

**A STUDY OF BOLLYWOOD AS A CONTRIBUTOR TO EVE
TEASING CULTURE AMONG YOUTH WITH SPECIAL
REFERENCE TO MALE YOUTH IN SANGLI MIRAJ KUPWAD
CORPORATION AREA**

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Under the Board of Moral and Social Sciences in Social Work



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MARCH – 2021**

DECLARATION

I hereby declare that the thesis entitled " **A study of Bollywood as a Contributor to Eve Teasing Culture among Youth with special reference to Male Youth in Sangli Miraj Kupwad Corporation Area**", completed and written by me for the degree of Doctor or Philosophy in the Department of Social work, Tilak Maharashtra Vidyapeeth, Pune, is the record of work carried out by me during the period of April 2017 to March 2021 under the guidance of Dr. Madhavi Renavikar and it has not previously formed the basis for the award of any degree or other similar title upon me of this or any other Vidyapeeth or examining body.

I further declare that the material obtained from other sources has been duly acknowledged in this thesis.

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CERTIFICATE

This is to certify that the thesis entitled "**A study of Bollywood as a Contributor to Eve Teasing Culture among Youth with special reference to Male Youth in Sangli Miraj Kupwad Corporation Area**", which is being submitted herewith for the award of the degree of Vidyavachspati (Ph.D.) in Social work, is the result of original research work completed by Mrs. Kalpna Deshpande under my supervision and guidance to the best of my knowledge and belief, the work incorporated in this thesis has not formed for the award of any other degree or similar the title of any other university or examining body upon him.

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ABBREVIATIONS

- SMKMC - Sangali Miraj Kupwad Municipal Corporation
- I.P.C. - Indian Penal Code

CHAPTER - I

INTRODUCTION

1.1 Concepts and Ideas

1.1.A Understanding Eve-teasing

Ridiculous but true! Blame it on Bollywood!

Bollywood 'bad influence' helps Indian man escape conviction for stalking Australian women. An Indian man accused of stalking two women in Tasmania, Australia, pleaded guilty and blamed it on Bollywood movies. Sandesh Baliga, a 32-year-old security guard, who grew up in a remote, rural part of India, and loved to watch Bollywood movies moved to Australia to study accounting. Bollywood movies conditioned him to believe that relentlessly pursuing women was the only way to woo them.

In Australia, he was accused of stalking two women -- one for 18 months in 2012, and another for four months in 2013 -- by repeatedly calling, texting and approaching them. He even called himself their “boyfriend.”

His lawyer, Greg Barns, said in court that this was “pursuing and following women is quite “normal behaviour” for Indian men. Baliga was just a victim of conditioning who truly believed that just as shown in Bollywood movies, the Australian women would eventually accept his love interest if he doggedly chased them. Baliga was acquitted of charges of stalking!

1.1.B Definition of Eve-teasing according to the researcher:

An obnoxious act of sexual abuse of a woman generally committed under the garb of romantic pursuit, where the male perpetrator is under a false notion that the victim enjoys and relishes such tactics. The rejection of such pursuit by the woman may sometimes turn ugly and result in her deliberate vilification or physical assault on her, ranging from molestation, kidnap, acid attack, rape to murder. This is how the researcher would like to define Eve-teasing.

Since the launch of Bombay Talkies in 1934, which spearheaded the growth of Indian cinema, thousands of movies have been produced till date. It won't be

farfetched to assume that 85% of the movies produced are based on love and romance. In a country where arranged marriages are the norm, people flock to theatres to watch love stories based on the clichéd theory of 'boy meets girl' type of romance.

The married males return sighing for their lost chances and the young deciding to experience this novel and adventurous concept of romance before marriage.

The word 'teasing', like people understand it in India, doesn't suggest violence explicitly. With the prefix 'Eve', the word Eve-teasing misleadingly implicates that this act is the woman's fault. It is a reminder of the first biblical woman Eve, who is guilty as charged for abatement of Eve-teasing, by tempting Adam to stray from the path of righteousness. Eve-teasing in fact is a tame word that fails to describe a disgusting and serious crime against women.

The Oxford Dictionary definition of teasing is "to tempt someone sexually with no intention of satisfying the desire aroused". Eve-teasing is a gender biased sexual harassment of the fairer sex that is carried out in public social as well as public space. It is ubiquitous and each woman will confide that at some point in her life, she has been its victim, irrespective of her age, profession, education, family status and money. Eve-teasing is a euphemism used throughout South Asia and Latin America, for public sexual harassment or sexual assault of women by men in public. Eve-teasing is a euphemism in South Asia for a common form of sexual harassment that typically occurs in public places (Baxi, 2001; Dhillon & Bakaya, 2014). Eve-teasing usually occurs in public spaces and streets and on public transport. It is an act of sexual aggression that gradually increases in severity from staring, whistling, taunting, catcalling, passing sexually suggestive remarks with lewd gestures, stalking, brushing, pinching to groping of women in public places.

Sexual harassment involves nonverbal, verbal, physical, or visual sexual attention, intimidation, or coercion that is unwelcome and unwanted and often has a negative impact on the psychosocial health of the victim (Bartlett & Rhode, 2006; Paludi, Barickman, & Barickman, 1991).

The National Commission for Women (NCW) proposed Eve-teasing (New Legislation) 1988 but the Indian Penal Code doesn't use the word 'eve-teasing' in any of its legislations to describe and punish sexual harassment till date. Use of the term Eve-teasing is discouraged by women's advocates because it perpetuates what Baxi describes as "a culturally sanctioned practice that normalizes and escalates violence

against women in public spaces” and is “a means to legitimize harassment by positioning the very presence of women in public as provocative” (Acharya, 2015; Baxi, 2001, p. 1; Mohanty, 2013).

Qualitative studies from India and Bangladesh report that eve-teasing is a ubiquitous threat for women that often occurs in broad daylight, and can lead the victim to feel unsafe, embarrassed, disgusted, objectified, fearful, and humiliated (Dhillon & Bakaya, 2014; Nahar, Van Reeuwijk, & Reis, 2013)

Sometimes the Eve-teasing takes an ugly turn and escalates to other serious crime such as molestation, rape acid attacks, assault and murder. When countered by the kith and kin of the victim, an eve teaser along with his hoodlums may indulge in suppression, loot, arson, torture and murder as an act of vindication. Eve-teasing is such an evil and potent act that at times it can induce riots and disturb the harmony in the society.

1.2 True life incidents of Eve-teasing and those shared by well known personalities

- 1) Taapsee Pannu as narrated in Indian Express, 15th Sept 2016: Taapsee, a well known actress who has acted alongside Amitabh Bachchan in a famous movie 'Pink' and Akshay Kumar in the movie Baby, made a shocking revelation during a recent interview where she openly talked about the harassment she faced during her

College - going days in Delhi.

Taapsee told Indian Express, “Eve-teasing used to happen almost on a daily basis in Delhi. I used to travel in DTC buses while going to college for the longest time. I got my car when I was 19. So for two years before getting a car, I used to travel on DTC buses. And eve-teasing used to happen almost daily. Not just that, I have been touched inappropriately in DTC buses, rubbed at wrong places while on a bus. If girls ventured into crowded areas in Delhi during the time of festivals, people touched them inappropriately. It was very common and has happened to me too.

When asked if she ever reacted to such inappropriate behaviour that outraged her modesty, Tapsee told I.E, “Our upbringing is such that we are told don't

go here, don't do this, don't wear so and so clothes, don't travel to a particular place. It feels as if I am committing a wrong. We are fed such beliefs and thoughts. So when it happened with me, I started running as if it was my mistake. A list of do's and don'ts are only for us women and not men."

- 2) Ileana D'Cruz on Twitter, 1st Feb 2017 . Actress Ileana D'Cruz has starred in films like *Barfi!* With Ranbir Kapoor, *Rustom* with Akshay Kumar, *Phata Poster Nikhla Hero* with Shahid Kapoor, *Main Tera Hero* with Varun Dhawan and *Happy Ending* co-starring Saif Ali Khan and Govinda. She revealed on Twitter that she was a "victim of eve-teasing and harassment" and added that the incident was "traumatic." The actress thanked her parents who gave her "strength" when she needed it.
- 3) Anjana Kashyap, 19th Dec 2012: A TV journalist of a leading Hindi news channel '*Aaj Tak*' was teased by some men when she was reporting live about the Delhi gang rape incident that has rocked the nation. Anjana Kashyap, a young reporter was on the job, reporting live outside All India Institute of Medical Sciences (AIIMS) Hospital on Tuesday night when a few men slowed down their car and passed comments at her. They didn't seem to be perturbed by the fact that she was with a crew including a cameraman. The entire incident was captured on video. Anjana, who was reporting at 11:30 at night, was simply doing her job. The TV channel has apparently tracked down the men who passed comments at her.
- 4) 16th August 2020. New Delhi: Ekta Kapoor's *Yeh Hai Mohabbatein* by Balaji Telefilms production made Divyanka Tripathi a household name. The actress, who hails from Bhopal got recognition with her hit TV show *Banoo Main Teri Dulhann* in 2006. In 2016, along with husband Vivek Dahiya, she participated in *Nach Baliye 8* and eventually won the show. During an Instagram chat, she narrated the horrific incident of being eve-teased in a cinema hall. The incident took place in a movie theatre at a time when tickets were sold in black at single screens. It was heavily crowded and when she was standing in the queue to buy a ticket, a guy took advantage of the crowd and started touching her inappropriately. She then lost her cool and held his hand. The actress said, "*Woh bhagaane ke liye crowd se nikal ke jaa raha tha, but maine uska haath nahi choda aur usi ke saath kheechti hui bahar tak aagayi.*"

Uske baad maine uska chehra dekha. I slapped the guy hard and meanwhile, the public was there and taught him a lesson." Not many are aware of the fact that Divyanka Tripathi has won a gold medal in rifle shooting.11th August 2020.

- 5) Sudiksha Bhati: Zee Media Bureau Edited By: Subhangi Kumari Singh Updated: Aug 11, 2020, 19:42 PM IST Gautam Buddha Nagar: In a tragic incident on Monday (August 10), Uttar Pradesh's Gautam Buddha Nagar girl Sudiksha who got Rs 3.83 crore scholarship to study in the US died after falling off from the bike. Sudiksha was being chased by eve teaser while she was going to meet her relatives in Sikandrabad with her uncle Manoj Bhati. The eve-teasers started performing stunts near Sudisha's bike. The eve-teasers suddenly hit the brakes and Sudiksha's uncle lost his balance. Sudiksha fell headlong on the road and died on spot. Sudiksha Bhati hails from a small village in Bulandshahar, located in UP's Dadri. She was the daughter of Jitendra Bhati who is a tea seller by profession and she made headlines after she bagged a scholarship from Babson College in Massachusetts (US). Sudiksha had returned to her hometown in June due to the corona virus lockdown and she had to return back to the US on August 20. She did her schooling from HCL Foundation's school of knowledge and she was the district topper in the CBSE board examination in the year 2018 Sudiksha was doing her graduation and internship from Babson College and had moved to America in August-2018.
- 6) On the new years' eve of 2017 the nation was shocked at the shameful display of sexual violence displayed in the so called third safest city in India, Bangalore. A group of girls who were leaving the pubs in Kammanhalli area after celebrating New Year's Eve ran into drunken hooligans who allegedly tried to molest them on the street .They were touched and grabbed, groped, catcalled, and abused without any hesitation and reluctance. One of the witnesses to the night shared her despair, stating, "They grabbed women's hair and pulled at their clothes. I saw a woman weeping. She was bleeding and had scratches. It was very scary. Even after years of protesting and fighting for women's safety, this was a stark reminder that India hasn't learnt its lesson still."

The ghastly and sickening mentality that the girls who enjoy drinking and dancing in pubs late at night are brazen and deserve such kind of treatment, needs to be blamed for such obnoxious acts. But blaming the victims is much easier than taking action against such crimes.

As many as 1,500 policemen on duty that night were not able to avoid the brazen molestation of women that happened on such a large scale. It was sad to see that despite there being CCTV footage, countless eyewitnesses, and newspaper and news channel coverage on the subject, till date the police have not been able to solve and nab the culprits in 756 cases reported that very single night.

1.3 Causes of eve-teasing:

➤ The faulty mindset and huge misconceptions about Eve-teasing:

The Indian National Commission for Women has suggested that the expression be replaced by a more appropriate term. According to them, considering the semantic roots of the term in Indian English, eve-teasing refers to the temptress nature of Eve, placing responsibility on the woman as a tease. Demanding that ‘the term eve-teasing must die, Ranjani Iyer Mohanty, a senior Counsel appointed by the Bombay high Court in 2006, with more than three decades of experience in the legal profession, explains how the word not only dilutes the seriousness of the crime it refers to, but also squarely places the blame on women themselves.

The National Commission for Women (NCW) proposed Eve-teasing (New Legislation) 1988 but the Indian Penal Code doesn't use the word 'eve-teasing' in any of its legislations to describe and punish sexual harassment till date, Use of the term Eve-teasing is discouraged by women's advocates because it perpetuates what Baxi describes as “a culturally sanctioned practice that normalizes and escalates violence against women in public spaces” and is “a means to legitimize harassment by positioning the very presence of women in public as provocative” (Acharya, 2015; Baxi, 2001, p. 1; Mohanty, 2013).

Women are often criticised for ‘inviting’ molesters by way of their ‘seductive’ way of dressing up and make-up. But even simply dressed, fully clad women are harassed on a regular basis. Village women who dress plainly; devoid of any fashion or allure undergo the torture of eve-teasing equal to her counterparts in the metros and

cities. Women's rights activist Maitreyee Chatterjee says that even a burqa cannot guarantee safety.

Filmmaker Anindita Sarbadhikari says that eve-teasing and molestation are acts of perversion. "It is foolish to think that molesters get turned on by the victim's dress. Then why are there so many rapes in Islamic countries?" Like rape, molestation and sexual harassment, eve-teasing is generally understood in feminist theory to be an expression not of unbridled lust and desire, but of power.

Anugyan Nag, filmmaker and Junior Research Fellow at the College of Art and Aesthetics, Jawaharlal Nehru University, says, "I believe there is a very thin line between sexual harassment and eve-teasing because no matter what men say about eve-teasing being a 'little fun'; it is as heinous as sexual harassment, for it causes mental agony, social humiliation and forces one to ostracise oneself out of fear.

Bandana Dutta, consultant psychologist, Winthrob Hospital, Guwahati, insists that eve-teasing and sexual harassment lie along the same continuum as both victimise girls and women by ridiculing and humiliation. "Eve-teasing is generally resorted to by a group of people, who might not know the woman they are victimising. It may be verbal or non-verbal. But in some cases, touching and groping could also happen.

Sexual harassment began at the workplace and later extended beyond the work environment. It is gender-specific to women in India but not in the western world. Sexual harassment is more specific and direct. It may be in the form of words, sending dirty text messages, obscene pictures, innuendo, suggestive remarks and sometimes, direct sexual attack. When eve-teasing transcends the verbal and becomes physical, it goes beyond eve-teasing and becomes sexual harassment," she says.

