

Media Space and Gender Construction

Media Space and Gender Construction:
A Comparative Study of State Owned and Private
Channels in the Post Liberalisation Period

By

Shekh Moinuddin

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P U B L I S H I N G

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In Memory of
Dr. Anindita Datta and Amma and late Abba

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PREFACE

This book is the result of a very personal investigation that began during my M.phil research study more than four years ago. Media Space and Gender Construction is a study to enhance the relation between gender and geography. Media Space is a metamorphic space has a space of view, and ideas, images and texts. The advent of media space and cyber space has been a new metaphorical space for interaction, not existing in real sense but have an impact upon the spatiality.

Gender is predominant phenomena and indeed produced and reproduced every day in term of femininity and masculinity. Under different contacts and process gender is constructed every day, in which media is one of them. Visual media is one of them having much greater roles in compare to other available media such as print media, and electronic media. Thus, in the study visual media has been taken as a medium in regard to identify the predominant gender stereotypes.

For this study, four predominant Indian channels have been considered under the State owned and private media to regard the portrayed gender stereotypes from both prime and non-prime time. Among taken channels are *DD (Doordarshan)*, *Zee TV*, *Sony TV*, and *Star Plus TV*. The channels DD is taken in purview to know what is portraying in there visual space while for the same purpose the private channels have been taken to identify the predominant gender stereotypes within liberalization ambit in both prime time and non prime time and to record the space of representation.

The State owned media have been considered for the purpose of State's view and their doing responsibility in regards to the portrayal of predominant gender stereotypes in both prime time and non prime time.

This study comprehends a diagnostic look on visual media about their portrayal under both market and State's responsibility since liberalization took place in India. This is indeed true that both the private and State owned channels have own ways of interests regarding portrayal. Therefore this study broadens the research scope within the geographical perspective in non material spaces or metaphorical spaces like television, a virtual space. Which is considered as an important agent towards gender construction?

The names of character's is real and what pronounced in the serials and only first names have been mentioned in order to identify the female and male gender stereotypes.

LIST OF ABBREVIATIONS

DD	Doordarshan
TRPs	Television Rating Point
TV	Television
MS	Media Space
GS	Gender Stereotypes
TS	Third Space
CD	Compact Disc
GPS	Global Positioning System

CHAPTER ONE

MEDIA-SPACE AND GENDER CONSTRUCTION

1.1 Introduction

‘Media space has been on the periphery of geographical inquiry for too long. The very ordinariness of television, Radio, News paper, fiction, film and pop music perhaps makes their importance as part of peoples geography threaded into the fabric of daily life with deep taproots into the well-springs of popular consciousness’ (Harvey, 1984).

Being a geographer it is very tough to stick with issues of space and their exploration under the changing dimension of spatiality everyday, particularly, in the present. It is believed that the spatial dimension of our day-to-day lives has never been of greater practical, political as well as social relevance than it is today.

The social and the spatial are inseparable, especially in geography and sociology, the space is constituted through social relations and material social practices or one can say that such space is a social construct. Gender has been deeply influential in the geographical (Massey, 1994).

Since the electronic revolution e-mail, the cyber cafes, the facsimile services, and the mobile phone have changed the global into local and the local into global. Under the technological influence life has increasingly created feeling that space is not a 'thing' at all it is 'resource' in itself. This is not only true of the conventional view of space, that is 'container' space, but also other conception of space such as cyber space, media space, virtual space etc. Thus, by using term media space one refers to the portion of virtual space that is created or socially constructed by the media. In this way, it is an “imaginary way” space.

The electronic media comprising of radio and Television have a natural edge over the print medium of newspapers, in a country like India, where a

vast majority especially women, are illiterate. The Television incorporating visual images for shaping minds and opinions has the potential to influence spatially constructed gender roles within the imaginary space it creates. These in turn influence the actual construction of gender roles and stereotypes in the non-virtual or “real”, material world.

It is only recently that the media space (mainly visual), a virtual space has itself become the focus of systematic study within ‘Thirdspace’ (Soja, 1996). The media space, indeed a virtual space where the experiences of the space from a ‘slice of life’ are portrayed through the real and imagined in the third space as gender stereotypes. In post liberalization period the media space is instrumental in creating very sensational gender stereotypes that directly and indirectly impact upon the viewers. However, unlike the traditional stereotypes, in every hour the media presents us with a new gender stereotypes for both women as well as men ranging from provider and caretaker to the purchaser and producer. Further, the media itself is changing continuously to provide a social mirror to the society or viewers. The gender construction is a study within the media space or ‘third space’, where discourse of gender stereotypes is portrayed by public and private media. In fact, the media facilitates gender construction within the house, as well as in the public and private realm of all spaces.

