

INCLINATION OF JAUNSARI WOMEN TOWARDS WOMEN-CENTRIC TELEVISION PROGRAMMES: AN ANALYSIS

Nidhi Bhandari*

Dr. Sudhanshu Jayaswal**

Abstract

Television as the most effective and powerful mass media tool has become an important part of every Indian household and most prominently in the lives of Indian women. Television as a mass medium has become a major source of enlightenment, leisure and infotainment for women. The media planners at present scenario are particularly focused on the requirements and needs of their women viewers, who are very large in number. It is very much prominently observed that the programmes shown on television these days are largely women-centric. These women-centric programmes have been able to influence the lives of women to large extent because the women could easily relate their lives with these Women-centric programmes. The women are also more inclined towards these women-centric programmes. These

Keywords:

Television;
Mass Media;
Women viewers ;
Women-Centric;
Television Programmes.

***Research Scholar, Centre for Journalism and Mass Communication, HNB Garhwal University, Srinagar (Garhwal), Uttarakhand**

**** Associate Professor, Centre for Journalism and Mass Communication, HNB Garhwal University, Srinagar (Garhwal), Uttarakhand**

programmes are quite successful in creating awareness both among educated and uneducated women viewers about their rights and privileges. These women centric programmes has also helped in improving the thinking and understanding abilities of women. Thus, the women-centric television programmes are playing vital role in bringing prominent change in the lives of women.

1. Introduction

Amongst all the mass media today, television attracts the largest number of viewers. Its audience is greater in size than any of the other media audiences. This is because television is able to attract the audiences of all age groups, literate and illiterate and of all the strata of the society

Kundra, Shipra (2005, p-113).

Television is the most powerful of all the media of mass communication. It is in fact, a revolution in communication process in a modern society. It has brought not only the whole world into the homes of the viewers but has earned their confidence in regards of its reliability. They have become vulnerable to its influence. People are regularly exposed to it **Mahajan, Kamlesh (1990, p-226)**. The growth in television both in technology and reach in the last few decades has been phenomenal. It was basically conceived as a mass medium and a mass educator for its large population scattered in remote and culturally diverse areas. It is supposed to disseminate the message of development and modernization to create awareness for generating public participation. It is expected to support government plans and programmes for bringing about social and economic change and to protect national security as well as advance the cause of national integration **Kundra, Shipra (2005, p-115)**. Marshall McLuhan observes, "TV is the most appropriate medium for mass communication especially for the developing countries because its involving and absorbing nature TV involves the viewers as a whole. The emergence of satellite TV has brought about a global change". **Dorr (1986)** states that TV stands out exceptional from other media as it is generally used more and can present more lively content than most of the other mass media. Television is the most powerful tool of mass media which is

capable of reshaping the opinion of the people.

Discussing the importance of television as mass media, Saxena says, “Television in India has acquired today newer dimensions, greater popularity and a much wide reach. The moving image of television fascinate, demand attention and eventually influence their thoughts and behavior. The small screen has indeed turned out to be large enough to compress, within itself, India’s tremendous cultural diversity over a rather broad social spectrum. Television has become part of our popular culture-part of our life itself”, **Kundra, Shipra (2005, p-117)**.

Women-Centric Programmes on Indian Television

The report of the Working Group on the Software for Indian Television in 1985 under the chairmanship of Dr. P.C. Joshi, stated the developmental mission of DD to productively reach “the rural masses”, “women” and “children” had been failed (**Kalathil 1999**). So, it was utter need to rethink DD’s investment in “womens’ issues as it was quite evident that the nation could not progress and socio-economic development of the nation would remain distorted as long as women were left behind and were not in mainstrea of the society. The over-dependence of television programmes on commercial cinema had led to negative stereotyping of women .Thus; the Joshi committee recommended a detailed guideline for DD regarding the positive portrayal of women on television.

(Media Foundation of the Non-Aligned, 1986) outlined the objectives of Television with respect to portrayal of women as follows:

“The role of women in television programmes needs to be reappraised, malechauvinism eradicated, and women as equals, with an assured, dignified, honoured role in society must be promoted”.

Two aspects of television programmes for women were stressed.

1. To create among them awareness of their role and responsibility as social beings with a status equal to men.
2. The specific interest of a large majority of women and of their role in the existing social and family structure.

Deepa Dhanraj examined that these recommendations were based on two premises ‘that the integration into the development process will automatically achieve equality for women, and that DD as a government institution is obliged to execute this national objective

The affirmative actions were taken to implement the guidelines and programmes based on family health, food, nutrition and home management needs, were made so that Indian women could adopt modern behaviour and attitude towards life. There was also an increase in the number of women oriented programmes and serials like *Udaan*, *Adhikar*, *Rajni* and many more like them and a few telefilms like *Kya Yeh Gustakhi Hai*. Most of these women-oriented narratives articulated the notion of women’s emancipation in terms of the New Indian woman whose energies were harnessed to the service to nation or in terms of the upliftment of women by the state (**Mankekar 1999**).

It was observed the central women characters of the popular serials of that time were inspiring, independent and confident women like Chutki and Kavita. Chutki, a character in *Hum Log* (the first tele-serial on Doordarshan). She was very ambitious and intelligent. Her father never wanted her to study, but she to achieve some big in her life. Kavita of *Udaan* faced hardship since childhood. She struggled and worked hard to become IPS officer. The strong and confident character of Kavita inspired many young girls throughout the country.