A four-factor theory of sexual harassment explains various reasons why perpetrators participate in eve-teasing including power and attraction at the individual level, but also external factors, such as the social environment (O'Hare & O'Donohue, 1998).

Causes of eve-teasing:

- a. Power: Feeling of being superior to females due to patriarchal family system and lack of respect towards women in general.
- b. Control: Insensitivity towards feelings of the opposite sex. Seek perverse pleasure in abusing dignity and honor of a weaker person.

- c. Sexual attraction: Treating women as “objects” for satisfying lust rather than recognizing them as individuals worthy of reverence and self respect.
- d. Perpetrator must overcome internal and external inhibitions to harass

Women in Dhillon’s (2014) study described scenarios where men who harbored negative attitudes about women in public harassed to assert their power and control over women (Dhillon & Bakaya, 2014).

Literature, theatre art and movies preach and dictate morals, attitude, attire, behavior and expression that should be exhibited by a cultured woman. This induces a false notion in the male psyche to use force to subjugate a ‘wild’ woman who does not adhere to the prescribed culture standards.

“Within the patriarchal culture, woman stands as a signifier for the male other bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer and not maker of meaning.” (Mulvey, Laura. ‘Visual Pleasure and Narrative Cinema Feminist Film Theory’ Edinburg University Press 1999 58-69. Original article in Screen 16: 3, 1975, 6-18.)

- **Causes of eve-teasing:**

1. Schooling: Lack of interaction between men and women. Segregation of gender starts right from childhood at school and could continue up to college level. Growing up there is a strong attraction for women but due to lack of empathy and gender sensitization, they tend to resort to eve-teasing to attract the attention of the opposite gender. The school children need to be informed about the changes that take during puberty and adolescent stage. With scientific knowledge augmented with counseling about coping up with such biological and psychological changes, the child will be better equipped to handle inter action with the opposite gender. Unfortunately, the word ‘Sex education’ is a taboo and no state wants to introduce it in school curriculum.
2. The society is very indulgent and considers acts of eve-teasing as normal or passing phase in youth. The patriarchal attitude is obvious wherein effect of such behavior on the girl’s mind is not given a thought.

3. Time Pass: With lot of free time at their disposal because of not being employed or having returned from work, youth gather at street corners and search for perverse fun by indulging in eve-teasing.
4. Migration of People: There is huge migration of people to cities on account of education or employment. They find it difficult to cope with the culture and mannerisms in metros. Eve-teasing is a way deal with this culture shock and to vent out their feeling of loneliness.
5. Large segment of youth are unmarried. Either because they are pursuing higher education or are unemployed. They are unaware of the ways in which they can approach women with proposals. They indulge in eve-teasing in the hope of getting a girl friend.
6. Abundant opportunities: Women need to travel unaccompanied for education, employment or domestic chores. The lack of security by government machinery in the form of police, during travelling, or in lonely places, especially at night, promotes eve-teasing.
7. Absence of fear of law: Indian Penal code fails to explicitly define eve-teasing and pronounce stringent punishment for the same. More over the existing laws are confusing which leads to their half hearted implementation. Absence of fear for law is the major factor that encourages eve-teasing.
8. Indifferent and lackadaisical attitude of society that does not want to be responsible for the security of people or women, other than their own. This degradation of moral social and cultural values has turned an offence such as eve-teasing into a common occurrence, not worthy of grave opposition.
9. At times eve-teasing is promoted by political backing and abuse of power, to subjugate the defiant individual. Usually a female member of his family is harassed to “teach a lesson” or threaten an individual who refuses to bow down. The perpetrators are from influential families and have the notion that they can get away from law.
10. Used as a means to settle family and personal differences. The short cut to revenge is to abuse or victimize the opponent’s women folk.

In addition to motivation, perpetrators must also overcome internal and external inhibitions to harass, such as one’s moral standards as well as socio cultural

norms and expectations (O'Hare & O'Donohue, 1998). When men were asked why they eve tease, multiple studies report that they believe it is their right, that it is funny or trivial, and that it does not hurt the victim, indicating that moral restraint is easily breached (Akhtar, 2013; Dhillon & Bakaya, 2014; S. Ghosh, 1990; Leach & Humphreys, 2007; Nahar et al., 2013).

Lastly, according to O'Hare and O'Donohue (1998), the harasser must overcome the victim's resistance.

The general approach, mindset and tolerance of the society that includes victim blaming, apathetic policing, and weak systems for legal redress, lessen external inhibitions and embolden men to harass women.

1.4 Effects of eve-teasing :

Only a woman who has endured the obnoxious acts of eve-teasing can empathize and truly relate with the feelings of disgust, insult and fear that are generated thereafter. The sheer feeling of not being able to do anything to retaliate or counter such acts instills a feeling of extreme anger, frustration and helplessness. The acute emotional response that is generated after undergoing harassment can affect a woman psychologically for a long period of time.

Eve-teasing is generally neglected and no cognizance is taken unless it proves to be psychologically unbearable or results into serious physical injury. It has long lasting effect on the lives of the victim and in seldom cases it is difficult for the victim to resume the earlier normal life.

The nature of eve-teasing and its broader impact on human rights is described by Akhtar (2013) as a means of controlling women through intimidation and an affront to women's freedom of movement, education, and bodily integrity and a major stumbling block for achieving gender equality in India.

Following are the adverse intrinsic, psychological and physical effects of eve-teasing:

1.4.A Intrinsic effects:

1. In majority of the cases, girls' freedom of dressing, moving out with friends, chatting on cell phone or the net is curbed by their parents and family.
2. Parents who are socially and economically weak and cannot retaliate to the menace of harassment prefer to seclude the girl and confine her to home. This

leads to rise in drop-out rate of female students in secondary schools. Giving up education and subsequently opportunities for better placement in life is yet another grave consequence of eve-teasing.

3. Another disheartening effect of the problem is inclination of parents to push underage daughters into early marriages for their own safety and honor of the family. Parents think that having a husband is a safe guard against eve-teasing.
4. If the kith and kin of the victim try to counter or retaliate, it could lead to violence, killing and in extreme cases, to arson, loot and riots. It could destabilize the harmony in the society.

1.4.B Psychological effects:

1. Violence does not need to be in physical form always, sometimes verbal violence is more painful and hurting than the physical which leaves one emotionally wrecked and psychologically disturbed.
2. Those who are teased become afraid to venture out alone.
3. Some women internalize male perception of eve-teasing and suffer from 'self-blame'. They start believing that they are abnormal, undeserving, cheap, filthy and thus deserve to be treated so.
4. Eve-teasing results into increase in disorders like anxiety, schizophrenia, and depression.
5. The victim bears trauma of taunts and ridicule which manifests in loss of self confidence and lowering of self image.
6. If the guardians are very conservative, she carries the extra burden of hiding the torture she faces.
7. In cases like groping, pinching, attempt to rape etc, the victim develops paranoia, suspicion and hatred towards the entire male community and can never have a normal social or family life.

1.4.C Physical effects

1. The physical effect of the stress caused due to trauma of being eve teased can be backache, headache, irregular periods

2. Injury during harassment and injury during self defence can sometimes result in disfigurement or loss of a body part, limb or life. If the victim survives the assault, it is a long way to restoration of normalcy along with the burden of expensive medical treatment. Dhanbad girl, Sonali Mukherjee was permanently disfigured by a horrific acid attack in 2003 when she was just seventeen. Her family has been forced into poverty since they had to spend all their life savings on her treatment. She came into global attention when she appealed for euthanasia. The horrific experience encountered due to acid attack and coping with facial disfigurement as a survivor is a heart wrenching story of Laxmi Agarwal depicted in the movie Chhapaak.
3. The feeling of helplessness at times is so acute that victim takes the drastic step to end one's life. A victim who is blamed and shamed for being eve teased feels so confused, traumatized and that suicide is the only option she can find.

1.5 Concept of Youth:

Youth is the time of life when one is young, and often means the time between childhood and adulthood (maturity). It is also defined as "the appearance, freshness, vigor, spirit, etc., characteristic of one who is young". Youth is best understood as a period of transition from the dependence of childhood to adulthood's independence. As a category, youth is more fluid than other fixed age-groups because this transition is gradual and takes place over a period and certain number of years. Nevertheless, age is the simplest way to define youth, particularly in relation to education and employment, and can be referred to a person between the ages of leaving compulsory education, and finding the first job.

1.5.A Definition of youth:

1. By Oxford Dictionary: The period between childhood and adult age. An early stage in the development of something. Young people considered as a group. The qualities of vigor, freshness, or immaturity as associated with being young.

2. United Nations: The Secretary-General first referred to the current definition of youth in 1981 in his report to the General Assembly on International Youth Year.

The United Nations, for statistical purposes, defines 'youth', as those persons between the ages of 15 and 24 years, without prejudice to other definitions by Member States.

3. By National Youth Policy 2014, India: The National Youth Policy initially (in 2003) defined the youth as in the age group 13-35. However, National Youth Policy, 2014 modified it and defined 'youth' as persons in the age group of 15-29 years.
4. Curtin (2002), U.N. World Youth Report 2003. A phase when a person moves from a time of dependence (childhood) to independence (adulthood) and identifies four distinct aspects of this move:
 - Leaving the parental home and establishing new living arrangements
 - Completing full-time education
 - Forming close, stable personal relationships outside of the family, often resulting in marriage and children
 - Testing the labour market, finding work and possibly settling into a career, and achieving a more or less sustainable livelihood

1.5.B Stages in the physical development of youth

Around the World the terms 'Youth', 'adolescent', 'teenager' and 'young person' are interchanged, with the same meaning. The many physical, sexual, cognitive, social, and emotional changes that happen during this time are responsible for the formation of a character in adulthood. It is therefore important to understand the stages in adolescence and the various changes that take place throughout the adolescence and into early adulthood period.

Since the focus of this research is male youth between the ages of 16-24, let us understand the developmental changes that occur in males during adolescence. Adolescence is a stage of life that is highly emotional and full of highs and lows. This delicate period of change is a time when the teenager establishes his identity, personality and develops a character gradually.

- **Early Adolescence (Ages 10 to 13):** As a result of hormonal changes the teenager's body is transformed from child to adult. During this stage, physical growth and changes are quick and easily noticeable. These include hair growth on face, under the arms and near the genitals, and enlargement of the testicles. Teens start noticing and exploring these changes and therefore feels increased need for privacy. If a certain child is uninformed the unexplained and rapid change can create anxiety or stress. Early adolescents become aware of their gender and get conscious about their appearance. They think in terms of two extremes and contrasts.
- **Middle Adolescence (Ages 14 to 17):** Physical changes from puberty continue during middle adolescence. In males voice cracks and acne develops or erupts on face. At this age, many teens become interested in romantic and sexual relationships and become aware of their sexual identity. Some indulge in self-stimulation, also called masturbation. Immense self consciousness along with feeling of being judged critically, may lead to peer pressure. They think and act independently and appear abrupt or rude. The frontal lobes play a big role in coordinating complex decision making, impulse control, and being able to consider multiple options and consequences. Middle adolescents are more able to think abstractly and consider "the big picture," but they still may lack the ability to apply it in the moment. Their emotions usually outweigh their logic.
- **Late Adolescents (18-21... and beyond):** In late adolescents physical development is complete and thought process is more rational. They develop values and sense of morality. They may become more focused on the future and base decisions on their hopes and ideals. They share and seek advice from friends and tend to become emotionally and physically detached from their family. Their romantic involvements get more stable.

Development of a human being is a process that continues throughout the life time and it shapes the moral character of an individual. It is influenced by the primary sources of socialization and interaction from birth to infancy and by secondary sources such as school, peers, friends, workplace etc. The main objectives of human development include health, education, physical

development and freedom. The objectives also include human rights, social, economical and political freedom.

Human bodies and the brain that induces thought process, change significantly from the time of conception till death. The journey of a human being from conception to death is called as 'Life Cycle'. Throughout the human life cycle, the body constantly changes and goes through different periods known as stages. The nine stages of human development include pregnancy, infancy, toddler years, childhood, puberty, adolescence, adulthood, middle age and senior years. Each stage in life is marked by the growth of different characteristics in body structure, learning, understanding, aptitude, intelligence, maturity and sexual orientation.

Puberty and adolescence and early adulthood are the three stages in life that influence behavior of youth. The developmental characteristics of these three stages are the indicators of the factors that influence the thought process in youth.

- Puberty (Age 9-13) the special trait in this stage is Ingenuity. Apart from the primary care givers at home, the child is under goes interaction with relatives, neighbors, peers and people in society. It learns secondary socialisation. By the time it completes nine years of age, a child acquires a wide range of social and technical skills. It is capable of taking routine responsibilities and coping with everyday life by seeking practical and logical ways to solve day to day problems. It can also design marvelous strategies and inventive solutions to deal with the increasing pressures from different elements in secondary socialization. Puberty occurs during the initial stages teenage years, and that's why adolescents are also called teenagers. In this stage, the teenager grows rapidly and physical changes begin to appear. These changes include hair growth, structural changes in body shape, voice cracking in adolescent males, and so on.
- Adolescence (Ages 14-20): the special trait in this stage is Passion. Puberty occurs during the initial stages teenage years, and that's why adolescents are also called teenagers. The biological event of puberty unleashes a powerful set of changes in the adolescent body that reflect themselves in a teenager's sexual, emotional, cultural, and/or spiritual passion. Adolescence passion thus

represents a significant touchstone for anyone who is seeking to reconnect with their deepest inner zeal for life.

- Early Adulthood (Ages 20-35): Enterprise signifies the special trait of early adulthood. Physical energy is at its peak. It takes enterprise for young adults to accomplish their many responsibilities, including finding a home and mate, establishing a family or circle of friends, and/or getting a good job. This is the stage in life where an adult tries to carve a place for himself in the society with the help of various accomplishments in the field of education, job, entrepreneurship, social obligation and responsibility. It is also a stage in which thoughts and energies are channelized to find a mate and seek commitment.

1.5.C Factors influencing development of thought process in youth:

- i. Biological and physiological changes
- ii. Family as well as peer factors
- iii. Education and Opportunities
- iv. Cultural, ethnic and community circumstances
- v. Cultural, ethnic and community circumstances
- vi. Social media Mass communication and Cinema

The biological event of puberty unleashes a powerful set of changes in the adolescent body that reflect themselves in a teenager's sexual, emotional, cultural, and/or spiritual passion at a later stage in youth.

1.5.D What influences youth to eve tease

'Dionysian' concept of art whereby an individual 'loses' himself in the characters of a novel, a play or a film in order to be a 'whole' man can reasonably explain the influence of the lead character in the narrative. The urge to identify with the protagonist who can charm any young maiden dictates the behavior of many a youth. In Nahar et al.'s (2013) study in Bangladesh, power and control were described as reasons why boys eve tease, but the study also provided examples of harassment based on sexual attraction, sometimes as romantic expressions of feelings or crude sexualized comments. As premarital sex and romance are taboo in much of the

subcontinent, the repression of healthy interaction between boys and girls (e.g., nonsexual intimacy and respect) may help explain why boys eve tease when they are motivated by attraction (Nahar et al., 2013).