By this meaning, the concept of media-space is a very simple example of trans-disciplinarily and is not only confined to geographers, but includes others for whom spatial science reasoning is a primary professional preoccupation. Media is nothing except portrayal and representation of geographical issues. It integrates the past into present in terms of cultural, economical, social, political and geographical change. We respect media as an information house, for cultural dissemination within a geographical dimension.

The advent of satellite television in the country in 1991 opened up a whole ‘new world’ for the advertisers. The Television Rating Points (*TRP’s*) gained a new meaning for the commercially viable channels. The commercialization of the media led to the advertisers exercising control over the selection and content of programmes broadcast across channels. These ultimately influence the gender construction and portrayed gender stereotypes.

Meanwhile television viewing also becomes a fragmented exercise. Earlier the entire family would sit together to watch programmes. The new

genre of programming on the other hand is specifically dealing with a particular target audience. 'Advertisers too recognized the specific target groups and began crafting advertisements according to the target viewers of these serials' (Sivadas, 1998). For e.g. during the late morning and afternoon, family serials catering to homemakers are shown and advertisements for home appliances like washing machine and refrigerator, consumer products like detergents, soaps, cosmetics and food items dominate the small screen.

Advertising is a ubiquitous cultural form that reflects and moulds our lives. Everyday we are inundated with advertising messages. The constant flow of advertising generates images of gender, types of person, social, class, and other groups, which influence our socialization process. Several media scholars have emphasized advertising's role as a major agent of social reinforcement because of its presumed power for changing opinion, attitudes, and behaviors. Goldman (1992) has argued that advertisement is a major social and economic institution which strives to maintain cultural hegemony by providing us socially constructed ways of seeing and making sense of our world. In television, a visual space, the space devoted to advertisements cannot ignore. With its reach extended into rural areas, television can play crucial role in instilling confidence and self respect in women and help them in securing their dignified and rightful place in society (Gupta, 2000).

The eminent geographer David Harvey (1990) has argued that studying cinema and films may enhance the theoretic debates about postmodern culture. Therefore cinema is one of them is more near and dear than any other media. In fact television takes place the popular place of cinema among viewers since liberalization took place across the country.

In India, in recent years, considerable attention has been focused on the issue of the portrayal of women in the media. In *Doordarshan Shanti*, *Kasauti Zindagi Ki* from Star plus, and *Tumhari Disha* from Zee TV are examples of such portrayals. 'Beyond the symbolic representation of modernity, unequal gender roles and stereotypes are actually assiduously reinforced. Soap operas on prime time television (such as *Kahani Ghar Ghar Ki*, *Kyonki Saas Bhi Kabhi Bahu Thi* and *Jassi Jaisi Koi Nahin*) endorse the image of the ideal women as dutiful who sacrifices individual choice and aspiration at the alter of the patriarchal family' (Datta, 2005).

One of the earliest observations highlighted by feminists within

geography was that gender relations vary over space (It had been long recognized that they vary over time). 'Thus 'A women's place? Uses the views of space and place outlined in parts of the construction and reconstructions overtime' (McDowell, 1983). More over the influence also run the other way; Gender has been deeply implicated in the construction of space as uneven development or regional variation and local specificity. In particular, gender is of significance to geographical construction of space and place.

Since the years many feminist geographers realized that in the geography gender should be the domain of work under the purview of media. Media enhanced the gendered construction and in day to day portrayed women's primary role as mother, care takers and home makers. This meant their activity space should be essentially confined to the private spaces of home and its immediate surroundings. In contrast, socially constructed roles for men, largely if not entirely, are those of great earners (Raju, 2003).

The portrayal of gender as a product and the accompanying politics in the media is well defined. However, it is not only femininity but also the dominant notions of masculinity that are portrayed by the media. The most common form is the coverage provided to the beauty shows and men's and women's representation has moved beyond female images of the family and home to persons dictated by the market agenda in a pre dominant patriarchy (Dagar, 2002). The influence of the market and media is accepted to the extent that the media and the patriarchy have created the body as a product. The dominant notion of 'femininity' and 'masculinity' are projected as commodities (Dagar, 2002; Roy, 1998). On different occasions different media is preoccupied with particular gender stereotypes or even said that it is matter of time that required the specific characters.