Punwani (1988) make analysis of *Hum Log*, *Kala Jal*, *Buniyad*, *Kala Jal Poornima*, *Chehre*, *Rajani*, *Khandan* and many others and concluded that the picture of Indian women shown on television is of a housebound, tradition-bound and passive person. Considering the recommendations of the P. C. Joshi committee for the establishment of system which could regularly monitor the portrayal of women on television stated that there should be a weekly programme of viewers’ views in which the audience is critic and experts from newspapers, women’s organizations etc. are called to analyze and evaluate programmes running throughout the week. The evaluation must have a specifically focussed in programmes in which women are portrayed.’

Nandini Prasad (1994) did the textual analysis of *Aaye Begane Deshi: Sasural, Aurat ki Jeevan Yatra* (by Meera Deewan), *Chhattisgarh Ki Beti*, *Pachpan Khambhe Lal Deewaren*, *Bharat Ka Lal*, *Dayare*, *Titli*, and *Kya Yeh Gustakhi Hai*. She examined that the normal women was hardly portrayed. Infact they were more shown in negative, limited images of women, victims of circumstances and even if the women were assertive, they were depicted in other extreme such as shrewish, vampish, uncaring and ‘bold’ – jean clad and cigarette smoking. **(McMillin 2004)** stated that women were generally represented as creators of social problems and very rarely as creators of solutions of those problems. They were projected as lively but submissive housewives and making sacrifice of their love under the pressures of the society.

Manekar says, “Women-oriented programs reflected the state’s need to mobilize women not just toward the twin goals of development and modernization, but also as custodians of the unity of the nation; women thus had to be constituted as loyal and patriotic citizens who would protect the integrity of the nation”.

Dhanraj (1994) revealed that firstly Doordarshan assumed women to be uniform in their needs and desires and represented them as the middle class, upper caste, urban. In most of the serials, domestic labour was shown as an extension of woman’s natural mothering role. Thirdly, the single working woman was portrayed as English speaking and sexually active, which was largely different from the accepted norm of the docile Hindu housewife. Fourthly, even a woman in powerful position was defined by the patriarchal norm of the society that makes necessary for her to downplay her sexuality.

Era of Soap Opera with Women-centric programmes

The first set of Hindi soaps, which came on Doordarshan were *Shanti* and *Swabhimaan*. These were daytime soaps and the women who stayed at home during daytime were the target audience. A study done by **Sudesna Parija (1996)** on *Swabhimaan* shows that it even attracted the attention of working women. They did not mind visiting the nearest friend’s house during office hour to watch the show.

With the advent of satellite channels, there was a sudden increase in the number of soap operas on Indian television especially on the private channels and they were dealing with various issues. Serials like *Saans* and *Kora Kaagaz* depicted strong women and ready to break all barriers of convention. The other soap operas revolved around interpersonal relationships developing within joint families e.g. *Yeh hai Mere Apne*, *Kyunki Saas Bhi Kabhi Bahu thi*, *Mehendi Tere Naam Ki*, *Babul ki Duiyan Le Jaa*, *Ghar Ek Mandir*. The famous comedy serial *Tu Tu Main Main* was a satire on the mother-in-law vs. daughter-in-law relationship. The earlier generation of serials had usually focused on themes like the upliftment of women, while most of these new serials (e.g. *Tara, Andaaz*, *Parampara*, *Swabhimaan*) in the nineties were about adultery, the trials of single women, corporate wars and so on (**Mankekar 1999**). Earlier soaps on DD strongly complied with the code of popular Indian cinema where 'negative' women was clearly polarized against the 'heroines'. It was seen that many women viewers admitted that they secretly admire 'bad' women, who were seen as 'strong', as opposed to 'good women'.

Then came the era of soap operas produced by Ekta Kapoor's Balaji Telefilms which completely rechanged the face of Indian television. Ekta Kapoor worked on the pulse of the Indian audience and came up with some very successful soap operas like *KSBKBT*, *KGGK*, and *KZK*, which ran for almost a decade. There were many others which also ran for long span of time like *Kkusum*, *Koshish...Ek Asha*, *Kahin To Hoga*, *Kabhi Sautan Kabhi Saheli*. Although all of the Ekta's soaps were particularly focused on themes of family problems, love, marriage, divorce and re-marriage, yet they are all women centric. The famous heroines of Indian television Tulsi, Parvati and Kusum are portrayed as representatives of ideal Indian *bahus*. They are always shown busy in kitchen and solving problems created by some other family member, who again is always a woman (e.g. Pallavi, Payal etc.) Ekta Kapoor was quite successful in bringing the independent and outgoing women like Shanti and Svetlana back within the fold of joint family. They were the ideal daughters-in-law and devoted wives. In order to compete and challenge the dominance of the K-soaps on Indian television, a new genre of soaps like *Jassi Jaisi Koi Nahi* (JJKN) in 2003 (which was based on a Colombian TV presentation, *Yo Soy Betty La Fea*) and *Astitwa* came. Unlike most of the K-soaps which were based on the *saas- bahu* saga and revolve around the kitchen politics, the characters like Jassi and Simran were shown as strong talented women who climbed the ladder of success through hard work and honesty. Their values were traditional

and were deeply attached to their families but at the same time they wanted to have their independent identity especially as professionally and competent women. Thus, Jassi became a favourite of those viewers who were fed up of watching the ideal *bahus* everyday and were waiting for change. They wanted to see a successful professional Indian woman on the screen and started watching *JJKN*. Most of the middleclass Indian parents wished their daughters to become economically independent with a successful professional career. They saw Jassi as a role model for their daughters.