1. Family Control: With both parents working and taking help of professional care takers to raise children, morals and values are not taught to children while growing up.
2. With the onslaught of mobile and satellite culture, the youth is swayed by the open culture and objectification of women in various movies, serials and advertisements on T.V channels.
3. Family disorganization or nuclear families leading to loneliness that induces the need to have a girl friend at an early age.
4. Influence and psychological conditioning due to notions about romance and everlasting love depicted in popular cinema.
5. Blind imitation of their favorite hero in movies who often displays macho-ism by teasing a young maiden and there by winning her heart.
6. False notion of romantic advances as depicted in popular films where the hero relentlessly pursues the maiden who finally gives her heart to him.
7. Eve-teasing starts as a fun, adventure or attention seeking activity among young students of college or school, either in the campus or at public places like bus stops
8. Getting into bad company. Pseudo machismo is fuelled by peer pressure to be seen as a daring and popular figure.
9. Ignorance about the laws treating such behavior as a punishable offence. This is mainly due to lack of formal education and general awareness.

It will not be logically correct to consider men as inherent perpetrators; because men are not born with ideas of imposing sexual harassment. Such behavior is learnt due to the sexist and patriarchal conditioning which happens through various mediums such as films, drama, and literature. It is very necessary to check the influence of popular Hindi cinema, Bollywood, on the minds of youth in impressionable age. In general, ignorance, inexperience, social pressure and misguided beliefs about coy and defensive tactics adopted by women are the factors that incite men to imitate the hero in films there by indulging in eve-teasing.

The biggest paradox here is the women in the acting profession who talk about disparity in roles and remuneration, women's rights and liberation, etc. never bat an eyelid while being filmed in scenes where they are eve teased due to the perusal tactics adopted by the male protagonist. They readily accept the mandatory boy courting girl scene in a song sequence that is perceived by the youth as romantic and poetic in one go.

1.6.A Concept of Cinema and its influence on society

The common folks are attracted towards popular arts for three basic reasons: distraction, relocation and entertainment. Popular film is a form of storytelling that descends from ritual and myth, folklore and traditional tales. Be it the narrative in traditional sagas or modern day cinema, it can be identified as a function of the prevalence in the society. Society is reflected in movies and in turn movies influence society by depicting culture, values, morals and principles interwoven in the story line.

The power of audiovisuals has been manifested and exploited politically, socially, and economically throughout history. Sting operations and filmed scandals have rocked societies and swayed election outcomes throughout the world. Cinema has become a powerful vehicle for culture, education, leisure and propaganda. In a 1963 report for the United Nations Educational Scientific and Cultural Organization looking at Indian Cinema and Culture, the author (Baldoon Dhingra) quoted a speech by Prime Minister Nehru who stated, "...the influence in India of films is greater than newspapers and books combined." Even at this early stage in cinema, the Indian film-market catered for over 25 million people a week- considered to be just a 'fringe' of the population. The raw power of this medium has been tapped by film producers to churn out box office hits and to generate huge profits. A good movie can entertain, educate, and inspire the audience in many ways. Movies can tell us our history, generate awareness, shape our character by inculcating culture and values, bind the society in brotherhood and promote harmony and love. But the flip side to it is that movies can also condition or brainwash entire generations and lead to strife or discord within the society. One such example is the romance depicted in Bollywood films. The story of eternal love is often a heady mixture of pseudo masochism, song, dance, flirting and violence. A typically Standard Bollywood film

features formulaic story lines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes.; and is indulgently termed as a masala movie. Many social psychologists have pointed out that movies today tend to lessen sympathetic feelings in people by making violence and suffering of others seem acceptable. It is also leading to misconceptions about love and romance among the youth. The narratives of the films today are inadvertently desensitizing the youth to such an extent that they are engaging in anti social acts like eve-teasing and criminal acts such as kidnapping and rape to fulfill their distorted notions about love. There is a growing tendency among the youth to copy their reel life heroes who pamper, cajole, tease, force, stalk and even kidnap their love interest to win their hearts.

Movies show good things and bad things as well. They preach being moral, honest and hard working to succeed. It is always the good that triumphs over evil in the end. The problem with human psyche is its fatal attraction towards anything negative. While it is hard to emulate the good things shown on the screen it is extremely easy to catcall a woman on the road and pass lewd remarks included in conclusion.

Literature review brings out the fact that the victim of eve-teasing was the focus of research in previous studies. Where, when and how eve-teasing takes place and how it affects the victim. Causes of eve-teasing have been mentioned in detail but the perpetrators were not the focus of study. Assuming that conditioning by popular Hindi cinema is one of the causes, researcher wishes to study its effect on male youth.

The researcher wishes to study whether heroes in popular Hindi cinema that are role models for them, impress upon young minds that eve-teasing is the best possible way to win a maiden's heart. Certain dialogues and song lyrics of various movies are so popular that their rendition is lauded by the masses. Researcher wishes to study their impact on the minds of youth, whether such dialogues inspire a culture of eve-teasing among the youth.

1.6.B Concept of Bollywood

The Indian film industry is the biggest in the world, with the American counterpart placing third — behind Nollywood, Nigeria's equivalent. Since its inception in 1913 with the film 'Raja Harishchandra', directed and produced by

Dadasaheb Phalke, the Indian film industry has been on a path of consistent growth in terms of the number of feature films produced and distributed every year. In the year 2019 alone, there were over 2076 digital feature films were released across the country. In comparison, the United States produced just over 500 films that year. Readily available large market for cinema is the main reason for such a high number of films produced in India every year. Indians love watching cinema on screens, be it a modernized multiplex screen or the old-school single screen in theaters. In fact, most Indian movie lovers are averse to streaming movies online because they enjoy the stereo phonic effects in the movies enhanced in a dark packed theatre throbbing with emotion and anticipation. India houses around 6,780 single screens (2017) and 2,100 multiplex screens (2016)

In the 2019 fiscal year, the Indian film industry was valued at over 180 billion Indian rupees. According to industry experts, it was estimated to reach up to 260 billion rupees by the fiscal year of 2024. Notably, India has consistently been the world's largest producer of films since 2007

Bollywood is a Hindi-language sector of the Indian moviemaking industry that began in Bombay (now Mumbai) in the 1930s and developed into an enormous film empire. Himanshu Rai (1892 – 16 May 1940), is considered to be one of the pioneers of Indian cinema, along with his wife Devika Rani. He was associated with a number of silent movies and launched Bombay Talkies in 1934, which spearheaded the growth of Indian cinema, especially in the city of Bombay.

The gradual success of Hindi cinema on the national as well as global scene, introduced the concept of filmy gossip in India. Magazines such as Filmfare started entertaining the masses with spicy stories relating to the private lives of actors. Cineblitz that was started in the year 1976 was one such popular film magazine that took the Hollywood style gossip approach. The first issue of Cineblitz was bold and scandalous which published the nude picture of a model and renowned classical dancer, Protima Bedi. Bevinda Collaco was a gossip columnist who used to write under ghost names in Cineblitz magazine. In a newsletter she confessed that she is the one who first used the word Bollywood in 1976. When asked if she was the one to coin the moniker Bollywood, she replied,

“...I'd prefer not to actually. I am not proud of the word. It was a stupid word that seemed a good idea in 1976.”

"Bollywood" is a portmanteau derived from Bombay (the former name for Mumbai) and Hollywood, California, the centre of the American film industry. Bollywood in terms of global presence, box-office sales and far-reaching influence is one of the largest producers of films in India and is watched across the globe.

India has been the largest movie producer worldwide for the last few years, releasing more than a thousand films each year. The country is home of the one of the most important cities in the global film industry, Mumbai. Previously called Bombay – name which gave origin to the term Bollywood – Mumbai is the center and birthplace of multi-million dollar Indian film industry. The drama and colors seem to be appealing to the Indian audience, considering the impressive domestic figures for Indian films. There were two thousand multiplex theaters in India as of 2015. A year later, more than 2.2 billion movie tickets were sold in India, placing the country as the leading film market in the world. According to a research conducted by Just Smart Mandate, 97.4 million people out of the 168 million internet users that means over 63% of the urban Indians listen to their music online and Bollywood is the most preferred genre of all; the impact generated by these songs is so strong that it directly influences the behavior of young listeners.

1.6.C Eve-teasing in the context of Bollywood:

Cinema's success involves manipulation of visual pleasure (Carroll, 1990:350). Film culture serves to prevent viewers from grasping structures of domination, promoting a false consciousness, which can be manipulated. (Manuel, 1993; 47)

With a viewership of around 500 million annually and around half the Indian population being less than 25 years of age, cinema inevitably has a tremendous impact on the minds of the youth. Relation between Cinema and Society is symbiotic. Popular Hindi cinema is collectively watched and cherished as family movie. Graphic violence and sex is censored but subliminal messages about misogyny and sexual harassment contextualize and promote rowdy behavior among the youth.

Indians are essentially 'Iconophiles' who love, cherish and idolize achievers in cinema, music, arts, education, sports, politics, and every other field. The cult of hero-worship is a common phenomenon among the youth who are constantly in search of Idols to be admired, followed and imitated. Their focus is naturally

transposed to actors of popular Hindi cinema who, in their eyes, are bold, flashy, irresistible and capable of conquering every maiden's heart.

Since its inception in 1934, Bollywood has relentlessly produced scores of movies that reiterate a strong patriarchal ideology where in the male lead is central and the female lead is either in a supplementary or subjugated role. Under the false notion of patronizing the Indian culture Bollywood cinema has always glorified a subjugated woman in the role of a sacrificing and nurturing mother, a dutiful and obedient daughter and a chaste and ever forgiving wife. If she is even a shade different from the above roles, she is definitely shown as woman strayed by education or modern influence; who ultimately feels remorse and returns to being subjugated. If not a strayed woman, she is a vamp who has to invariably die towards the end of the movie, unarguably guilt ridden!

In the movie *Josh* (2000), successful Bollywood actress Aishwarya Rai is shown teasing her love struck brother brother Shah Rukh Khan; whose love proposal has been rejected, by prancing around him and singing, 'Ye uska style hoinga, hoton pe na aur dil pe haan hoinga', gives a subliminal message that a girl's consent to the love interest shown by a man with his persuasive tactics does not matter at all. In fact she longs for such attention, she is enthralled by the dogged persuasion and desires more such attention to flame the fire of her dormant feelings. It emphasizes the need of a coy and cultured girl to overtly refuse such advances and covertly encourage them. This kind of depiction of dance and song lyrics which has been shot in the movie *Josh* (2000) is not an isolated example at all. In fact, Bollywood block buster films such as *Sultan*, *Wanted*, *Tere Naam*, *Fanna*, *Saawariya*, *Ae Dil Hai Mushkil*, *Badrinath ki Dulhania*, *Raanjhanaa*, *Fan* and *Besharam* in which heroes have a mass following who are idolized as romantic heroes by the youth, take a step further and depict stalking as a righteous tactics to woo a girl if the man has truly romantic feelings for the maiden. These movies have a prominent stalker-lover plot or sub-plot, that idolizes and romanticizes obsessive madness and violent acts of the stalker as intense love.

- **Conclusions:**

Some of the wrong messages that have been impressed on the psyche of youth in the name of Indian culture are:

1. Portrayal of central characters in Hindi cinema is totally outlandish.

The hero is handsome, muscular, rowdy and aggressive to the point of being rude and flippant. He can plant a forced kiss and subdue a confident and independent girl and make her realize that she is in love. Such a hero preaches morality, culture and advises women folk to dress modestly

A heroine is soft, petite, coy, submissive and selfless. Although coy, they dance in rain wearing white colored clothes. They are shown to be as extremely stupid helpless...Afraid of lizards and cockroaches and clinging to the hero for safety.

2. A woman is either shown as an evil character, a total vamp, cruel, loud, and lustful or vengeful. Otherwise she is a goddess, pure, serene and sacrifice personified in her.

She may be modern in thought and dress initially but once she falls in love she is transformed into a docile and modest maiden. She is the torch bearer for the Indian culture.

Good and cultured women are selfless, submissive and responsive to everyone else's needs. At times she is an epitome of sacrifice who goes to any length for the sake of the honor of the family.

3. A girl and boy can never be mere friends. Romance eventually has to develop between the two. Ideal way to woo a maiden is follow her relentlessly tease, harass and taunt her till she gives in. A happy ending is generally marriage, glorifying eternal love, *Amar Prem*.
4. Resistance to advances by hero is part of Indian culture but the heroine succumbs finally to his charms and declares her undying love for him. Remaining mute, not complaining is an indication that the maiden secretly enjoys the hero's tactics and wants to be wooed further more.
5. If a girl is found alone in a lonely place, rape is inevitable. Refusal to villain's advances may lead to rape. Raping and killing the hero's kin is so melodramatic that it provokes the hero and makes him perform super human tasks. If victim is married to the rapist in latter half of the movie, the wrong is turned into right. Committing suicide by the victim is the only solution to rape.

The youth identify and relate themselves with the heroes in the film and start mimicking their reel role model in real life. Taunting, cajoling, rowdy behavior, forcing a kiss etc are considered macho and charismatic. In real life the youth cannot endure refusal and that sometimes results in violence in the form of rape, blackmail, acid attack or murder.

The objective of this research is to find out whether subliminal message from films is one of the reasons that influences youth to eve tease.

1.7 Philosophical and Social background of eve-teasing

For ages the role of a woman as a home maker and child bearer was undisputed. Child marriage was a norm and brides as young as eight year olds left their paternal homes and settled in a new household for the remaining life. Thus women were confined to homes and did not feel the need to venture out unaccompanied. Efforts of social reformers generated awareness about educating women. Twentieth century dawned with the awareness and need to educate women. Although educated, they were still not expected to step out of the confines of home or become bread winners for the family. India caught up pace with the Industrialization fever due to the British, who were busy fighting the Second World War. This pace was intensified after independence. India's growth and structural change has never been repeated since, and a decisive break took place after 1980. The percentage share of Industry in GDP has risen sharply from mere 10% in 1951 to 33% in 2009 (Source ICSSR New Delhi).

Today, Services sector is the largest sector of India. Gross Value Added (GVA) at current prices for Services sector is estimated at 92.26 lakh crore INR in 2018-19. Services sector accounts for 54.40% of total India's GVA of 169.61 lakh crore Indian rupees. With GVA of Rs. 50.43 lakh crore, Industry sector contributes 29.73%. While Agriculture and Allied sector shares 15.87%.

At 2011-12 prices, composition of Agriculture & allied, Industry, and Services sector are 14.39%, 31.46%, and 54.15%, respectively.

Source: Ministry of Statistics and Programme Implementation (2018-2019) Planning Commission, Government of India (2004-05 series) 08 Feb 2019

Rapid industrialization led to equally fast urbanization. Family disorganization demanded a change in the role of a woman. Advent of industrialization also led to education being the guarantee for employment. As literacy among women started increasing, they started emerging as a companion to man to augment livelihoods. At times, they became the sole bread winners for the family. The role of women has gradually undergone a complete change in the last few decades. It is now necessary for women to move about independently and unaccompanied.