In its flexibility to dominant socio-political influence, media has successfully approved discourse of gender rights and women's empowerment and, the imagery of gender hierarchy is reflected not only through roles, visual depiction, symbol but language and site also (Dagar, 2002). Viewers are reconstituted as subjects not just by the form and content of serials but by the manner in which these texts resonate with the viewer's experiences of dominant social discourses' (Mannekar, 2002). Thus it is common believed the media invade the personal interests for multiple interests.

In constructing women's images, the media follows its own profound codes. Fragmentation of women into stereotypes, such as sex objects, widow, daughter, mother and housewife, is one method. The media has adopted a particular kind of gender representation in recent times under the agenda of globalization. It is worth noticing that gender is always represented in isolation from class, caste and religion; that is, the apparent neutrality and cultural homogeneity conjured up by images of women in advertising and serials are a clever ploy to conceal the reality of the bitter diversity of Indian society.

1.2 Conceptual Framework

It is necessary to know that the term media space emerges from post colonial thought to comprehend the social space that has been technically enhanced. In this it is, 'Thirdspace' of course a radical enunciation about the space. The fact that is, third space is an area where real and imagined are combined and is important to the development of any scene in the screen because the scene is a combination of real and imaginary, the symbolic and figurative. Space also acts as a character, acting as a critique on the concept of materialism. As Soja(1996) declares "The process of creating of space involves first and foremost direct and lived experience". A significant observation of any film or documentary serial acts as a representation of space in which portrayed gender stereotypes represent the place in the third space or lived space. It would be worth noting that after the liberalization period the media reinforces the effeminate stereotypes, pushing towards the greater standardization and homogenization of these, perhaps in the output as result of globalization. Places of critical exchange where geographical imaginations can do their best, and expanded across the multiplicity of perspectives, is indeed a third space. It is a space where universal issues like gender, race, and class can be addressed easily from this platform without privileging one over the others; where one can belong to different ideology either Marxist, idealist, structuralist, and trans-disciplinary at the same time (Soja, 1996).

With the understanding of space under changing dimensions, it is required to recognized and refer to the concept of first and second space and emerging spatial context of Thirdspace. On the foundations of first space and second space, the third space too can be described as a creative recombination and extension, the first space perspective is, that is focused on the 'real' material world and a second space perspective is, that interprets this reality though "imagined" representation of spatiality and as

proceeding into third space where 'real' and 'imagined' are combined to represent the world. Therefore media is nothing except the visual space where real and imagined (Thirdspace) are combined to represent the social space across the geographical limit.

Recently a Bollywood movie "*Rang De Basanti*" (Released in 2006) directed by Rakeysh Mehra and starring by Aamir Khan along with others, beautifully narrated two stories in a single parallel frame. The combination of existing 'real' and thinking 'imagination' is an excellent example of Third Space within the space of the cinema.

However, Thirthing introduces a critical "Other than" choice that speaks and critiques through its otherness. Lefebvre in his book 'the Production of Space' (originally in la production de l'espace 1974 Paris) reveals of his own longstanding interest in the dialectic of the lived and the conceived, the "real" and the "imagined", the material world and our thoughts about it. With time 'third space' gained momentum into research curricula among social scientists. Gregory (1994) sums the Foucauldian view as.

"The construction of this discursive triangle between power, knowledge, and spatiality effected a colonization of the life. World in which "space" was given both metaphorical and material resonance: as Foucault declared, "space is fundamental in any exercise of power". (Gregory, 1994, Geographical Imagination)