In the mid twenties the *saas-bahu* sagas lost their impact and focus largely shifted to the *Beti* (daughter). The various satellite channels moved away from the *saas-bahu* stories and started telecasting serials based on social issues. The *saas-bahu* sagas got replaced by the dusky daughters (who of course with time turned into brides) (*Saat Phere* and *Bidai*), child brides (*Balika Badhu*) and many other social issues addressing the girl child like female foeticide (*Na Aana Is Des Laado*), widow remarriage, girl education, dowry harassment (*Mere Ghar Aayi Ek Nanhi Pari*, , *Uttaran*, *Agle Janam Mohe Bitiya Hi Kijo*, *Sabki Ladli Bebo*, *Radha Ki Betiyaan Kuchh Kar Dikhayengi*, *Udaan*, *Meri Durga* and so on). These shows sent a message in the society that daughters are no more a liability for the family. Shobhna Desai (creative head and producer, Star TV) was quoted as saying “Studies show that these soaps not only create awareness, they also initiate changes at very small but significant levels.”

Shoma Munshi (2010) stated in her book that soap operas are not just meant for entertainment but also for empowering women. She concluded her study partly based on the empirical research done by Rober Jensen and Emily Oster (2008). In their paper Jensen and Oster explored the effect of the introduction of cable television in rural areas of India on a particular set of values and behaviours, namely attitudes towards and discrimination against women. From their study they concluded that the introduction of cable television has improved the status of women immensely showing the cases of lower acceptability of spousal abuse, lower son preference, more autonomy and lower fertility.

Hence the major objectives of Media planners that they should create those programmes focused on the improvement of womens’ status so that they should free to assert themselves as human

beings and socially, morally and politically equal with men. There should be positive portrayal of women on television so that they could be inspiring for women audience.

. Television as a mass media in India should made adequate efforts to discuss serious issues concerning women so that present women could prepare the women to play their rightful role in the society. To bring this change, it is necessary to monitor the content related to women shown on television and should evaluate its merits and demerits timely.

2. Review of literature

Kottak (1990) evaluated that in the introduction of television in Brazil had greatly affected views on gender issues and has moved individuals by establishing more liberal views regarding the role of women in both the workplace and in the relationship matters as well.

Mahajan (1990) in the study of television and womens' development examined the role of television in the process of modernization. The study is based on the data collected from the students of the women college. The researcher reached to an inference that the modernizing process Television is not just an unalloyed blessing, but it can be counter- productive as well to the modernizing effort, if not planned rationally. The researcher also found contradictory views among the respondents about the effects of television on traditional values

Mehrotra and Aujla (1991) stated that television viewing habit has greatly affected the normal life style of women. They prefer to reschedule their activities accordingly to view television. From each household it has been examined that about about one to three hours are generally devoted for watching television. Thus, it was quite necessary to alter planning or reschedule the activities in order to get time to sit before TV. The findings has also reflected that advent of television in Indian households has resulted in re-scheduling or altered planning of activities like child care , cooking , shopping , social visits etc.

Apama and Lanjewar (1993) examined the impact created by television programmes on rural women. The study revealed that maximum number of rural women has updated their knowledge about current events through television. According to rural women, television has also helped in

spreading information about social problems like dowry system, family planning, early marriage, drug addiction, immunization etc. The respondents have also received useful information about sports, health diseases, balanced diet, agriculture sanitation etc through television.

Eashwar (1994) studied the impact of cable television on women in terms of activities, time management and interactions with family members and the outside world. The findings of the study reflected that cable television has not created a profound effect on the activities of women. It considerably increased the isolation of women by restricting her interactions with husband, children, and other members of the family, friends and neighbours. This has happened because of her deep involvement with the television as well as the involvement of each member of the family in watching cable television and other regular television programmes.

Mansingh and Seetharaman (1995) stated that the common activities performed while viewing STAR TV by all of those respondents surveyed are reading newspapers/magazines, taking meals and personal grooming. Most of the family members tend to adjust their meals according to their favourite TV programme. Students also prefer to finish their home works in advance and housewives also cook meals in advance for watching STAR TV programmes.

Meenakshi Sundaram and Vijayragavan (1997) concluded from a study conducted in Coimbatore district that majority of the farm women have developed quite favourable attitude towards TV. Farm women are get to be exposed to the various scientific advancements. Besides this they are updated well about various political and current events happening in the country and through out the world as well.

Meenabigai and Ravichandran (1999) revealed in their study that in terms of frequency of TV viewing the majority of the farm women prefer to view the telecast related to farming activities for the entire duration.

Johnson (2001) stated about a number of respondents describing changes in gender roles as a result of television viewing. Further, it is also examined that with the introduction of television,

women tend to do less work as compared to earlier. They only prefer to watch television and therefore men are bound to help their wives in cleaning their houses.

Scrase (2002) stated that most of his respondents think that television might encourage women to question about their social status in society and also might help in the cause of female development.

Nehra et al. (2004) conducted a study on effect of television advertisements on home makers in selection of detergent. The study examined that 60 per cent respondents are interested in watching television advertisements to get information about various products followed by 48 per cent of respondents who are interested in watching TV to know about new products and 44 per cent prefer to watch advertisements just for entertainment.