Today the roles that men and women play in society are not dependent on gender but are rather based on their contribution to the family and society. These roles are interchangeable and evolving with each opportunity offered to a woman to empower herself. Barring a few pockets in the north-east and south, India is predominantly a patriarchal society. Although Indians worship and revere a lot of female deities, the status of a woman is inferior and she is looked upon as an object for satisfying lust and passion. This is evident even today from the various advertisements where scantily dressed women are shown to canvass for unrelated products, from a razor blade to truck tires. After independence, India emerged as a social democratic Republic. The Constitution of India acknowledged women as equal members of society and accepted them as equals in all walks of life. This important change of reverential attitude towards women is not yet fully digested by the male psyche in many areas. The concept of an intelligent, confident and independent woman is not easily accepted in Indian society. She is subjected to ridicule and taunted in derogatory manner. The problem lies in the fact that there is a shift from male dominated society and there are aggressive attempts to maintain the male supremacy in various forms. Eve-teasing is one such manifestation of a form of establishing pseudo-supremacy over women by harassing them in different ways. The most amusing fact is that the origin of the word eve-teasing does not lie in British or American English. It is a euphemism used in the Indian subcontinent to refer to the problem of sexual harassment of women at various places.

1.8 Role of Constitution in protecting Women's Rights

The Fundamental Rights, Directive Principles of State Policy and Fundamental Duties are sections of the Constitution of India that prescribe the fundamental obligations of the State to its citizens and the duties of the citizens to the

State. These sections comprise a constitutional bill of rights for government policymaking and the behavior and conduct of citizens. These sections are considered vital elements of the constitution, which was developed between 1947 and 1949 by the Constituent Assembly of India.

The Fundamental Rights are defined as the basic human rights of all citizens. These rights, defined in Part III of the Constitution, apply irrespective of race, place of birth, religion, caste, creed or sex. They are enforceable by the courts, subject to specific restrictions.

The Directive Principles of State Policy are guidelines for the framing of laws by the government. These provisions, set out in Part IV of the Constitution, are not enforceable by the courts, but the principles on which they are based are fundamental guidelines for governance that the State is expected to apply in framing and passing laws.

1.8.A Right to Equality

The Right to Equality is one of the chief guarantees of the Constitution. It is embodied in Articles 14–16, which collectively encompass the general principles of equality before law and non-discrimination, and Articles 17–18 which collectively further the philosophy of social equality. Article 14 guarantees equality before law as well as equal protection of the law to all persons within the territory of India. Article 15 prohibits discrimination on the grounds only of religion, race, caste, sex, place of birth, or any of them. This right can be enforced against the State as well as private individuals, with regard to free access to places of public entertainment or places of public resort maintained partly or wholly out of State funds. However, the State is not precluded from making special provisions for women and children or any socially and educationally backward classes of citizens, including the Scheduled Castes and Scheduled Tribes. This exception has been provided since the classes of people mentioned therein are considered deprived and in need of special protection.

1.8.B Right against Exploitation

The Right against Exploitation, contained in Articles 23–24, lays down certain provisions to prevent exploitation of the weaker sections of the society by individuals

or the State.[58] Article 23 provides prohibits human trafficking, making it an offence punishable by law, and also prohibits forced labor or any act of compelling a person to work without wages where he was legally entitled not to work or to receive remuneration for it. However, it permits the State to impose compulsory service for public purposes, including conscription and community service.

Every citizen in this country has a right to live with dignity and honor; which is a fundamental right guaranteed under Article 21 of the Constitution of India. Sexual harassment of women as in eve-teasing amounts to violation of rights guaranteed under Articles 14, 15 as well.

1.9 Dealing with harassment of women

The Indian Penal Code doesn't use the word 'eve-teasing' in any of its legislations to describe and punish sexual harassment. Various aspects of policing in dealing with complaints against eve-teasing have time and again come under severe criticism. One of the biggest problems has been that women's complaints of rape, molestation or sexual harassment are routinely disbelieved. Refusal to file complaints has been documented as a serious problem faced by victim-survivors.

Women need to be educated about the legal procedure and provisions under Indian Penal Code so that they can put an end to this abuse routinely endured by them.

Most importantly, harassment is an offence where an out-of-court settlement cannot take place. Being a cognizable offence, it is mandatory for the police to register an FIR as soon as they receive any such complaint, especially in the case of molestation. If the police refuse to register a case, especially in a case of molestation, the victim can file a private complaint before the Magistrate under Section 200 of the Criminal Procedure Code, 1973, along with a Section 156(3) application. A case of molestation needs to be registered where the 'cause of action' has taken place. As per section 468 (2)(c) of Criminal Procedure Code, 1973, carries a 3 years' statute of limitations; i.e. victim can file an FIR within three years of the event occurring. The police have the authority to arrest the accused without a warrant, and start an investigation with or without the permission of a court.

1.9.A History of Procedure and legal provisions regarding harassment of women under Indian penal code (I.P.C)

The problem of eve-teasing first received public and media attention in the 1970s. In the following decades, more and more women started pursuing higher studies and working to augment family income. It was therefore not possible for them to be escorted at every step by males in their families as had been the norm in traditional society, where women were not allowed to venture out of their houses as they pleased. A lone young woman without a male escort became an easy target for harassment by the men. Over the following decades the problem grew to alarming proportions. The Indian government had to take remedial, judicial and legal measures to curb this evil practice. In addition, efforts were made to sensitize the police about the issue through various training programs. The realization that harassing women was not a trivial offence that could be ignored prompted the police to nab the perpetrators and take them to task.

The deployment of plain-clothed female police officers for patrolling of deserted streets and areas has been particularly effective. Increasing the number of women in police force, setting up police stations staffed by women, and forming special police cells were added measures taken to tackle this problem. Setting up of dedicated women's helpline in various cities was under taken on fast track basis.

These efforts started paying off and a marked rise was seen in the number of women coming forward to report cases of sexual harassment. The public opinion started growing strongly against the perpetrators. But unfortunately the severity of these incidents grew as well, resulting in vicious crimes such as kidnapping, acid attack and murder. The state of Tamil Nadu took initiative and made harassment of women a non-bail able offense. Tamil Nadu and Delhi are the only two states in India that recognize acts of stalking and sexual harassment as 'eve-teasing'.

Sarika Shah's case led to the drafting of the the Tamil Nadu Prohibition of Harassment of Women Act, 1998. In this year, Sarika Shah, a 19 year old student of Ethiraj College in Chennai was chased by a group of goons in an auto rikshaw. Sarika fell down while trying to free herself from the clutches of her assaulters. She sustained serious head injuries, was in coma and died a few days later. This led to the government bringing an ordinance, namely, the Tami Nadu Prohibition of Eve-

teasing Ordinance, 1998, which later became an Act, namely, the Tamil Nadu Prohibition of Eve-Teasing Act, 1998.

The number of women's organizations and those working for women's rights also increased, and during this period reports of bride burning increased. The increase in the number of violent incidents involving women meant previously lackadaisical attitudes towards women's rights had to be revised and supported by law. In the coming years, certain organizations played a key role in lobbying for the passing of legislation designed to protect women from aggressive behavior from strangers, including 'The Delhi Prohibition of Eve-teasing Bill 1984'.

As described by the Indian government, eve-teasing occurs when a man by words either spoken or by signs and/or by visible representation or by gesture does any act in public space, or signs, recites or utters any indecent words or song or ballad in any public place to the annoyance of any woman. (Dhillon & Bakaya, 2014, p. 1)

Till 2012, eve-teasing complaints all over India were normally registered under Section 354, 294 or Section 509 IPC.

1. **Section 354 of the Indian Penal Code.** Assault or criminal force to woman with intent to outrage her modesty.—Whoever assaults or uses criminal force to any woman, intending to outrage or knowing it to be likely that he will thereby outrage her modesty, shall be punished with imprisonment of either description for a term which may extend to two years, or with fine, or with both.

It is not enough that the victim's modesty is outraged. It is an offence only when the accused *intended or knew it to be likely* that the acts in question would outrage the victim's modesty. The police have the power to make arrests for such crimes without a warrant. But the biggest hurdle was that the law *did not* explain what 'outraging modesty' meant. Courts usually made this determination by looking at all circumstances surrounding the incident.

- a. The Hon'ble Supreme Court in the case of *Rupan Bajaj & Another vs. KPS Gill* (Case registered in Oct.1995 Judgement pronounced in 2005) explained the meaning of 'modesty' in relation to women as *feminine decency* and a virtue that women possess owing to their sex.
- b. *In the case of Raju Pandurang Mahale v. State of Maharashtra* (Case registered in Feb 2004 and final judgment given in October 2013), the

Supreme Court defined the ingredients that constitute the essence of a woman's modesty.

2. **Section 294 of the Indian Penal Code**, which sentences a man found guilty of making a girl or woman the target of obscene gestures, remarks, songs or recitation to a maximum jail sentence of three months.
3. **Section 509 of the IPC**, obscene gestures, indecent body language and negative comments directed at any woman or girl or exhibiting any object which intrudes upon the privacy of a woman, carries a penalty of imprisonment for one year or a fine or both.

It is very clear that above laws were confusing because they were open to interpretation in different situations. It took decades to get justice in cases of sexual harassment or eve-teasing.

The Jagori study in New Delhi reported that more than 80% of women reported ever being eve teased (Jagori & UN Women, 2011). Majority of them opted not to register a case against the perpetrator. The cause of underreporting may not be only due to the sensitivity of the topic but due to the ambiguity in laws and the wait for decades to get justice or verdicts.

1.9. B The Criminal Law Amendment Act, 2013

The Criminal Law Amendment Act, 2013 introduced changes in **Section 354 of the Indian Penal Code**. The term 'assault' which meant to cause a physical attack was now explained as the situations where a woman is physically assaulted and also included any verbal acts as well as gestures of a person intending to outrage the modesty of a woman. The ambit of *IPC 354* widened with the insertion of four new sections through the *Criminal Law Amendment Act (13 of 2013)*. These sections are Section 354 A, Section 354 B, Section 354 C, and Section 354 D respectively.

- **Description of IPC Section 354A :**

According to section 354A of Indian penal code, a man committing any of the following acts

- a. Physical contact and advances involving unwelcome and explicit sexual overtures; or
- b. A demand or request for sexual favours; or

- c. Showing pornography against the will of a woman; or
- d. Making sexually coloured remarks, shall be guilty of the offence of sexual harassment.

Any man who commits the offence specified in clause (i) or clause (ii) or clause (iii) of sub-section (1) shall be punished with rigorous imprisonment for a term which may extend to three years, or with fine, or with both.

Any man who commits the offence specified in clause (iv) of sub-section (1) shall be punished with imprisonment of either description for a term which may extend to one year, or with fine, or with both.

- **Description of IPC Section 354B:**

According to section 354B of Indian penal code, Any man who assaults or uses criminal force to any woman or abets such act with the intention of disrobing or compelling her to be naked, shall be punished with imprisonment of either description for a term which shall not be less than three years but which may extend to seven years, and shall also be liable to fine.

- **Description of IPC Section 354C:**

According to section 354C of Indian penal code, Any man who watches, or captures the image of a woman engaging in a private act in circumstances where she would usually have the expectation of not being observed either by the perpetrator or by any other person at the behest of the perpetrator or disseminates such image shall be punished on first conviction with imprisonment of either description for a term which shall not be less than one year, but which may extend to three years, and shall also be liable to fine, and be punished on a second or subsequent conviction, with imprisonment of either description for a term which shall not be less than three years, but which may extend to seven years, and shall also be liable to fine.

- **Description of IPC Section 354D:**

According to section 354D of Indian penal code,

Any man who follows a woman and contacts, or attempts to contact such woman to foster personal interaction repeatedly despite a clear indication of disinterest by such woman; or monitors the use by a woman of the internet, email or any other form of electronic communication, commits the offence of stalking;

Provided that such conduct shall not amount to stalking if the man who pursued it proves that

- a. it was pursued for the purpose of preventing or detecting crime and the man accused of stalking had been entrusted with the responsibility of prevention and detection of crime by the State; or
- b. it was pursued under any law or to comply with any condition or requirement imposed by any person under any law; or
- c. in the particular circumstances such conduct was reasonable and justified.

(2) Whoever commits the offence of stalking shall be punished on first conviction with imprisonment of either description for a term which may extend to three years, and shall also be liable to fine; and be punished on a second or subsequent conviction, with imprisonment of either description for a term which may extend to five years, and shall also be liable to fine.

Amendments to Section 354 of IPC that define the offences of outraging of modesty, sexual harassment, criminal intent to disrobe, voyeurism and stalking have been modified to the extent that the sex of the perpetrator of the offence and the victim is irrelevant.

In addition to the above inclusions the amendments, the Criminal Law (Amendment) Act, 2013 also made acid attacks a specific offence with a punishment of imprisonment not less than 10 years and which could extend to life imprisonment and with fine.

The Indian Parliament passed the Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013, which adds protections for female workers in most workplaces. The Act came into force from 9 December 2013.

1.10 Societal need for the Research

Law is only a means or method for punishing deviant behavior of perpetrators after they have indulged in the crime. By putting fear in the minds of people, it acts a helpful means of social control but it is not very effective in bringing out social change. Since all laws in the constitutions along with our codes and customs of social life are of masculine origin; there is inherent inequality in their expression. The same thought is subliminally propagated in all Indian movies. Assuming that conditioning

by popular Hindi cinema is one of the causes, researcher wishes to study its effect on male youth.

“The men in the popular Indian cinema have mostly stood for power, while the woman has been a measure of that power, a subject on which the power is exercised either as a victim or an object.” (Kazmi Nikhat. ‘The Dream Merchants of Bollywood. New Delhi. UBS Publishers, 1998) Even with the above amendments in laws, eve-teasers have very little fear of the law as they know that harassment of women is a boailable offence and one can get out within an hour’s time. The ineffectiveness of existing laws to punish the perpetrator, the apathy of the police, the time taken to get verdicts in such court registered cases and the insensitivity of the general public towards the dignity of women has trained the young girls of today to neglect harassment as far as possible. In fact eve-teasing is not reported unless it turns into a cognizable offence under criminal law. The perpetrators are not punished and emboldened; they continue to violate women’s dignity in increasing frequency and intensity. At times it results in heinous crimes like assault and rape.

1.11 Psycho social need for the Research

It will not be logically correct to consider men as inherent perpetrators; because men are not born with ideas of imposing sexual harassment. During various subsequent developmental stages in life cycle, such as birth, infancy, childhood, adolescence, youth and adulthood, there are many factors that influence human thought process. The conditioning due to these influencing factors along with individual experiences and inferences results in the sum total of one’s personality and character. Various mediums such as family, peers, society, films, drama, and literature impart sexist and patriarchal conditioning and a male child is inadvertently led to believe in subjugation of women. Every new thought and novel experience is responsible for molding the character of an individual. As such, evolution of thoughts and experiences into subsequent ethical or immoral character is a continuous and life long process. Since each of these influencers/factors can enhance or hamper gender sensitization at any stage of development in life, the need of the hour is to conduct research on the topic of eve-teasing in the perspective of an eve teaser. By identifying the hurdles in the path of gender sensitization, it will be possible to provide timely and relative interventions, and encourage development of ethical character in a male child.