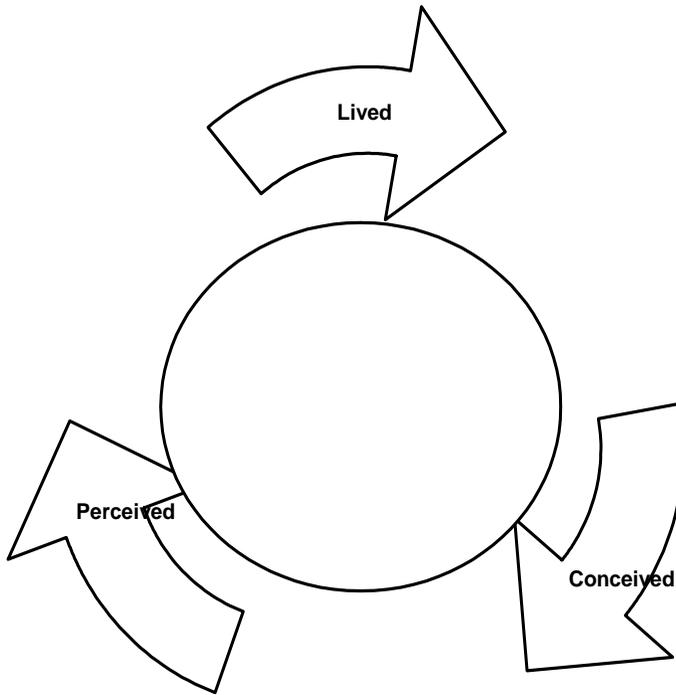
Foucault's conception of a new approach to space and the spatial that he called "heterotopology" and described in ways that resemble what is being described here as third space. The topic of this study therefore comes under geographical pervue of third space. This has even been termed as part of 'geographical imagination' (Soja, 1996) or expansion of spatial knowledge. Thirdspace is part of postcolonial literary traditions and described as a radical post-modernist perspective to "see" the space differently. Thirdspace is a perfect combination of subjectivity and objectivity, the real and the imagined, mind and body and consciousness and the unconscious. Lefebvre call it spaces of representation in his book *The Production of Space* (1991a), *For Bhabha* (1990a), the difference of cultures cannot be contained within universality framework of liberal democracy or for that matter Marxist - historicism, for there different cultures are often incommensurable and not neatly categorized, a triggering observation for identifying a "Thirdspace" of alternative enunciation. Of course, third space can't assume in the Universalist grid, a

space which is beyond the boundary or may say that it's beginning from the point where something end. Once Bhabha call it is "location" of culture and he locates his post-colonial project" with the notion of cultural differences..., in the spirit of alterity or otherness". A space of the cultural hub or notion have been devoted through the transformations or 'lived' space (Lefebvre, 1991a).

Here, the talked space is lived, a space that stretches across the images and symbols that accompany it. Both Thirdspace and lefebvre's most encompassing notion of social space are comprised of all three spatialities-perceived, conceived and lived. Lived space is the space of social struggle, lefebvre's conclusive about the lived space is, the space of all-inclusive simultaneities. In his *The Production of Space*, he maintain three space linked together dialectically, the spatial practice (perceived), the representation of space (conceived space), and the space of representation (livedspace).

The space of representation are seen by lefebvre as,"complex symbolisms, sometimes coded, sometimes not". They are linked to the "clandestine or underground side of social life" and also to art, which lefebvre described as a coding not of space more generally but specifically of the space of representation. 'Space of representation contain all other real and imagined space intertwined and with capitalism, racism, patriarchy and other material spatial that concretize the social relation of production, reproduction, exploitation, domination, and subjection' (soja, 1996). In view of third space, 'lived space' is an area where real and imagined is combined, this concept is important to the development of the idea of media space and gender construction because gender sensitization or biases are reinforced in such spaces under patriarchal society.

Media is a space where social life is reinforced in both real and imagined ways and emboldens the values of third space. Television as space of representation where the depictions of social struggle into symbol of arts with gender stereotypes is enhancing the social understanding. Of course television is one of important segment of the media and reemphasizing the social struggle in different context. Therefore within media television has been chosen for the study.



The Trialectics of Spatiality

**Source : Soja (1996) : Third Space. Journey to
Los Angles and other Real and imagined places.
Oxford : Blackwell Publishers. Page 74.**

Television is, first and foremost, a domestic medium. Silverstone (1992) argued the relations between public and private spaces and cultures are constantly changing, and television is tied to this in a number of ways. Indeed it involved the family member again and again both in fiction and factual programmes. At the core of interest, it brings politics, economy, socio-cultural and gender to serve the common interest. Even beyond this, it delivers programmes like war situation; crises and catastrophes of many kinds All these enable to people comprehend a world which is full of

tension, possible conflicts, and a degree of construction (both through ideology and representation) from 24*7 daily services. It is argued that television programmes in many ways provide the viewers a form of identity strengthening therapy, in which the anxieties and uncertainties are also treated. For example yoga practices and the way to maintain the physical exercise is nothing except the extension of stress therapy. Television habits place interplay between the 'individual' on (going construction of identity) and macro (functioning of the societies) on each other. At present the importance of television is imminent to know the space around us particularly to construe the geographical enquiry in various social forms. Indeed, a virtual space where the subject of portrayal should attract on both subjectively and objectively. Therefore the prime concern behind the choice of television as a medium for this study is to understand the gender stereotypes in term of degree of change between societies and portrayed and enhance the relationship between gender and geography with the help of screen.