La Pastina (2004) revealed that the active exposure to tele novels provide women in particular an alternative models of what role they might could play in the society.

Jensen, R., and Oster, E. (2009), stated in their study that when cable television is introduced in rural villages, viewers tend to adopt the urban lifestyle, values, and behaviors which they watch on cable Television shows. It has greatly lead to huge improvement in the status of women and their families within their own communities. It is also found that the introduction of cable television has brought huge change in the lives of women and thus has helped in improving the status of women. There have been the reports of lower acceptability of spousal abuse, lower son preference, more autonomy and lower fertility in society. Besides this, cable television has increase in school enrolment, itself an indicator of increased womens' social status and their decision-making authority within the household.

Munshi, Shoma (2010) stated in her book that the new Indian woman has been depicted as an independent and assertive woman. She is a successful wife and mother, who often has a very bright career or has even work outside the home. The new Indian woman is leading a lifestyle that is significantly different from existing rural lifestyle. The soap operas on television these days hasa chieved an instant success and has been attracting very high viewership all over India.

Vandana (2011) in the study of Impact of television on rural women has been examined that 47% respondents prefer spending 1-2 hours on an average in a day on viewing television. 48% respondents like to watch family serials. Majority of respondents has reported 30% change in their dresses and 23% change in food habits. Thus from the study it has been concluded that rural women are an important part of our country and due to their busy scheduled they have very less time to watch television. Therefore, television has not been able to create impact on the lives of the rural women.

Ullah, e tal (2014) examined that the television has played an important role in our daily life. It has created both positive as well as negative impact. The concept of social behavior is the product of environment, media is the way to development process, but most of our adolescent females tend to adopt negative traits from electronic media at present. Finally, the findings of the study shows that the extensive viewing of media programmess has greatly affected the academic grades of most of the female students.

Devadas and Saravanan, (2015) stated that television is a very successful, powerful and impactful mass media in increasing women literatacy level, helping in childrens' education, creating awareness among women about family welfare schemes, updating knowledge about balance diet / nutrition during pregnancy period, providing guidance about childrens' health, family planning ,spreading awareness about organic food and providing knowledge about sports.

Pugalendhi (2015) stated that the television viewing and learning has an agreeable growth among Chennai urban women. The majority homemakers prefer to spend 5 hours per day in watching soap opera, some other homemakers like to spend 3 hours for watching cookery show and very less homemakers spend 2 hours approximately for watching horoscope programs in Chennai urban areas.

3. Statement of the Problem

Jaunsar region of Garhwal is one of those tribal areas where the television as a powerful mass media tool has been able to make its comfortable reach. Jaunsari Women of Garhwal like women of other communities also prefer to watch television during their leisure time. Therefore, it will

be very appropriate to study the Inclination of Jaunsari women towards women-centric television programmes.

4. Objectives of the Study

1. To study the influence created in the lives of Jaunsari Women by these Women-centric Television programmes.
2. To study the inclination of Jaunsari Women towards Women-centric Television programmes.

5. Hypothesis

1. Women-centric Television programmes have greatly influenced the lives of Jaunsari Women.
2. Jaunsari Women has great inclination towards Women-centric Television programmes.

6. Importance of the Study

This study attempts to explore the inclination of Jaunsari Women towards Women-centric Television programmes. The study also helps in knowing about the influence created in the lives of Jaunsari Women by watching Women-centric Television programmes. Thus, the study may prove beneficial to similar future Women-related studies in Jaunsar region.

7. Research Methodology

This study has been conducted in Jaunsar region of Dehradun district of Uttarakhand state. The data collected from the 100 questionnaires is classified and tabulated for the purpose of analysis and interpretation. The tabulated data clearly depicts the introductory details of the respondents and the information related to their inclination towards Women-centric Television programmes in diverse dimensions. The data was collected from four villages of Kalsi Block which included –Haripur, Koti, Lakhwar and Kalsi Gaon.

Methodology-The conventional technique i.e. Schedule is employed for primary data collection. The questions in schedule are prepared both in English and Hindi.

Sample- A total numbers of 100 females sample were selected for this study. Sample are taken equally (25 sample each village) from four villages of Kalsi block by Proportional Stratified sampling, which includes Haripur, Koti, Lakhwar and Kalsi Gaon.

8. Data Analysis

Respondent Introductory Detail; N=100

Details	No. of Respondents	Percentage
Age		
18-25 years	22	22
26-30 years	44	44
30-40 years	23	23
40-50 years	11	11
Marital Status		
Married	80	80
Unmarried	14	14
Divorced	2	2
Widow	4	4
Educational Qualifications		
Illiterate	2	2
Primary	5	5
Highschool	29	29
Intermediate	30	30
Graduation	24	24
Post Graduation and above	10	10
Profession		

Employed	7	7
Student	14	14
Housewife	68	68
Unemployed	11	11

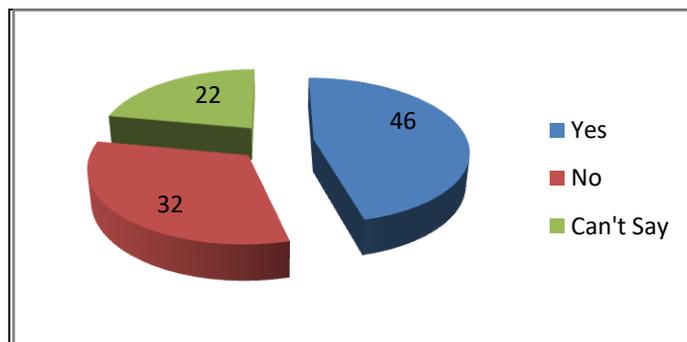
1. Do you feel that usually sufficient number of programmes based on Women-centric issues is shown on the television channel

Table-1

Options	No. of Respondents	Percentage
Yes	46	46
No	32	32
Can't Say	22	22

It is evident from the above table that out of 100 respondents, 46% women respondents feel that sufficient number of programmes based on Women-centric issues are shown on television, 32% women respondents do not agree with it and rest 22% can't say anything about it.

