chennaian. People can and do belong to many interpretive communities at once depending on the similarity and variation in their interpretive strategies.

In Fish's (1980) model, meaning ultimately resides in interpretive communities and that statement collapses the distinction between producers and audiences. As per Fish, (ibid) interpretive communities give rise to all producers, texts and audiences in first place. The communities that individual belongs to shape how that person will interpret texts, but the communities that an author/producer/creator belongs to also influence how that individual constructs the text initially. Meaning is not inherent in producers, texts or audiences, but only in the interpretive communities that constitute each.

To study that how far women audience from a small cosmopolitan town like Silchar can be a part of an interpretive community, the researcher has done this research work. And it has ended with some interesting and fruitful outcome which has served the researcher's objectives. Television soaps have become a part of our daily lives. It has become a routine work to watch every episode of the daily soaps. After a hectic schedule of whole day, people spend an hour or so sitting in front of the television set and watch soaps that gives them pleasure and works as stress release therapy for the audience. The main purpose of the soap was to educate and inform people of the changes that occurred is an old trend but slowly entertainment took its place and has changed the whole scenario of Indian television soaps.

Soaps are considered to be mostly watched by women audience. Hence, keeping this in mind, the producers of soap operas design the soaps in such a way that they are mostly consumed by female audience. The plots and the storylines of the soaps focus on family life, personal life and sexual relationships, emotional and moral conflicts etc.

Indian serials like *Kyun Ki Saas bhi kabhi Bahu Thi*, *Kahani Ghar Ghar ki*, *Kasauti Zindagi Ki*,

became very popular and were one of the longest running serials of Indian television history. A huge number of women audience liked these serials. Characters like Tulsi, Parvati, Pererna were admired and also liked by the audience.

Here, the researcher tried to understand how these serials give them pleasure of viewing, whether the audience rejects the texts or accept the texts or negotiate with the text. Moreover, it is also explored how far the dominant meaning of the text is accepted. Lastly, it was also imperative to check if the women audience can be a part of an interpretive community.

For the study, the researcher had taken two family dramas and two violent serials aired on Star plus and Life OK. The researcher conducted the research work on 400 female respondents of Silchar town.

It is found within the scope of the present work that the dominant meaning of the serials is usually accepted by the women audience as most of the respondents believe that what is depicted in the TV serials are similar to their real life. The outcome of the survey says that family dramas are more watched than violent serials.

The women audience watches family dramas because the respondents find the storylines are nearly an accurate representation of real life. The family crisis or bonding which is shown in the serial is similar to the respondents' real life. The respondents find the character of the serials almost similar to real life. The protagonist of these two serials Priya and Sandhya are mostly liked by the students and the working women. It is observed that the careerist and outspoken characters are mostly liked by the working women and students. And the characters which play the role of a house wives are mostly liked by the homemakers. Negative characters are liked by both students and homemakers, comedy characters are liked by the homemakers. And child characters are liked by students.

Family dramas like *Bade Achhe Lagtey Hain* and *Diya Aur Baati Hum* are more frequently watched than the violent serials like *Amrit Manthan*, *Dil Se Di Dua ...Saubhagyavati Bhava*.

Women in general usually reject the text of the violent serials. Over exaggeration and melodrama portrayed by the protagonists of these family dramas are also usually rejected by the women viewers. The variables which the researcher has taken for interpretive group formation are religion, mother tongue, age, occupation, marital status, education, family structure and monthly income. The variables are successful in establishing that these factors are responsible to form many small interpretive groups. Some respondents watch these serials just to participate in discussion with their friends or to initiate Para-social interaction. Women watch serials more so that they can keep themselves updated about every episode of the serials.

Some of the respondents are so much fascinated with the characters of these serials that they try to follow the style statement and life style of the heroine of the serials to stay popular among friends and society.

Lastly, the working women and the homemakers think that these serials provide them a coin of exchange in their social lives, i.e. they can discuss with people about these serials to spend their leisure time. Working women also believe that these serials can serve as a guiding principle on how one should conduct herself in personal, family and social life.

To conclude, it can be said that women who participated as respondents derive pleasure while watching a serial. And they also believe that these serials provide them some rules for leading happy life by avoiding certain situation which may hamper their personal as well as professional lives. It is also observed that a protagonist of a serial is liked by different group of audiences with different perspectives. The same thing is noticed with storylines or the plot of the serials. Such perceptions helped to form small interpretive community groups among the audiences. On the other hand, when the researcher asked her respondents who their favourite protagonists are or why they do like them or why they accept or reject the text of the serials, varied responses were received from different group of audiences or sometimes different responses from same group. This is only because these respondents share same marital status, family income, gender, class, regional background, religion despite of different occupation.

6.2. Limitations:

Our television industry produces large number of soap operas, both family dramas and violent serials in different languages. But the researcher took only two family dramas and two violent serials shown on Indian television. More serials can be taken in future to study the impact of these serials on women audiences and if large interpretive community might be formed. The researcher took only the female audiences for her study. The same research can be conducted in a realistic setting through ethnographic method. Screening can also be done in future research to observe the impact of the audiences. Lastly, while doing survey, the researcher found it difficult to get the accurate response as most of the audience watch Bengali serials more than Hindi serials.