1.3 Literature Review

Gender: An Understanding

During 70's the term gender came in limelight and since then many intellectuals enhance the concept of gender. Generally gender is defined as the socially constructed correlate of sex. The concept of gender as socially constructed has been theorized extensively and illustrated in a variety of arenas from the play ground to the boardroom (Kessler 1990; Lorber 1994; Messner; 2000). Although there is general consensus that gender is socially constructed and sex as its initiating point.

Wharton (2005) believed that gender as a 'system of social practices' and explained three features. First, gender is as much a process as a fixed state. This implies that gender is being continually produced and reproduced. In other word gender is enacted or 'done', not merely expressed. Second, gender is not simply a characteristic of individuals, but occurs at all levels of the social structure. This is contained in the idea of gender as a system of practices that far reaching, interlocked and that exist independently of individuals. Gender is thus a multilevel phenomena (Risman, 1998). This intends to explore how social process, such as interaction, and social institutions, such as work, embody and reproduce gender. Third, gender refers to its importance in organizing relations of inequality and it is subject of debate. But the important point is that, as

principle of social organization, gender is one critical dimension upon which social resources are distributed.

Gender and Space

Massey (1994) tried to establish a relationship between space and place with gender and the construction of gender relations. She believes that "Geography matters to the construction of gender". She endorses the spatial difference and also cultural influence in the construction of gender along with space. In the continuum of space and place the term 'local' have been associated with gender.

It is intriguing to note that Indian geography, which has borrowed significantly from Western thoughts to the extent that it did not really develop an Indian perspective at all, in general appears to be resistant to gender studies in geography, which by now have established their stronghold in the Anglo-Saxon world (Datta, 2003).

Gender roles are thus seen as constricted in part through our culturally experienced bodies and the ways men and women experience their bodies become a part of their experience of gender and gender relations (Raju, 2001).

R.W. Connell (2002) in his Book 'Gender' offers very tentative perspective on gender studies and issues like individual life, social relation and culture. Connell award both intellectually and culturally to understand Gender.

Third space

Lisa Law (1997) In "Dancing on the Bar", tried to put stereotypical representation of sex tourism as well as sites where the entire incident took place. She reconceptualises the space of the bar as a negotiated space, a third space, where identities are negotiated and ambivalent, performed and not fixed.

Indeed *Third Space* an emerging idea and the Book "Third Space: Journeys to Los Angeles and other Real-and-Imagined places" by Edward W. Soja (1996), think differently about the meanings and significance of space and related subject.

The title Book is divided in two parts, part I and part II. A journey starts in the first chapter with the promising "*Discovering third space*" to forward a new thought 'how and why spatiality and the inquisitive spatial imagination have recently entered', as to understand the third mode, the author more relying on *Henri Le Febvre*, a French 'metaphilosopher', who has been more influential than any other in exploring the third space. The chapter more enough arguing about the perception of Henri Lefebvre and considerably the title is 'the Extraordinary Voyages of Henri Lefebvre'. Almost the first chapter appreciates the allegorical tour of the life of Henri Lefebvre, and his term "transdisciplinary" and his Marxist exploration of the spatiality and sociology of every day life and urban condition what Lefebvre called in his work the social production of space as "rhythmanalysis". As per Soja, Lefebvre throughout his life remained a restless intellectual nomad, and his reconceptualization of the relationship between centre and peripheries are most important ideas. As he always believed that, 'two terms are never enough, there is always an-Other term.' This conceptualization from Lefebvre's to nurture a different thought that is third space.