Graphical Representations

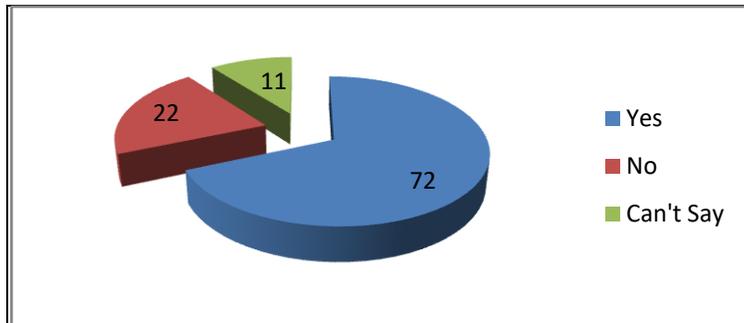


2. Do you feel that Women-centric programmes are helping in changing the Social Status of women in society?

Table-2

Options	No. of Respondents	Percentage
Yes	72	72
No	11	11
Can't Say	17	17

It is clear from the above table that out of 100 respondents, 72% women feel that Women-centric programmes are helping in changing the Social Status of women in society, 11% women do not feel so and 17% can't say anything about it.

Graphical Representation

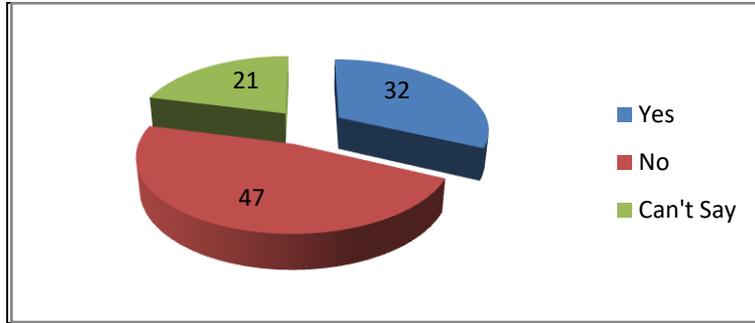
3. Do you think that television is adequately popularizing Tribal women welfare and development programmes?

Table-3

Options	No. of Respondents	Percentage
Yes	32	32
No	47	47
Can't Say	21	21

The above table shows that out of 100 women respondents, only 32% think that television is adequately popularizing Tribal women welfare and development programmes and 47% do not agree with it. The rest 21% women respondents can't say anything.

Graphical Representation



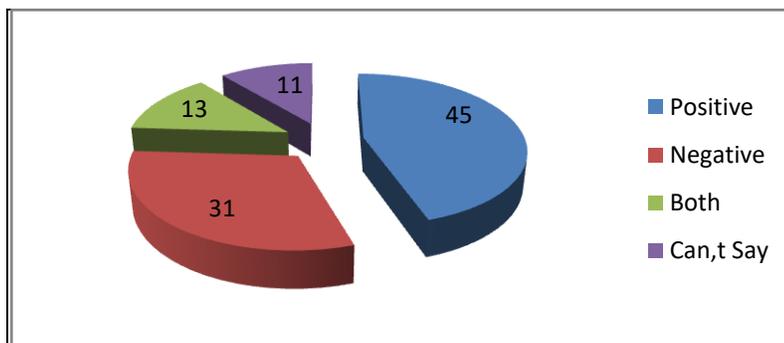
4. According to you what kind of image of women is projected in the Women- centric programmes?

Table-4

Options	No. of Respondents	Percentage
Positive	45	45
Negative	31	31
Both	13	13
Can't Say	11	11

It is evident from the above table that out of 100 women respondents,45% think the image of women in the Women-centric programmes is positive,31% think that the image is negative,13% feel that the image projected is both negative and positive.The rest 11% can't say anything about it.

Graphical Representation



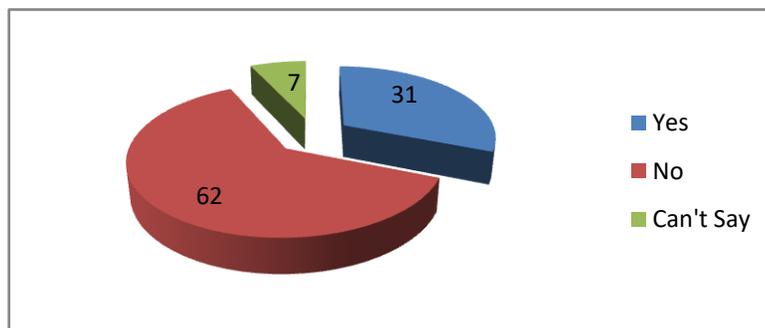
5. Do you think that the status of women is same in the society as shown on these Women-centric Television programmes?