The resultant society would be free of harassment of women in any form and women would feel truly safe therein.

Bollywood cinema is one of the major factors which has yielded massive power and influenced the thought process of many generations. If potency of this medium is harnessed veraciously it can become an asset in cultivating morality among the youth. Under the pretext of being only an entertainment industry, Bollywood seems to be shying away from social responsibility and producing *masala* movies for profits only. It has therefore become urgent to check the influence of popular Hindi cinema on the minds of youth that are in a vulnerable and impressionable age.

Movies are cheap and easily available medium of entertainment. Popular Hindi cinema, Bollywood, churns out around 100 to 200 movies annually. A standard formula for a hit movie has nothing to do with a powerful or captivating story line. Success depends on MASALA in the movie. Bollywood is unique in the sense it produces films that glorify romance by inserting song and dance sequences along with cheesy dialogues that catch the fancy of the youth. In fact it over glorifies romance with messages about love at first sight, eternal love culminating into a happy married life. With more than 65% of young population, Romance is a major subject of interest. Romance, flirting, singing and dancing are such important ingredients of hit film that even a serious film has them.

In 100 years since the first movie, Bollywood has adapted itself with the changing times, progressive thoughts, changing life styles and social structure but one thing has not changed at all. The depiction of romance, the methods to woo a girl, her response and the ultimate culmination of love into marriage till death does them apart, has remained a cliché' over a century now. Most of the young girls and boys step into adolescence watching such masala movies.

- Indian education system does not encourage co education system. Majority of the schools in India follow gender segregation. Although we are a culture that worships Goddesses in various forms and observe fasting and religious rituals in obeisance to them, topics such as gender sensitization or respect for women are not seriously taught in the primary classes. The word Sex is such a taboo that schools are not allowed to conduct sex education classes for the secondary school students. The youth are unaware of understanding and handling of

hormonal changes that will take place. Scientific information about attraction towards opposite sex being a part of growing up is never discussed in schools.

- When youth step into open world to pursue higher studies or work, they come across the fairer sex. Their education or upbringing has not prepared them for free interaction with girls. Bollywood is their sole guide and mentor. Add to this the hormones that are causing changes in their moods, minds and bodies. Initial attraction is seen as eternal love as depicted in Bollywood and they start trying to woo and win over their lady love by imitating the tactics displayed by their favorite hero. Little are they aware that most of the ways adapted by a Bollywood hero in movies to woo his lady love are considered as Sexual harassment crimes or cognizable offences under various sections of the IPC. There are many examples where youth have given up their studies or lost focus on their goals in life just because they were wooing girls Bollywood style. The boys spend a lot of time, energy and money to woo a girl they like. Bollywood inadvertently contributes towards under achievement by young males and at times promotes criminal behavior also.

Cinema represents social and cultural realities of our lives. How cinema might be moving its audiences into perceiving equations or imbalances in gender relations, is a matter of grave concern which needs an inquiry

1.12 Personal interest and Motivation for pursuing eve-teasing as a topic of research

Eve-teasing acts include making passes, obscene gestures, whistling, stalking, staring, pinching, fondling, and rubbing against women (Dhillon & Bakaya, 2014; Dobash & Dobash, 1998; Fairchild & Rudman, 2008). Although prevalence studies are sparse and measurement methods vary, eve-teasing is thought to be very common, with 50% to 100% of women reporting victimization (Akhtar, 2013; Baxi, 2001; Jagori & UN Women, 2011; Leach & Sitaram, 2007). Evidence is emerging that a common defense tactic is to ignore the harasser, which only leads to more aggressive harassment (Crouch, 2010). Almost 80 per cent of women avoid confrontation with the harasser(s) to minimize attention to the situation. They choose not to register a complaint against the harasser(s) due to family pressure and the fear of being targeted or stigmatized.

The day-to-day threat of eve-teasing in South Asia is significant enough to considerably curtail participation of girls and women in public, including education and employment. This results in considerable loss of opportunities for the women. Their reduced participation in the fields of production, employment and entrepreneurship amounts to a huge loss in income generation not only to their individual families, but to the society and nation also.

The development of a nation depends on contribution of each individual citizen in the developmental process. India has crossed the 1.3 billion mark in population in the year 2019. India 2019 population is estimated at 1,366,417,754 people at mid- year according to UN data. India population is equivalent to 17.71% of the total world population. About 600 million people, more than half India's population, are under 25 years old; no country has more young people. Jan 13, 2018 www.theguardian.com

Indian economy is at a tipping point today. Considering that half of this population is female, the proportion of young women as demographic dividend is enormous. Their participation becomes a dire necessity towards holistic development of our nation. The state needs to ensure that each of these women is given an opportunity to participate actively and effectively in the progress of the nation.

As an Interview skills trainer, the researcher has trained thousands of engineering students in reputed Engineering Institutes in western Maharashtra. She has time and again noticed that majority of parents educate their daughters but force them to take a low-paying, not so challenging, good-for-nothing job in their city, not allowing her to move out of her home because they fear for her safety. Especially after the 'Nirbhaya rape case' in Delhi, this fear has gripped the psyche of most of the Indian parents.

In 2011, the World Health Organization called for more research on neglected topics of violence against women, including sexual harassment. Lot of researchers have elaborated upon the effects (mental, physical, emotional) of eve-teasing on the women and ways in which interventions can be done to combat this menace. Majority of the research conducted so far on Eve-teasing focuses on sexual harassment of women in various settings and its adverse effects on mental health, education and career prospects of women. Various researchers have discussed in detail about prevention measures ranging from awareness, to legal redresses to deal with this

abuse. Cure in form of laws to punish the perpetrators of this menace have been suggested. Laws can only act as deterrent to the acts of eve-teasing. Identifying and addressing the root causes of this problem will help society get rid of this menace and make the women in our country feel safe.

The researcher found that very little research has been done on the factors that influence and mislead young boys to commit such acts of harassment and abuse of women.

There exists a gap in research where cure rather than prevention has been in focus. Research needs to be carried out with respect to the perpetrators of the crime. It is important to understand the factors that influence the perpetrator to exhibit such behavior. For example, the Hindi film industry has been blamed by some for promoting sexual violence because films popular among youth often portray eve-teasing as an effective romantic pursuit (Ramasubramanian & Oliver, 2003).

- **Selecting Sangli Miraj Kupwad Municipal Corporation area for research:**

After its inception in August 2016, the *Nirbhaya Squad* that monitors crimes committed against women planned various measures to ensure their security, especially that of young women. Within a span of six months the squad nabbed thousands of road Romeos who created trouble for young girls by teasing, following and brushing past them. The approach of the police was to counsel such youth, warn them and take action against them only if they were found committing such acts repeatedly. The researcher acted as a counselor for many such youth and got curious about the reasons why youth resort to such acts of eve-teasing. She decided to select SMKMC area as the focus of research and to conduct a survey on the youth in this particular geographical area.

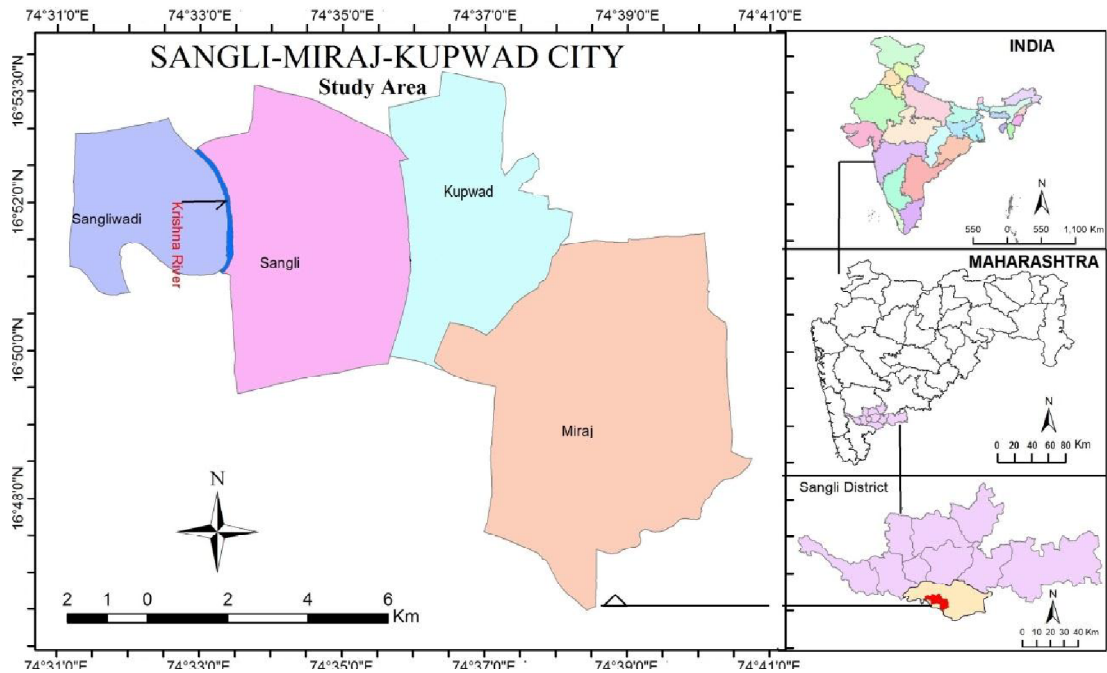
1.13 PROFILE AND GENERAL INFORMATION OF STUDY AREA

1.13.A Geographical Location:

Sangli, Maharashtra, India Lat Long Coordinates Info.

The latitude of Sangli, Maharashtra, India is 16.867634, and the longitude is 74.570389. Sangli, Maharashtra, India is located at *India* country in the *Cities* place category with the GPS coordinates of 16° 52' 3.4824" N and 74° 34' 13.4004" E.

Figure 1.13.A: Location Map of Study Area



Website: Sangli-Miraj & Kupwad metropolitan and municipal corporation area.

The Twin cities of Sangli-Miraj are located on the banks of the river Krishna, about 450 km from Mumbai (Bombay). Sangli is somewhat a new city which has grown mainly in the last two decades. Basically, this City was born as a combination of six lanes called Saha (Six) Galli (lanes) in Marathi which then came to be known as *SANGLI*, The City of Six Lanes. His Highness Chintaman Raje Patwardhan, the Maharaja of the then princely state of Sangli played a vital role in promoting Sangli as a major business centre in the state. And now Sangli is known as a Decent City in Maharashtra.

- Sangli is known for years as one of the largest trading centers of Turmeric in the world. This is because there are underground turmeric warehouses popularly known as Pevs, on the banks of river Krishna near Sangli. Turmeric can be stored here for about 3 years without fear of insects or pests. Such natural warehouses for storing turmeric are unique to Sangli. Even during the monsoon when the river Krishna is flooded there is not a drop of water in these Pevs. This is the main reason why Sangli has emerged as a major Turmeric Centre.

- Miraj a twin city with Sangli is famous for Musical instruments like Sitar which are exported from here. Miraj has also developed as a Healthcare Centre with famous Hospitals like the Wanless Hospitals, Cancer Hospital & the Mental Hospital. Miraj is also a major railway junction.

Sangli is also known as Natyapandhari, the origin of Marathi drama. The city has a rich cultural influence of Marathi music & drama. The Marathi spoken in Sangli is considered one of the purest forms of the language.

Sangli also came up as major Sugar & Jagery Centre in India during the regime of Late Dr. Vasantdada Patil, the former chief minister of Maharashtra. He established various co-operative Sugar factories in the western Maharashtra region in & around Sangli. The Sugar Factory in SANGLI is the largest in Asia.

Recently Sangli is coming up as a mini metro city with a number of Educational Institutes, Industrial Estates & all modern facilities such as Mobiles, Internet, etc.

- **Location:**

SANGLI is located about 450 km from Mumbai, 750 km from Bangalore & 260 km from Pune in Southern Maharashtra. It is just 30 km off the Mumbai-Bangalore National Highway NH4. The Nagpur-Ratnagiri Highway MSH3 also passes through Sangli. It lies on the border of Maharashtra & Karnataka & acts as Maharashtra's Hub to South Indian States. Goa & Andhra Pradesh states are also nearby. Sangli enjoys a central & strategic location in Southern Maharashtra & is linked to most parts of Maharashtra by road & railways.

Twin cities of Sangli & Miraj lie on the Delhi-Goa Broad Gauge Railway line. Miraj is a major railway junction. The important railway routes like Delhi-Mysore, Mumbai-Bangalore also pass through Sangli-Miraj.

The Kavalapur airport at Sangli which has been non-operational for the last decade due to short runway is now being expanded & will be ready for flights soon. This will connect Sangli to important cities in India.

- Kupwad, formerly a small town, now mainly houses the MIDC industrial area. Kupwad MIDC is an industrial area harbouring many foundries, spinning mills,

chocolate factories, oil manufacturing, cold storage etc. Notable foundries are Tulsi foundry, J sons foundry. Lotte is chocolate manufacturing industry. Notable spinning mills like Toto Toya spin ltd. Oil manufacturing factory (Chakan oil mills). Kupwad town has an Employees' State Insurance Hospital (ESIS Hospital) for the Insured persons and their family who are working in Kupwad MIDC area. Vasantdada Patil Shetkari Sahakari Sugar Factory is a co-operative sugar factory in Asia No. 1 of this region.

1.13.B Governance:

The Sangli Miraj Kupwad Municipal Corporation is the governing body of the mini metropolitan area of Sangli Miraj Kupwad. The municipal corporation consists of democratically elected members, is headed by a mayor and administers the city's infrastructure, public services and police. Members from the state's leading various political parties hold elected offices in the corporation. The Sangli Miraj Kupwad Municipal Corporation was created on 28 February 1998 by the merger of the previously separate municipal councils of Sangli, Miraj and Kupwad. Sangli had been the district administrative centre and Miraj and Kupwad were small towns located within 10-km distance from Sangli.

1.13.C Demographics:

1.13.C.1 Population:

As per provisional reports of Census India, population of Sangli Miraj Kupwad in 2011 is 502,793; of which male and female are 253,640 and 249,153 respectively. Although Sangli Miraj Kupwad city has population of 502,793; its urban / metropolitan population is 513,961 of which 259,320 are males and 254,641 are females.

Population of SMKMC area

Sangli Miraj Kupwad City	Total	Male	Female
City Population	502,793	253,640	249,153
Literates	385,728	202,852	182,876
Children (0-6)	53,798	28,304	25,494

Source: Sangli Miraj Kupwad City Census 2011 data

1.13.C.2: Religion:

Hinduism is majority religion in Sangli Miraj Kupwad city with 71.32 % followers. Islam is second most popular religion in city of Sangli Miraj Kupwad with approximately 21.11 % following it. In Sangli Miraj Kupwad city, Christianity is followed by 1.38 %, Jainism by 4.32 %, Sikhism by 0.14 % and Buddhism by 0.14 %. Around 0.10 % stated 'other religion' and approximately 0.25% stated 'No particular religion'. In Kupwad, as described by Gumperz and Wilson in 1971, Kannada speaking Jains and Lingayats formed the majority, while the rest consisted of Marathi speaking Dalits, Urdu speaking Muslims and a few Telugu speaking rope-makers. In Miraj Urdu speaking Muslims form a majority of 50% of total population of the city.