The author relies more upon, Lefebvre's (1991a) *The production of Space*, arguably the most important script about the human spatiality and spatial imagination. The central argument about: the ontological, epistemological and theoretical rebalancing of spatiality, historicity, and sociality as all embracing corner of human life. One of the important 'meta philosophies' by Lefebvre's preferred description was critically Soja (1996) present "*Thirthing- as- othering*". Lefebvre in his work the *Production of space* was divided into a trialectics of spatiality, of spatial thinking, of the spatial imagination that vibrate the Lefebvre's three different kind of spaces: the perceived space of materialized spatial practice, the conceived space as representation of space; and he defined lived spaces of representation as representational spaces. A new kind of thinking about space became most clearly formulated in Paris. Edward Soja elaborates the 'Third Space' as a new thinking on spatiality and added on Foucault's "heterotopology" and "heterotopia".

Media space

Prasad (1994) 'A vision unveiled: women on Television', she thought about women's issues require the support of this powerful medium for creating a social climate where policies and programmes related to women's empowerment can be implemented effectively, it is important to

look into the manner in which women and her issues are being portrayed. In chapter one she is talking about 'women in India', the demography and constitutional rights as well as women's active participation in industry and political milieu, in addition to the Book in chapter second she emphasizes the quantitative data about 'Mass media in India', along with day to day activities regarding programmes, organization, etc. In further she is adding about 'Television and women's issues' in which more embracing is that now Television can play an effective role toward focusing women's issues. Even the forthcoming chapter also dedicated to the portrayal of women's in the Television and about transmission time to reflect the images of women's in the society. Although despite vague data, the Book supplemented very authentic picture of women's and related their issues.

Literature, which analyses the ways in which women are portrayed in media, has gradually been emerging in recent years. More frightening than the direct reach of media however it is indirect influence. With the time, media influence the process of Gender relations are constricted differently in different cultures. Kinship system often seems to contain the most change-resistant aspects of social organization (Dube, 2001).

The main thrust of the study is to find out the effects of television watching on the viewers having different social class background. The impact of television watching was seen with regard to intra and inter-family social interaction as well as on the children who are likely to be the most vulnerable section among the viewers (Gupta, 2000).

Mannekar (1993), "Reconstituting Indian womanhood: An Ethnography of TV viewers in a North Indian City", is a feminist ethnography of how lower - middle class and upwardly class women living in New Delhi interpreted dramatic serials shown on Doordarshan (DD), the state run Television in India. She was interested in examining the role Indian Television serials played in the construction of women viewers as gendered and national subjects - while explicating the notion of Indian women viewers as gendered subjects as Indian television. She touched on the role of Indian TV commercials in the construction of femininity. Femininity, according to her, was commodified in Indian TV commercial where "notion of femininity, embedded in discovers about modesty and sexuality, tradition and community, class and 'national culture', were inscribed in the bodies of many of the women featured in advertisements on Television", mannekar further observed that the commercials aimed at

married women generally used models wise dress and appearance indicated their national states as well as their Hindu ideality. Further marital status as well as their Hindu society. Further, femininity was constructed in these Indian Television commercials by featuring in stereotypical gender and roles of mother and wives.

Shelat's (1994), Presenting a paper in S.Korea on 'The changing image of man in Indian advertising' in which she focused on the changing images of males in Indian advertising. She observed that advertisements in India in the 1990s were changing, but the change was slow. Although there are few advertisements that portrayed Indian men and women as equals, the stereotypically negative images of Indian women were still very much in existence.

Gender Stereotypes

According to Desai and Patel (1990), the Indian woman was depicted as a sex symbol or stereotypical housewife. She was either featured in a sexually alluring manner or as a traditional housewife whose place was in the kitchen or around the four wall of house. Krishnan (1984), in her analysis of Indian advertisements, pointed that Indian women was typically portrayed as a home bound house wife or mother. As a housewife, she was depicted as being obsessive about domestic management and keep husband happy. Motherhood was another important facet of Indian womanhood. He realized that, Indian advertisement treated women as commodities by juxtaposing images of brides with image of products. Krishnan also observed that Indian advertisements frequently promoted the image of a woman as a sex slave who was shown in "varying stages of undress", especially the advertisements for women's undergarments and jeans which were "doubly exploitative, offering images of bondage and vulnerability as images of liberation."

In her book, Balasubrahmanyam (1988) focused on the depiction of Indian women in mass media. According to her, Indian commercials were mostly sexist in depicting women in the stereotypical roles of "mother wife sex object roles".

1.4 Objectives

This study has the following objectives.