Table-5

Options	No. of Respondents	Percentage
Yes	31	31
No	62	62
Can't Say	7	7

It is clear from the above table that out of 100 women respondents only 31% respondents think that the status of women is same in the society as shown on Women-centric Television programmes, 61% respondents think it is not the same and the rest 7% cannot say anything about it.

Graphical Representation



6. Towards which of the following Women-centric programmes on television channels you are usually more inclined to watch?

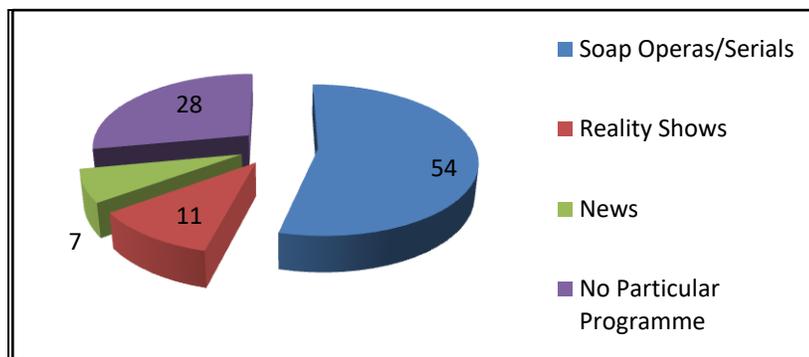
Table-6

Options	No. of Respondents	Percentage
Soap	54	54
Operas/Serials		
Reality Shows	11	11

News	7	7
No Particular Programme	28	28

The above table shows that out of 100 women respondents, 54% respondents are more inclined towards watching Soap Operas/Serials, 11% prefer watching Reality shows, 7% like watching News and rest 28% have no inclination towards any particular programme.

Graphical Representation

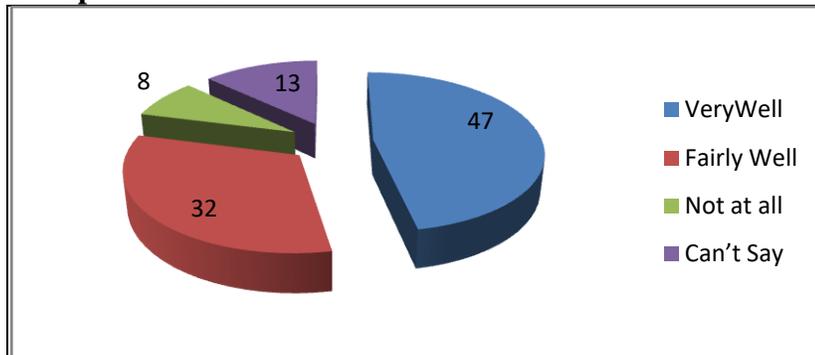


7. How well do you relate yourself to your favorite female character (Real or Fictional)?

Table-7

Options	No. of Respondents	Percentage
Very Well	47	47
Fairly Well	32	32
Not at all	8	8
Can't Say	13	13

It is evident from the above table that out of 100 women respondents, 47% respondents relate very well with their favourite woman character, 32% relate fairly well, 8% not relate very well and rest 13% can't say anything about it.

Graphical Representation

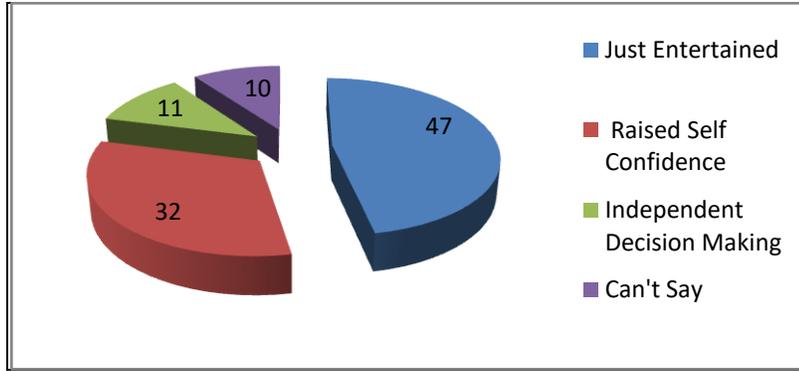
8. What impact that their favourite female character has made on your personal life as such?

Table-8

Options	No. of Respondents	Percentage
Just Entertained	47	47
Raised Self Confidence	32	32
Independent Decision Making	11	11
Can't Say	10	10

It is clear from the above table that out of 100 women respondents, 47% of respondents feel that their favourite female character has just entertained them, 32% feel that their favourite female character has helped in raising their self confidence, 11% feel that it has helped in taking their decisions independently and rest 10% can't say anything about it.

Graphical Representation



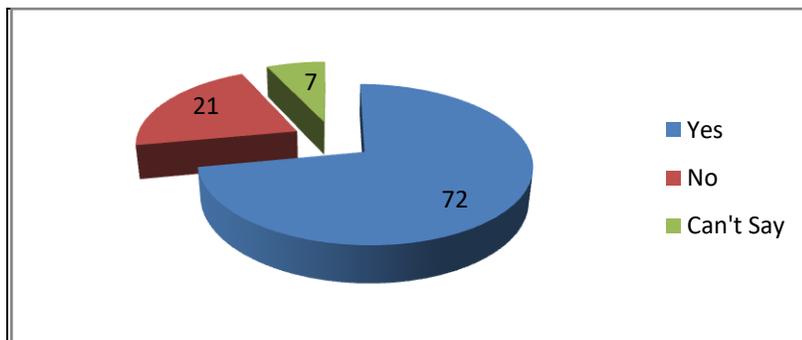
9. Do you feel Women-centric programmes have brought a significant change in Social relations that affect women?