Religions in SMKMC area

Religion	Total	Percentage
Hindu	358,580	71.32 %
Muslims	106,151	21.11 %
Jain	21,727	4.32 %
Christian	6,930	1.38 %
Buddhist	6,953	1.38 %
Not Stated	1,235	0.25 %
Sikh	691	0.14 %
Others	526	0.10 %

Source: Sangli Miraj Kupwad City Census 2011 data

1.13.C.3: Literacy rate in SMKMC

Sangli-Miraj-Kupwad has an average literacy rate of 77%, higher than the national average of 59.5%: male literacy is 81%, and female literacy is 69%. In Sangli-Miraj-Kupwad, 12% of the population is under 6 years of age.

Literacy rate in SMKMC

Sangli Miraj Kupwad City	Total	Male	Female
City Population	513,961	259,320	254,641
Literates	394,316	207,456	186,860

Children (0-6)	55,081	28,976	26,105
Average Literacy (%)	85.93 %	90.06 %	81.76 %
Sex ratio	982		
Child Sex ratio	901		

Source: Sangli Miraj Kupwad City Census 2011 data

1.13.C.4 : Education: Institutions in and around SMKMC

- Number of Arts Commerce and Science colleges and Junior colleges 24
- Number of Polytechnic/Engineering colleges 12
- Number of Medical Colleges 05
- Number of Pharmacy Colleges 03
- Number of Management Institutes 05

1.13.C.5 : Entertainment: Multiplexes and Theatres in and around SMKMC

- Number of cinema screens 13

1.13.C.6 : Industries:

Sangli Miraj MIDC Industrial Area is located in Southern Maharashtra, adjoining Karnataka, Andhra Pradesh & Goa States, in Western part of India.

Sangli Miraj MIDC Industrial Area was established in 1972, one of the oldest Industrial Area in Sangli District. MIDC in SMKMC is an area buzzing with industry and production. It stands on an area equal to 222.63 Hectares which is divided into 789 plots. As per Entrepreneur Memorandum filed by MSMEs (in March 2017, small to medium scale industries have been set up in all the plots. They are engaged in manufacture, assembly and storage of various engineering, electrical, textile and food products. In addition there are several separate large scale manufacturing units located in MIDC area. These industrial units employ labourers on daily wages or contract bases. They hire employees on permanent basis also. Moreover, there are many micro scale production units within the metropolitan area of Sangli Miraj and Kupwad that are engaged in manufacture, production, process and storage of various industrial and commercial items

The Industrialist in Sangli Miraj MIDC Industrial Area joined hands together & formed Sangli Miraj MIDC Manufacturers Association on 20th January 1983. The main motto was, to establish Common Communication Forum of Industries, to interact internally within members & put forward industries view points to different levels of Government & Key Regulatory Authority and press for pro-industry action.

Krishna Valley Chamber of Industries & Commerce is an association of MSME units registered under Proprietorship, Partnership, Pvt. & Public Ltd. It constitutes of 384 members. Sangli Miraj MIDC Manufacturers Association (SMMMA) is also situated in Sangli Miraj MIDC Industrial Area, District Sangli. At present in 2017, SMMMA is strong & united voice of at around 250 member industries-to be most Impartial, non political & representative industry body with high level of credibility with government & key policy makers.

1.13.D Police and Crime data related to eve-teasing in SMKMC area:

There are 20 local police stations in Sangli Miraj Kupwad metropolitan area. The office of the Deputy Superintendent of police is in Vishrambaug area.

The *Nirbhaya Squad* that monitors crimes committed against women was established in August 2016. It works conscientiously and is very vigilant. The Deputy Inspector in charge of this squad Ms. Shakuntala Wagulgave, works with a lot of zeal and under her guidance the entire squad conducts a lot of activities for safe guarding women. These include:

1. Creation of Face book page, Damini squad Sangli Police where news and programs with respect to women safety are shared with the denizens of SMKMC.
2. Conducting eve-teasing awareness and combat programs and counseling for girls in educational institutions. So far they have covered 167 educational institutions.
3. Identification of 378 *hot spots* in SMKMC area where eve-teasing incidences are likely to occur due to crowding, e.g. School and College gates, Market places, Malls etc.

4. Identification of *hot times* (peak hours for crowding) when eve-teasing is most likely to occur, e.g. School college starting and ending times, shopping evening time.
5. Placing police in plainclothes at such hot spots to nab the eve teasers.

The following news paper clipping high lights the efforts taken by the *Nirbhaya Squad* in SMKMC area. In a span of 5 months, 6 thousand such offenders were nabbed. Among them there were children in conflict with law. Their parents were summoned to Police station and informed about their wards actions. All the perpetrators were are counseled and given a second chance. Cases are filed if the offenders are caught again. There are 43 active cases at present in Sangli District Court.

छेड काढणाऱ्या ४३ टवाळखोरांवर खटले

निर्भया पथकाचा दणका : पाच महिन्यात सहा हजार जणांवर कारवाई

सांगली / रामचंद्र वाघमारे

शाळकरी मुली, महाविद्यालयीन युवतींची छेड काढणे, त्यांचा पाठलाग करून त्रास देणे, टिंगलटवाळी, शरबाजी करणाऱ्या टवाळखोरांना निर्भया पथकाने चांगलाच दणका दिला आहे. पथकाने जानेवारी ते मे या कालावधीत ६ हजार ११८ रोडरोमिडिओना कारवाईचा इशारा दिला असून २३ जणांवर न्यायालयात खटले दाखल केले आहेत. त्यांच्याकडून २५ हजार रुपयांचा दंड वसूल करण्यात आला आहे.



करणे, त्यांना उद्देगून असलील जेरेखानी करणाऱ्यांवर हे पथक कारवाई करते. जिल्हातील ३७८ हॉटस्पॉटवर या पथकाचा तोंच असतो.

निर्भया पथकाने मोटर वाहन कायद्यानुसार ३०२ जणांवर कारवाई करत त्यांच्याकडून ६८ हजार ७०० रुपयांचा दंड वसूल केला. कर्पाकर्महा

हॉर्न, ट्रीपल सीट, फेन्डी नंबर प्लेट, खुलेट रॉयडर्स, वाहने जोरात पळवणे, सायनेन्सर्सच्या प्रगळ्या काढून वाहने चामटवणे अशा प्रकारे वाहतुकीचे नियम तोडणाऱ्यांवरही कारवाईचा वडना उगारण्यात आला. छेडछाड करणाऱ्या २३ जणांवर नुद्रे दाखल केले आहेत. मुलींना कोणत्याही प्रकारचा



शाळकरी मुली, महाविद्यालयीन युवतींना त्रास देणाऱ्यांक निर्भया पथकाची कारवाई सुरु आहे. पथकाची २४ तास हॉटस्पॉटवर पजर आहे. सर मुलींना कोण त्रास देत असलील तरत्यांनी पोलीस मुख्यालयातील निर्भया पथकाशी संपर्क साधावा. त्यांच्यावर कारवाई करण्यात येईल.

- एस.व्ही. रामलगाडे, सहायक निरीक्षक, निर्भया पथक

मुलींची छेड काढणे, त्यांना त्रास देणाऱ्यांवर कारवाई करण्यासाठी जिल्हा पोलीस वलार्तमंत ३ ऑगस्ट २०१६ साली निर्भया पथकाची स्थापना करण्यात आली. या पथकाने गतवर्षी एकूण १४ हजार ४६३ जणांवर कारवाईचा बडग उगारला होता. तर ७४ जणांवर न्यायालयात खटले दाखल केले होते. त्यांच्याकडून १० हजार रुपयांचा दंड वसूल करण्यात आला होता. असस्थानके, शाळा, महाविद्यालये, गडींची ठिकाणे, बगीचे, मॉल, उद्याने, बाजारपेठा अशा अनेक ठिकाणी मुलींची छेड काढणे, त्यांचा पाठलाग



त्रास देणाऱ्यांक हे पथक कारवाई करते. पथकाने अशी टवाळखोरी करणाऱ्यांना ताब्यात घेतले. आई-वडिलांन खोलायून घेत सक्त समज देत त्यांचे समुन्देश केले. छेडछाडीला आळ बसला यासाठी शाळा, महाविद्यालये, असस्थानके अशा १६७ ठिकाणी प्रबोधनात्मक उपक्रम राबवण्यात आले. नाशिकम्य व्वायड्यानाच्या राष्ट्रमार्तुनही तरुणाईचे प्रबोधन करण्यात येत आहे. निर्भया पथकाच्या या इगक्याने छेडछाडीला चांगलाच आळा बसला आहे.

Table 1.13.D: Crimes related to Eve-teasing registered in Sangli district:

Year	IPC 354	IPC 354A	IPC 354B	IPC 354C	IPC 354D	Total
2019	97	67	11	06	28	209
2018	127	89	23	08	43	290
2017	78	53	07	01	53	198
2016						188
2015						170

Source: Chief of Damini Squad, Vishrambaug D.S.P office

Unfortunately, it is difficult to compare the data on “eve-teasing” in these reports with the data available for the periods before 2013, partly because of successive changes made in the Indian Penal Code under which eve-teasing or sexual harassment in public places was recorded under different sections of Indian Penal Code. Moreover, data for SMKMC area was not available separately.



CHAPTER - II

REVIEW OF LITERATURE

2.1 Introduction

Literature review is done to identify the relationship of works in context of its contribution to the topic and to other works and present individual research within the context of existing literature to justify research undertaken. Literature Review is more than a summary of publications. It provides a basis for originality of research idea and thus contributes to the chosen field of research.

The researcher has reviewed various books, study papers, articles in national and international journals, newspapers, blogs, write ups and video clips on the topic of Eve-teasing. The researcher has studied Policies acts and Legislations passed by government of India on the topic of Eve-teasing which is also considered as sexual abuse of women at public places. Researcher has also reviewed various reports of the committees published by National Commission for women, established in 1992, for promoting and protecting the rights of women in India. Researcher has also read studies carried out by other researchers related to Hindi films, Roles of women depicted in films, changing narrative of the female protagonist in films, impact of films on society etc. This helped the researcher to understand the depiction, portrayal and presentation of women in mainstream Hindi cinema also known as Bollywood.

The title of the current research is ‘A study of Bollywood as a contributor to eve-teasing culture among youth with special reference to male youth in Sangli Miraj Kupwad corporation area’. In this research work, the researcher wishes to find out whether popular Hindi cinema with an alternate moniker, Bollywood, influences the youth to imitate and follow various tactics adopted by the hero to win a maiden’s heart in the film. Majority of such acts depicted in popular cinema are in fact defined as offences for outraging the modesty of a woman under various sections of Indian Penal Code.

Treating key words in the title of research as distinct topics, the review of literature can be divided into following sub parts:

1. Review of literature that in which Bollywood celebrities talk about eve-teasing

2. Review of literature that talks about eve-teasing with respect to Bollywood films
3. Review of literature that explains the origin and evolution of popular Hindi Cinema. The genre, narratives, clichés thus evolved that are patronized by the Indian audience
4. Review of literature that explains Eve-teasing. Concept, origin, causes and ill effects of the menace. Constitutional and Legal provisions to deal with the offence of eve-teasing
5. Review of literature that helps understand in general the concept of youth with respect to development, Psychology, characteristics, attitudes and approach. Various factors that influence youth to behave in a particular way.
6. Review of literature relating to research methodology
7. Review of literature regarding the geographical area under research, namely, Sangli Miraj Kupwad metropolitan area

2.2 Review of literature in which Bollywood celebrities talk about eve-teasing

T.V Shows and blogs:

- 2.2.1** Vipin B, Satyajit B. 9 Nov. 2014. “Masculinity harms men” S3E6 Satyamev Jayate. Aamir, Khan: In this episode Aamir tries to understand men and their attitude towards women which is a result of the conditioning that happens through Bollywood masala movies. The youth are influenced by the romantic narratives as well as violence depicted in movies. The screen showed scenes and songs of some films, that objectified women as items to gratify sexual fantasies of men. The participants such as Ranaut, Deepika Padukone Parineeti Chopra and Amitabh Bacchan shared views and experiences about eve-teasing. They unanimously opined that Bollywood films are indeed demeaning women and sending wrong messages in the society.

Aamir expressed regret for his song sequence in the film ‘Dil’ in which he is seen stalking, harassing, pushing, and manhandling the heroine, Madhuri Dixit.

Kangana revealed that she refuses item numbers in films and Fairness cream ads.

Deepika vowed to do so too. In the Q and A session 'Mumkin Hai' aired after Satyamev Jayte,.

Aamir reviewed the role of films in the society. It is high time the film world realize that films are not for entertainment only. They also have a responsibility towards society because perpetrators of sexual abuse justify and blame their acts on Hindi movies. He said that many times the perpetrators try to justify themselves by making films the basis He said that if the viewers stop watching such films, then Bollywood will be forced to improve.

Laxmi Agarwal (born 1 June 1990) is an Indian acid attack survivor, a campaigner for rights of acid attack victims, and a TV host. Laxmi Agarwal was attacked in 2005 in New Delhi at the age of 16,[after rebuffing the romantic advances of Naeem Khan. Her story, among others, was told in a series on acid attack victims by Hindustan Times. She has since established grassroots campaigns for tackling the surge of acid attacks; one of her petitions has led the Supreme Court to order the central and state governments to regulate the sale of acid and the Parliament to enable easier prosecutions of acid attack perpetrators. She was the former director of Chhanv Foundation, a NGO dedicated to help acid attack survivors in India. In 2019, she was honored with the International Women Empowerment Award from the Ministry of Women and Child Development, the Ministry of Drinking Water and Sanitation, and UNICEF for her campaign of Stop Sale Acid. In 2014, she received the International Women of Courage award at the hands of First Lady Michelle Obama.

- 2.2.2** On 23rd Jan 2015, Akshay Kumar hosted a special episode of Life Ok 'Savdhaan – India Fights Back', The superstar narrated the story of a teenage girl who was harassed and molested by her classmate. The episode aimed to raise awareness about eve-teasing and women safety. It was aired just before his upcoming film 'Baby' was to be released in theatres all over India. Akshay has played the role of a counter-terrorism agent in Neeraj Pandey's Baby. Akshay has always promoted self-defence through martial arts, and runs his

own training centre where his instructors teach young girls martial arts and self-defence techniques. Before the airing of the special episode of Life Ok 'Savdhaan – India Fights Back' show, Akshay uploaded a video on his Facebook page in which young Self Defense girls from his martial arts training academy showcased their training session. Some blind girls participated in this showcase and proved that not even the toughest of disability can keep them from learning Martial Arts. Akshay said, "I am so proud of their determination and discipline; I am actually in awe of every single one of my students. You make me proud, but even greater you make India proud."