- To identify predominant Gender stereotypes within the following media spaces:
 - a) Prime time (8-10pm) TV
 - b) Non prime time (2-4pm) TV
- To compare predominant gender stereotypes shown in both state owned and private channels in the above mentioned media spaces.

1.5 Research Question

Dealing with the abstract concept of media space, this study examines the following questions:

- Whether media space is an area that can be used to either reinforce older or create newer gender stereotypes. In this study only the television media is considered for reasons mentioned earlier.
- Whether private channels reinforce traditional Gender stereotypes during prime time.
- Whether the state owned media reinvents and reinforces progressive gender stereotypes.

1.6 Methodology

I. Choice of medium:

The percolation of television to Indian has been phenomenal. Studies show that household in both rural and urban India has access to TV. In India there are 34.50 million urban households and 26.14 million rural households have reported to have TV (Census, 2001). TV scores as a medium of instruction and entertainment to those segments that for various social and economic reasons can not enjoy cinema in the new multiplexes or cinema theatres, the power of TV, media is therefore far more than cinema .It is for these reason that TV has been chosen over print and cinematic space for this study.

II. Choice of channels:

1. D.D. 1 (Doordarshan)
2. Private Channels (Sony, Star and Zee T.V.)

For study consideration I took two groups of channels in which two different media spaces have been taken to identify the gender stereotypes and, to establish a relationship between media space and the gender construction in post liberalization period. Among the media space DD is the only State agency to telecast or reflect the government views, and has been chosen to represent state owned media space. The private channels have been taken on the basis of *TRP's* (Television Rating Point); these are *Sony TV, Star Plus and Zee TV*. In fact these private channels are much popular across the territory in India.

III. Choice of Time Slot:

Non-Prime Time (2-4am)

Prime Time (8-10pm)

In India two broad division of time can be discerned. One is non-prime time and another is prime time, non-prime time generally considered lunch hour and for those who live in home viz. children, old age, and house wife. Prime time slot comprises in the night or dinner programme where watching television as a daily routine and both State and private channels ensure the soaps should touch each and every individual spatially. During prime time all family members watching the soap together. Therefore, I took both the time schedule to decipher the nature of portrayals of gender stereotypes in general parlance. The study is supported by data collected through analysis of the media in both the prime time and non- Prime time slot.

IV. Choice of Serials:

All the running serials across the different channels from both prime time and non prime time have been taken for this study. Those serials have been considered in this study, for further see appendix- 1.

V. Identifying Gender Stereotypes:

The identification of the gender stereotypes has been based with qualitative weightage. For each media space a week long structured viewing schedule was used to examine gender stereotypes. Since four channels were long analyzed, this translated into four weeks of structured viewing to identify the main gender stereotypes. The analysis of the soaps and serials involved a combination of critical and qualitative analysis. My critical analysis used analytical tools borrowed from a variety of perspective including structuralism, semiotics, and the concept of the gaze.

The gaze (sometimes called “the look”) is a technical term which was originally used in film theory in the 1970’s is now broadly used by media theorists to refer both to the ways in which views look at images of people in any visual medium and to the gaze of those depicted in visual texts. The term ‘the male gaze’ has become something of a feminist cliché for referring to the voyeuristic way in which men look at women.

Semeiotics is understanding media image from the point of view of potential impact. Such as understanding is possible when the views realize that they are the subject-matter of the medium and the image, and that the image is crafted in a particular manner to send them a particular message. Semiotic studies can inform us how feminist and womanhood are constructed in TV by examining the varied cinematic techniques such as camera distance/angles, shot composition, lighting, music, and voice-over, among others. TV uses similar methods as film to connote meaning. The TV camera’s angle and focus is used to give the viewer a perfect view of the scene and help in getting a complete understanding of it (fiske, 1987).

In structuralism (code of appearances), in feminist analysis the term is mainly towards gendered symbols and representations rather than material social relations. The code of appearances included body and looks. The body of the characters indicated the presence or absence of any gender stereotypes. In serials and advertisement the women body is often presented on sex object or decorative piece, with the sole function of serving as a commodity for the male gaze. The female body may presented in a fragmented manner where the camera shows the female body detached from the lips, eyes, legs, and hands. Examine the body of women in serials and commercials lend insight as to whether they are disembodied and portrayed as gender stereotypes. In the Indian context, looks, costume and manner are important because they can signify class and religious