Table-9

Options	No. of Respondents	Percentage
Yes	72	72
No	21	21
Can't Say	7	7

It is evident from the above table that out of 100 respondents, 72% respondents feel that Women-centric programmes have brought a significant change in social relations that affect women, 21% respondents don't feel so and rest 7% can't say anything about it.

Graphical Representation



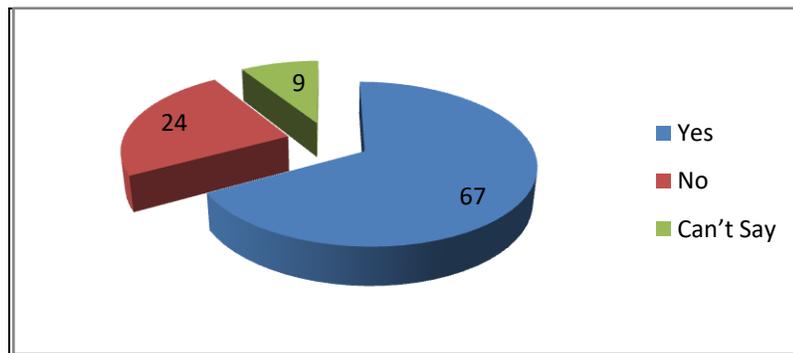
10. Do you feel Women-centric programmes are changing family ideologies that affect the women?

Table-10

Options	No. of Respondents	Percentage
Yes	67	67
No	24	24
Can't Say	9	9

It is clear from the above table that out of 100 women respondents, 67% respondents feel that Women-centric programmes are changing family ideologies that affect women, 24% do not agree with it and rest 9% can't say anything about it.

Graphical Representation



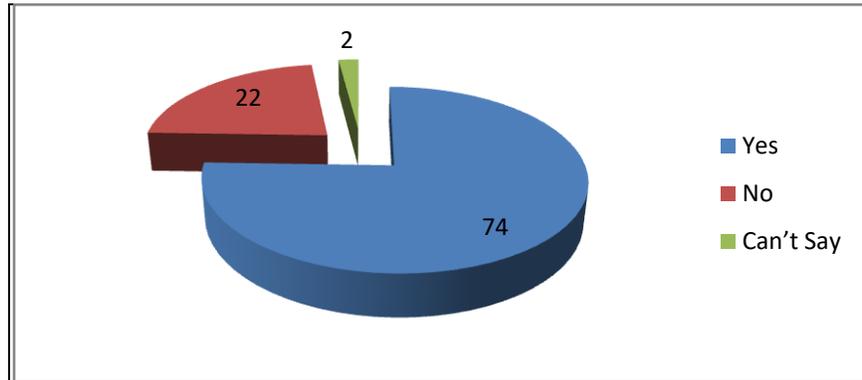
11. Do you feel women-centric programmes are creating the most liberal society that could benefit women of Jaunsari community?

Table-12

Options	No. of Respondents	Percentage
Yes	74	47
No	22	32
Can't Say	2	21

It is evident from the above table that out of 100 respondent, 74% feel that Women-centric programmes are creating the most liberal society that could benefit women of Jaunsari community, 22% donot feel so and rest 2% can't say anything about it.

Graphical Representation



9. Results and Findings

It is evident from the analysis of collected data that the large number of women respondents feel that there are sufficient number of programmes based on Women-centric issues are shown on Television at present. A large number of women respondents also feel that these Women-centric programmes are helping in changing the Social Status of women in the society. But many other women respondents also think that television is not adequately popularizing Tribal Women welfare and development programmes.

It is also clear from the findings of the research that many women respondents feel the women are projected in positive image in Women-centric programmes, but still then the status of women is not the same in the society as shown in these Women-centric programmes.

It is also reflected that most of the women respondents are more inclined towards watching Soap operas/Serials and very few are interested in news based programmes, but there are good number of women who have no liking for any particular programme. Most of the women respondents relate very well with their favourite female characters (Real or Fictional) and most of them also feel that their favourite character has just only entertained them. The maximum number of women also feel that Women-centric programmes have brought a significant change in social relations that affect women.

According to most of the women respondents, the Women-centric programmes are changing family ideologies that affect the women and it is also felt by them that their favourite female TV character has really helped them in raising their self confidence and self esteem. It is largely felt by them that these Women-centric programmes are creating the most liberal society that could benefit the women of their community.

10. Testing of Hypothesis

Hypothesis 1:- Women-centric Television programmes have greatly influenced the lives of Jaunsari Women.

This Hypothesis has been proved correct. Most of the women respondents feel that the Women-centric Television programmes have helped in changing the Social Status of women in society. It is also felt by them that these Women-centric programmes have helped them in raising their self esteem and self confidence. These Women-centric programmes have also helped in building liberal society for them..

Hypothesis 2:- Jaunsari Women has great inclination towards Women-centric Television programmes.

This Hypothesis has been proved correct. Most of the women respondents are greatly inclined towards Women-centric Soap operas/Serials. The female characters in these Soap operas /Serials are deeply rooted in their lives and they have started relating themselves with them.