2.2.3 8 Jan 2020: Laxmi Agarwal, the acid attack survivor narrated her views on the horrific crime that is called acid attack that leaves the survivor's face horribly disfigured. She was promoting the movie 'Chhapaak' which is based on her real life story. The movie is produced by Meghana Guljar and Deepika Padukone plays the lead character of Laxmi. In the Interview telecast by Hindustan channel in which Deepika Padukone also participated , Laxmi said that the acid attacker attacks once but the society attacks the disfigured face of the survivor for the rest of her life by hurling taunts, accusations and reproachful words at her.

2.2.4.A Alyssa Milano: Hashtag # 'me too' on Twitter, Facebook and Instagram. Started by Alyssa Milano, an American actress, women are sharing stories on the horror of harassment using #MeToo Don't stay quiet. Raise awareness on sexual harassment and say 'me too' Mansi Dua: Updated: 17 Oct 2017, 'Social Buzz'. If you have been remotely active on social media, you might have seen women using the words 'me too' on Twitter, Facebook and Instagram. And there's just one word that made so many women from different parts of the world come together and write about the same thing — sexual harassment. The trend started when Alyssa Milano, an American actress tweeted a picture asking people to reply 'me too' if they've been subjected to sexual harassment or assault at any point in their life. The primary reason behind that was to let people know the magnitude of the problem. Women have faced sexual harassment, molestation, eve-teasing

since forever, but probably people never realized the magnitude of it, and the fact that almost all women have been a victim of it at some point in their lives. Twitter is flooded with women coming out in the open and sharing their stories, with more than 300 women tweeting on it every minute. Many Indian and American celebrities have also joined the thread.

- 2.2.4.B** Twitter: Blogs: Started by Alyssa Milano, an American actress, women are sharing stories on the horror of harassment using #MeToo Don't stay quiet. Raise awareness on sexual harassment and say 'me too'
- Many Indian and American celebrities have also joined the thread.

2.2.5 Palki Sharma Upadhyaya Aug 30, 2020, "How India can harness the soft power of Bollywood" E9 WION Gravitas Plus. Hollywood sold you the American dream. James Bond marketed the Great Britain. What did Bollywood do? Celebrated relocating to the west, and reduced India to a land of entertainer. Who is responsible? On the 9th episode of 'Gravitas+', Palki Sharma Upadhyay compares Bollywood to its western counterpart, Hollywood, about missing out the opportunity to exploit its fame around the World. She talks about the tremendous influence Bollywood has that can totally change opinions about India on the international front, but Bollywood is busy depicting romance and petty drama, thereby creating a false image of India in the minds of foreigners.

2.3 Review of literature: Eve-teasing with respect to Bollywood films:

- **Research thesis**

2.3.1 Research Thesis: Singh Renuka, "Violence against women in contemporary popular Hindi cinema" (Ph D.)(2018) Jawaharlal Nehru University, Delhi

This study focuses on the sexual- psychological themes of violence present in popular Hindi films, deals with a decade of violence in the history of Indian cinema, from the 1980's and the 1990's These include 1) the study of cinema as a mass produced commercial product; 2) the organization and construction of pleasure through genre; 3) the politics of addressing audiences; and 3) the social construction

of women as victims of violence and as mere objects. A textual and historical approach has been taken which includes content analysis of four selected films (Ram Teri Ganga Maili, Khalnayak, Lawaaris and Mohra). It uncovers ideologies which dominate the narrative that represents hidden desires, myths, rituals that reflects in the form of violence. This thesis attempts to provide an insight into the interrelationship of culture-specific thoughts and values with respect to the *happy violence syndrome* depicted so frequently in popular cinema.

2.3.2 Research Thesis: Pandey, C. S “Depiction of sex and violence in Hindi films and its impact on the Indian youth” (PhD) (2013) Assam University, Silchar.

Present day movies, various TV programs and serials stimulate the appetite of young people for excitement and violence. It prompts them to indulge in undue risk and adventure as they tend to glorify indecent activities, impart knowledge of criminal techniques and exaggerate the extent and spread of criminology in society. The research work is to study the impact of motion pictures in encouraging youth to commit crimes such as kidnapping, rape, assault and murder. Eve-teasing and Verbal assault by men on women is included in the other acts of violence that are depicted in Hindi films

2.3.4 Research Thesis: Samien Kidwai, “Representation of Women in Hindi Cinema A Comparative Study of Commercial and Parallel Cinema Post 1980s” (PhD) (2016) Aligarh Muslim University, Aligarh.

The study was focused on the representation of women in Hindi Cinema and it compared the differences in portrayal of female characters in the commercial and parallel movies. After the content analysis of select movies in both genre, commercial and parallel, produced after 1980s, it was found that narratives of commercial cinema has not changed over several decades but that of the parallel cinema has. In movies under parallel cinema, a huge change in depiction of rural women (Rudaali) and urban women (Monsoon Wedding) is evident. The confident village girls (Mirch Masala) have evolved as smart new age professional girls (Phir Milenge) but the commercial cinema depicted women in more or less the same light as a dependent and meek girl in Ram Lakhan that still remains a professional but docile girl in Munna Bhai MBBS.

2.3.4 Anmol Vashisht 2015, "Hema, Rekha, Jaya aur Sushma" on screen portrayal of women in India. University Dwaraka, Delhi.

The timeline of Bollywood (1913 to 2014) was divided into 4 time segments: 1913-1950, 1950-1980, 1980-2000 and 2000-2014. The examination focused entirely on depiction of women and was performed through the lens of woman stereotyping.

Movies that portray men chasing women throughout the screenplay are aplenty. In them, the hero is often seen following and even stalking the actress. The heroine, though initially reluctant, succumbs eventually to the hero's obstinacy. The actress is portrayed to be a 'trophy'—a prize to be won by the hero.

Notable economist S.A. Iyer explains it the best: What's truly terrible is the manner in which film heroes have for decades pestered, stalked and forced their unwanted attentions on heroines in a thousand films, yet ended up getting the girl. That sends the most outrageous of all messages to the public: pestering girls is what heroes do, and a girl's "no" actually means "yes." sexual objectification and patriarchy.

2.3.5 Research Thesis: Raghupal, S.I "Cultural ideology and gender relations in the cinematic representation of literary texts a study of selected Indian films" (2005) (PhD) Punjab University, Chandigadh.

The researcher has examined masculinities with their universality and diversities that are represented in popular Hindi cinema. The conceived male supremacy as prompted by the film industry is also responsible for setting up heroines as role models rather than cult figures. Women are defined in familial terms as care givers and nurturers. Women's identity and status derive from their relation to the explicitly gendered categories of mothers, daughters, and wives. Women are defined not only in relation to men, but also as dependent on men and subordinate to them. Men, on the other hand, are never defined in relation to women, or, even in purely familial terms, but, in relation to a larger 'public world in which they function as workers, colleagues, citizens.

The researcher has chosen six films 'Teesri Kasam', 'Umrao Jaari', 'Rudolf', 'Ghaire Bhaire', 'Gabon' and 'Train to Pakistan. All the films discussed are multi-layered and probe deep into bigoted perceptions about women generated by the traditional standards of mythological religion, folklore, history, conventions, rituals,

and aesthetics of rasa theory. They depict forms of patriarchal ideology in gender relations and show women subjugated as the nurturing mother, the chaste wife, the vamp or an educated modern woman.

- **News in print, Articles and Blogs:**

2.3.6 Blog: Sarah Deonarain | Jan 18, 2020 “The Bollywood Dilemma”
harvardpolitics.com/the-bollywood-dilemma/

The author has listed factors that are responsible for inculcating in the minds of Indian men a culture of violence and dominance over women. Some of them are:

The patriarchal system that promotes subjugation of women and confines them to home, robs them of education and deprives them from being employed or financially independent, the cultural traditions such as dowry, the corrupt law enforcement machinery, beliefs in certain religious doctrines, educational institutions that do not teach gender equality and sexual rights, patriarchal workplaces. In addition to these factors she mulls over the influence of Bollywood, India’s mainstream film industry. Masquerading as embracement to sensuality and romantic pursuit, women are objectified in popular Hindi cinema. She feels eve-teasing is learnt by men from movies as they try to emulate their romantic role models on screen by copying various acts of persuasion used by the male lead to win over the female lead character.

2.3.7 News : Maneka Gandhi “In our films, Romance starts with eve-teasing”

April 8, 2017 TOI: Maneka Gandhi, the Union Cabinet Minister for Women and Child Development, slammed the film fraternity and accused it of fueling violence against women. During her address at the Goa Fest 2017, she said that romance in almost every film starts with eve-teasing. “Romance in almost every film starts with eve-teasing, be it Hindi or in regional films. The man and friends will surround a woman, trip her up, show her down, abuse her, touch her inappropriately and slowly she falls in love with him,” TOI quoted her as saying at the Goa Fest 2017.

While taking her address further, the minister also urged the film and advertising fraternity to portray women in better light. Union Minister for Women and Child Development Maneka Gandhi has blamed the Indian film industry for promoting eve-teasing in the name of romance.

"If you look at the films...In last 50 years, the only way to communicate messages...I am talking about the feature films in every language in India. The romance almost always starts with eve-teasing," Gandhi said at 'Goa Fest 2017' here last evening.

2.3.8 Blog: PoojaChaudhuri 10April2017 "How Bollywood Songs Normalise Harassment, Stalking And Sexism" <https://thelogicalindian.com/my-social-responsibility/bollywood-songs/>

Even the successful actresses Have no qualms about the wording not the actions in a song. Leading Bollywood actress Aishwarya Rai singing and dancing to the lyrics 'Ye uska style hoinga, hoton pe na aur dil pe haan hoinga', spreads the message that a girl's consent is immaterial since deep in her heart she craves for the attention and stares.It's time Bollywood shows women in a manner they are meant to be depicted – as human beings and not as sex objects. It's time song lyrics aren't about the curves of a woman's body, how "hot" she looks in the rain and how she is a mere object for sexual gratification.

2.3.9 Minati Dash 27/07/2017 "How Bollywood Plays a Role in Normalising Stalking" The Wire <https://thewire.in/film/bollywood-stalking>

With rejected and resentful stalkers resorting to committing horrifying crimes, can Bollywood remain uncritical of how stalking is portrayed on screen? The author writes about the influence of Bollywood super hit films such as *Sultan*, *Ae Dil Hai Mushkil*, *Badrinath ki Dulhania*, *Raanjhanaa*, *Tere Naam*, *Wanted*, *Saawariya*, *Fan*, *Tanu Weds Manu Returns*, *Besharam* and *Fanaa* that show stalking in a romantic light. These movies have a prominent stalker-lover plot or sub-plot, paying tribute to the obsessive madness and violent acts of the stalker.

2.3.10 Dipika Asnani "The Hypocrisy That Is Indian Cinema & Television" Mvolve: Digital magazine.

About 70% of India's male population is rural. Most Indian men have had limited social interactions with the opposite sex. Most of young Indian men and women live with their parents until the day they are married, with no open

conversations about dating or sex at home. The majority of Indian schools do not offer any form of sex education. Which means what they see on screen majorly guides their perceptions of dating, sex and women. Now imagine what it means for this rural boy, to see the most popular item numbers depicting a naughty village girl, playing up the “Munni”, “Chameli”, or “Shiela” fantasy.

2.3.11 Narayan Sundararajan Nov 30, 2015, “The Trouble with Bollywood” Harvard Political Review

A 2014 study commissioned by the Geena Davis Institute on Gender Media found that India ranked very high in world cinema when it came to the sexualization of women: about 35 percent of women are featured with little clothing. The study also found that the number of male writers outnumbered the number of female writers, with female writers comprising 12.1 percent of the workforce in comparison to a nearly 20 percent global average.

A large part of a Bollywood storyline revolves around “how to get the girl,” and sometimes this process involves harassment. This harassment is successful, and the two ride off holding hands. Stalking in this regard has almost become common in Indian films and spreads the belief that a woman is too shy to say she wants a man, and the man must actively take her coy attitude to mean “yes.”

- **Research papers:**

2.3.12 Ananya Bhattacharya October 23, 2017 “Bollywood has a gender problem” Analyzing Gender Stereotyping in Bollywood Movies

Nishtha Madaan¹, Sameep Mehta¹, Tanea S Agrawaal², Vrinda Malhotra², Aditi Aggarwal², Mayank Saxena³ ¹IBM Research-INDIA ²IIT-Delhi ³DTU-Delhi

The research took into account the following points to arrive at a conclusive inference related to gender bias in Bollywood.

1. Occupations and Gender Stereotypes-
2. Appearance and Description
3. Centrality of Male and Female Characters -
4. Mentions(Image versus Plot)

5. Dialogues - How do the number of dialogues differ between a male cast and a female cast in official movie script?
6. Singers - Does the same bias occur in movie songs? How does the distribution of singers with gender vary over a period of time for different movies?
7. Female-centric Movies
8. Screen Time - Which gender, if any, has a greater screen time in movie trailers?
9. Emotions of Males and Females - Which emotions are most commonly displayed by males and females in a movie trailer? Does this correspond with the gender stereotypes which exist in society?

After analysing 4,000 films, researchers confirm that Bollywood movies are still crazy sexist. Over the years, women portraying central characters in Hindi cinema have been few. Those portrayed, including the female leads, are rarely holistic and mostly subject to inherent biases. A recent analysis of Bollywood movies by IBM and two Delhi-based institutions included different features like occupation, introduction of cast in text, associated actions, and descriptions of the male and female leads. The study revealed pervasiveness of gender bias and stereotype in movies. To study such disparities, researchers used an IBM dataset of Wikipedia pages of 4,000 Hindi movies released between 1970 and 2017, extracting titles, cast information, plots, soundtracks, and posters. They also analysed 880 official trailers of movies released between 2008 and 2017.

2.3.13: Blaxell, Edward. (2014), “Voyeurism, Intrusion and Aggression” Open access thesis <http://hdl.handle.net/1885/100324>

The thesis is an open access thesis and is subtitled as “The courtship narratives of modern masala”. The prevalence of rape and sexual violence in India has been the subject of much recent discussion, leading some to question the role of Bollywood film in contributing to narratives of male dominance and normalized sexual violence. Bollywood itself has undergone extensive change in the past two decades, with a realignment of priorities away from the historical mass audience towards a new market dominated by the middle class. This thesis examines the courtship narratives of modern *masala* films starring Salman Khan, the most successful Bollywood genre

in recent years. It argues that male dominance is a consistent theme of courtship, as the hero's control is solidified in three key ways: through his ability to commit acts of voyeurism and subject the heroine to a controlling male gaze; through his superior mobility and ability to cross her personal space; and through his superior physical strength and ability to make the heroine the subject of his physical dominance. The films provide a consistent framework for a courtship dominated by male dominance and violence, disciplining modern heroines into traditional patriarchal structures and the traditional structure of hero dominated *masala* film. The key finding is that modern *masala* films normalize and celebrate sexual aggression and male dominance as integral features of courtship.