10. Conclusion

After analysis it has very much evident that Television is the most powerful mode of entertainment and education for these Jaunsari women. They particularly prefer watching those television programmes which are based on women related issues. This not only help in getting entertained but also help in relating their day to day lives with those programmes. The female characters shown in these Women-centric programmes has largely influenced the lives of these tribal women. They have helped in raising their self confidence and self esteem so that these tribal women could stand up and take their decisions independently.

References

- [1] Aparna, M. and Lanjewar, “Impact of TV Programmes on rural women”, *Maharashtra Journal of Extension Education*, 20:325-326, 1993.
- [2] Devdas, Dr.M.B. & Saravanan, V.M., “Television and Development of Rural Women-A study”, *Research World Journal of Arts, Science and Commerce*, International Referred Research Journal, Volume-VI, Issue 4(1), October 2015.
- [3] Dhanraj, Deepa, “A Critical Focus”, in A. Joseph and K. Sharma (eds) *Whose News? The Media and Womens Issues*, Sage Publications, New Delhi, 1994.
- [4] Dorr, Aimme, “Television and Children: A Special Medium for Special Audiences” *Sage Publications*, Volume-XIV, Sage common text series, 1986.
- [5] Eashwar, L. “Impact of New Communication”, *Media Asia: An Asian Mass Communication Quaterly*, 21(1), 32-39, 1994.
- [6] Jayashree Kalathil, "Imagining an Audience: Doordarshan and Women programming." *Journal of Arts and Ideas*, pp no.32-33, 1999.
- [7] Jensen, R. & Oster, E., “The Power of TV: Television and Womens” Status in India”, *The Quarterly Journal of Economics*, 124(3), 1057-1094, 2009.
- [8] Johnson, Kirk, “Media and Social Change: The Modernizing Influences of Television in Rural India”, *Media Culture and Society*, 23(2), 147-169, 2001.
- [9] Kottak, Conrad, “Prime-Time Society: An Anthropological Analysis of Television and Culture”, *Belmont, CA: Wadsworth Modern Anthropolgy Library*, 1990.
- [10] Kundra, Shipra, “Basic Audio-Visual Media”, *Anmol Publications*, New Delhi, 2005.
- [11] La Pastina, Antonio, “Telenova Reception in Rural Brazil: Gendered Readings and Sexual mores”, *Critical studies in Media Communication*, 21(2), 162-181, 2004.
- [12] McMillin, D. C. “Television's response to the 'women's question' in India,” in K. Prasad (ed.) *Communication and Empowerment of Women: Strategies and Policy Insights from India, vol. 1*, The Women's Press, New Delhi, 2004.
- [13] Mahajan, Kamlesh, “Television and Womens” Development (Pattern of Television among College girls)”, *Classical Publishing Company*, New Delhi, 1990.
- [14] McLuhan, M., *Understanding the Media: The Extension of Man*, Mcgraw Hill, New York, 1965.

- [15] Mankekar, P., Screening Culture, *Viewing Politics: An Ethnography of Television, Womanhood and Nation in Postcolonial India*, Duke University Press, United States, 1999.
- [16] Mansingh, J. and Seetharaman, R.N., “Star Television and Household Work: An analysis”, *Indian Journal of Extension Education*, 6(1):1032-1034, 1995.
- [17] Mehrotra, N. and Aujla, P., “Impact of TV viewing on Household activities”, *Indian Journal of Extension Education*, 27(3 and 4):122-124.
- [18] Meenakshi Sundram, K.S. and Vijayragavan, R., “Attitude of Farm Women towards Television”, *Journal of Extension Education*, 8(4):346, 1997.
- [19] Meenambigai, J. and Ravichandran, V., “Utilization of Media by Farm Women”, *Agricultural Extension Review*, 11(2):3-6, 1999.
- [20] Munshi, Shoma, *Prime Time Soap Operas on Television*, Routledge Publications, United Kingdom, 2010.
- [21] Nehra et al., “Effects of Television Advertisement on Homemakers in selection of Detergent”, *Indian Journal of Social Research*, 45:249-253, 2004.
- [22] Parija, Sudeshna, “Patriarchal Transformations women viewers’ response to changing feminine role in Indian Soap Operas”, M.Phil dissertation submitted at Department of Sociology, University of Hyderabad.
- [23] Prasad, Nandani, “A Vision unveiled: Vision on Television”, Har Anand Publications, New Delhi, 1994.
- [24] Pugalendhi, R., “A Study on Television Programmes popularly among Chennai Urban Women”, *IOSR Journal of Humanities and Social Science*, Volume 20, Issue 2, Ver. IV, PP 37-43, Feb 2015.
- [25] Punwani, J., “Portrayal of Women in Television”, In R. Gandhally (Ed.) *Women in Indian Society: A Reader*, Sage Publications, New Delhi, 1988.
- [26] Sacrase, Timothy, “Television, the middle classes and the transformation of Cultural Identities in West Bengal”, *India Gazette: The International Journal for Television Studies*, 64(4):323-342, 2002.
- [27] Ullah, e. Tal, “The Impact of Electronic Media on Academic Performance of formal students”, *International Journal of Economics, Commerce and Management*, United Kingdom, Volume II, pp. 17-18, 2014.
- [28] Vandana, “Impact of Television on Rural Women: A study of Mirzapur Village, District (Kurushetra)”, *International Referred Journal*, Vol II, Page 17-18, 2001.