2.3.14 Goswami Ruchi and Kumari Manju 8th July 2013

“Impact of Indian Cinema on Adolescents” India Department of Sociology, Rajasthan University, Jaipur, Available online at: www.isca.in

“A Sociological Study conducted in Jaipur city. The researcher has tried to prove that Cinema is a powerful medium of information, education and entertainment that results in the process of strong opinion building especially in adolescents. Cinema is a potent medium that can bring about psychological, cultural, sociological changes. The research has shown that adolescents are very much influenced with respect to dress, fashion, lifestyle, behavior, and so on.

2.3.15 Ramasubramanian, S., Oliver, M.B. Portrayals of Sexual Violence in Popular Hindi Films, 1997–99 *Sex Roles* 48, 327–336 (2003). <https://doi.org/10.1023/A:1022938513819>

An exploratory content analysis was conducted to examine portrayals of sexual violence in popular Hindi films. Nine films were randomly selected from box office hits (1997–99). The findings suggest that moderate sexual violence is depicted as fun, enjoyable, and a normal expression of romantic love. Victims were more likely to be women rather than men, and sexual violence committed by heroes was a common portrayal, particularly moderate violence such as harassment of women with whom the heroes ultimately became romantically involved. Severe sexual violence was portrayed as criminal and serious, whereas moderate sexual violence was treated

as fun and romantic. Results are discussed in terms of script theory and social learning perspectives.

2.3.16 Aishwarya Javalkar 2012, “ Indian Cinema and Gender Roles”
www.academia.edu/21277183/Indian_Cinema_and_Gender_Roles

A more recent study reveals that over 40% of sexual scenes in Bollywood hits include sexual violence, and nearly 70% of the perpetrators of this violence are the protagonists or the good guys. Minor or moderate sexual harassment, such as stalking, teasing and even inappropriate touching is often perpetrated by the heroes, and is thus framed as normal and fun. Since the heroines react to the harassment in a positive way by either being shy or by reciprocating the hero's feelings, the idea that a woman needs to be wooed in such a manner is reinforced in the Indian mind. With time, this depiction has become extremely common in Bollywood cinema, with entire songs being written to narrate such instances. Constant exposure to such ideas or images greatly influences the attitudes of the highly susceptible Indian youth.

- **Books:**

2.3.17 Subject cinema, object women: a study of the portrayal of women in Indian cinema Shoma A. Chatterji. Parumita Publications, 1998 - Women in motion pictures - 298 pages

This Book Is perhaps, the first modest attempt by an Indian film critic to delve into the rather delicate subject of feminist film criticism within the framework of Indian popular cinema. The idea was rooted in a consistent thrashing of ideas and concepts attacking the patriarchal dominance in Hindi popular cinema through articles written in Indian publications and papers presented at seminars on cinema over the past two decades. It is more of an emotional response to the portrayal of women in Indian cinema than a cerebral and clinical analysis.

- **Online Programs:**

2.3.18 AIB: Harassment through the ages. All India Bakchod , a program similar to the American show *Roast*, was published on Dec 11, 2016. AIB takes an honest look at how Bollywood, over the years has promoted harassment of women under the

guise of wooing a maiden. AIB's new video tries to make sense by describing various movie scenes as an influence for crime against women. AIB always comes up with a bold video and this one is selling like hot cakes on the internet. Richa Chadda, Vicky Kaushal, Mallika Dua added much spice to the Satirical video.

The video starts with a note on a true story, where it writes "In 2015, an Indian man in Australia was taken to court because he stalked and harassed two women. His lawyer argued that the man was influenced by Bollywood movies that portray harassment/stalking to be an idea of romance amongst Indian men.

2.4 Review of literature that deals with eve-teasing in general as sexual harassment of women

• Books

2.4.1 Awasthi Deepa (2015) *Eve-teasing – "A Social Epidemic"* Kalpaz Publications ISBN: 9789351281429, 9351281426

This edited book titled "Eve-teasing: A social Epidemic" is prepared with the intention of providing complete information about the serious crime of Eve-teasing against women. Eve-teasing has emerged as the most prominent challenge that every woman faces in her day to day life in India. This book includes total 27 chapters written by eminent scholars from all over country, is divided in four sections.- (A) Understanding Eve Teasing (B) Psycho - Legal aspects, (C) Experiences & eradication strategies (D) Miscellaneous

• Research Papers

2.4.2 Mitashree Tripathy 2019, "Analysing the Concepts of Sexual Harassment" *Reel to Real in Hindi Cinema* © Media Watch 10 (1) 179-178, 2019 ISSN 0976-0911

The paper studied two different concepts of sexual harassment. It mainly emphasized on selected films where the heroes perpetrate sexual harassment as they sing songs that have sexually intonations, dance, stalk and woo their heroines in public places sometimes invading their personal space. The heroines ultimately fall in love with their stalker sooner or later in the movie. The hero's sexual advances such as cuddling, roping and coaxing, even without the consent of the heroine are accepted as romance by the audience. But if the villain carries out the same act he has to pay a

heavy price for outraging the modesty of the heroine. The paper also explored the male sexual harassment by female perpetrators. For generations Hindi cinema has made youth believe that all the above acts will win them the girl's heart.

2.4.3 Rajib Bhattacharyya Oct 2014, "Eve-teasing: A Societal Epidemic in India". International Journal of Research (IJR) Vol-1, Issue-9, October 2014 ISSN 2348-6848 Volume-2, Issue-3 (March 2015) ISSN: (2349-4085)

He gives a brief history of this problem which was felt and spoken out in the early 70s of last decade. Many depictions in Indian cinema, irrespective of language, show mild teasing as a part of flirtatious beginnings of a courtship. This is imitated by youth and leads to eve-teasing. Current day T.V soaps depicting similar flirtations influence youth to behave like Road Romeos.

2.4.4 Umesh Gadekar June 2016, "Eve-teasing and its psychosocial influence among adolescent girls" International Journal of Current Advanced Research Vol 5, Issue 6, pp 1028-1031, ISSN: 2319 – 6475

Primary data for the exploratory research has been collected from 30 girls from Samdoli village in Sangli district, Maharashtra, India, using qualitative methodologies and quantitative techniques. Conclusion: Eve-teasing is cultural and dominant phenomenon. Stricter laws can deter the perpetrator but focus should be on prevention of this crime. Moral education in schools and colleges at every stage should be made compulsory. Society together should combat this menace by adapting measures locally.

2.4.5 Mangai Natarajan Dec 2016, "Rapid assessment of "eve-teasing" (sexual harassment) of young women during the commute to college In India" DOI: 10.1186/s40163-016-0054-9

The focus of study is sexual harassment in public places, specifically during women's journey to work and school. Tolerance of such incidents could lead to more severe forms of abuse and encourage more individuals to participate. According to the researcher there is no systematic research done till date on sexual harassment in public places to assist public authorities and town planners with the development of

security measures, especially for college-going women in cities and towns in India. Rapid assessment methodology is increasingly being used especially in the field of public health; to assist decision-making about appropriate interventions for social problems by examining issues within social and cultural contexts in space and time. This paper provides a case study of rapid assessment of so-called "eve-teasing" of female college students in Chennai, India. The 3 methods used are: focus group discussions with college students, interviews with police officers from stations nearby the campuses and safety audits of the campus surroundings. The exploratory study of eve-teasing promotes understanding of the problem and provides many suggestions for reducing it. The suggestions include an extensive inventory of precautions for students, particularly female students in order to protect themselves from eve-teasing, and a list of preventive suggestions for other stakeholders-the police, local municipalities, transport agencies and the colleges themselves. The study has wider implications for the study of routine precautions, for crime in public space and for the use of rapid assessment techniques in Crime Science.

2.4.6 Chesfeeda Akhtar August 2013, "Eve-teasing as a form of violence against women": A case study of District Srinagar, Kashmir . *IJSA International Journal of Sociology and Anthropology* Vol. 5(5), pp. 168-178, August, 2013

Chesfeeda analyses the magnitude of eve-teasing and its relation to age, socio-economic and psychological factors by administering 300 structured and pre-tested interview schedules on women through stratified random sampling.

Men belonging to all educational and socio-economic backgrounds tend to perpetrate this type of violence, though there is evidence that men of lower socio-economic and educational status tend to commit more frequent and demeaning acts of violence than their higher status counterparts. Young age is associated with greater verbal and gestural kind of eve-teasing and its frequency tends to decrease with increasing age. Verbal and gestural eve-teasing is much glorified by movies and media and the message sent is that it is normal for teenagers and young adults to show some wit and humor.

2.4.7 Megha Dhillon, Suparna Bakaya July 20, 2014 “Street Harassment: A Qualitative Study of the Experiences of Young Women in Delhi” <https://doi.org/10.1177/2158244014543786>

The study attempted to understand street harassment as experienced by young women in Delhi. Interviews were conducted with 20 women between the ages of 18 and 30 years to understand the nature of harassment they faced, its perceived consequences, their ways of coping with it, and the changes they felt were needed for them to feel safer. Findings revealed that harassment was an ordeal they faced regularly and occurred most often in crowded spots and in broad daylight. Major causes of harassment were identified as prevalent attitudes toward women and weak implementation of laws. The police was seen as apathetic and left women chose to defend themselves on their own. Majority of them chose moving away from harassers rather than confronting them due to fear of escalation which encouraged the perpetuation of harassment. The major change that women sought was more effective police functioning.

2.4.8 Reena Devi; Anu Jasrotia August 8, 2013, “Eve -teasing in the Panjab university campus: a study of girls hostel students” AJMR Asian Journal of Multidimensional Research Vol.2 Issue 8, August 2013, ISSN 2278-4853

A study of eve-teasing cases reveals that most of these incidents take place outside schools and colleges. Not only women in general but even female cops were not safe as in two instances in June 2012, female constables posted on duty at Chandigarh University Girls Hostel Campus were targeted by hooligans. Offenders are encouraged because public is a mute spectator

Eve-teasing and sexual harassment are two different offences cannot be treated equally. Indian laws do not recognize eve-teasing as an individual crime.

- **Surveys**

2.4.9 Keyur Dhande July 7, 2018, Survey on what men believe about eve-teasing source DNA Ahmedabad

Wajra-O-force had recently conducted a social experiment to study how people would react to an incident of harassment of women in public. The organization

believes that role of men is crucial in curbing the menace of eve-teasing and is trying to include them in the task of controlling the offence. The survey which was exclusively for men, had some basic multiple choice questions, the main being, how would you respond to an incident when an unfamiliar woman is being harassed?

It was found that the woman being harassed in public is unlikely to get much help.

Eve-teasing starts as a fun among young students of college or school. It mostly happens when they are in a group. However, it snowballs, when it is being discussed among peers, often in the temptation to display macho-ism. When men think that there is no resistance to their moves, they take it to the next level. During a face to face survey, while people display macho-ism claiming to protect the victim, the actual response is much different. In earlier interactions it was found that bystanders are unlikely to intervene if a woman is being harassed.

2.4.10 Literature that deals Constitutional and legal provisions to define and penalise various acts of eve-teasing

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 This is a case u/s 354 of IPC. Obviously victim's presence is necessary at the time of trial when required. You also cooperate with the police at the time of investigation or when required. Police and Court will give you summon then your presence is necessary. You have to take leave from job at time or date when Court will give you summon. It is a legal process. Victim's presence is necessary before the Ld. Court if required and/ or necessary. If you settle the case before Court of Law then your presence is not needed time to time. You have to be present one time before the Ld. Court if you settle the case.
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2.5 Conceptual Literature

2.5.1 Conceptual literature related to Bollywood

1. Tejaswini Ganti 2013, "Bollywood: A Guidebook to Popular Hindi Cinema" 2nd Edition 2013 In *Bollywood*, anthropologist and film scholar Tejaswini Ganti provides a guide to the cultural, social and political significance of Hindi cinema, outlining the history and structure of the Bombay film industry, and the development of popular Hindi filmmaking since the 1930s. 'Bollywood', the dominant global term to refer to the prolific Hindi language film industry in Mumbai city characterised by music, dance routines, melodrama, lavish production values and an emphasis on stars and spectacle. Bollywood films have met with box-office success not only in India but all over the world. Providing information and commentary on the key players in Bollywood, including directors and stars, as well as material from current filmmakers themselves, the areas covered in Bollywood include:
 - a. History of Indian cinema
 - b. Narrative style, main themes, and key genres of Hindi cinema
 - c. Significant films, directors and stars
 - d. Production and distribution of Bollywood films
 - e. Interviews with actors, directors and screenwriters
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- **Shodhganga**

2.5.2 Conceptual literature related to Youth

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2. Lifespan Development: A Psychological Perspective Second Edition By Martha Lally and Suzanne Valentine-French (Published 2019) This Open Education Resource (OER) textbook was funded by a grant from the College of Lake county Foundation and supported by the Business and Social Sciences Division. The book is based on recognized and accepted theories in life span development by Piaget, Erikson and Vygotsky. This book has ten chapters that describes in detail development of human being from prenatal stage till death. Along with overview of each stage, it also states the common issues and areas of interest corresponding to that particular stage.
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development of youth. In this chapter, work of several major researchers whose focus on human strengths and positive youth development falls into several broad areas has been reviewed. They include: Researchers working in the field of positive psychology, positive purpose, and mental health, researchers focusing on the role of programs, communities, and societies as contexts for positive youth development and researchers working in the field of resilience. The aim of this program is to apply positive development ideas right from adolescence so that youth will be able to dominate the fields of developmental science, psychology, sociology, education, public health, and other fields.

2.5.3 Conceptual literature related to Research Methodology

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18. Spradley, J. P. (1979). The Ethnographic interview New York Holt, Rinehart & Winston.
19. Walker, S and Beckett, C (2011) Social work assessment and intervention, 2nd edition. Lyme Regis: Russell House Publishing, Ltd.

2.5.4 Review of literature regarding the geographical area under research. Sangli Miraj Kupwad metropolitan area

1. Sangli, Miraj and Kupwad Municipal Corporation
Website: <http://smkc.gov.in/>
2. https://en.wikipedia.org/wiki/Sangali-Miraj-Kupwad_Municipal_Corporation
3. Sangli Miraj Kupwad City Census 2011 data <https://www.census2011.co.in/census/city/387-sangli-miraj-kupwad.html>

4. http://www.citypopulation.de/en/india/maharashtra/sangli/2743508000__sangli_miraj_kupwad/

2.6 Conclusions:

A volume of research has been conducted and documented on sexual abuse of women. The problem of sexual abuse of women is common in the entire world. Hence we find a lot literature on this topic by authors from all over the world. The patriarchal mind set and feeling of pseudo masochism has been identified as a root cause of abuse. Literature relating to these topics is easily available on the net for clear understanding and in depth perception of sexual abuse forced on women.

A dowry is a transfer of parental property, gifts, or money at the marriage of a daughter (bride). Dowries continue to be expected and demanded as a condition to accept a marriage proposal in some parts of the world, mainly in parts of Asia, Northern Africa and the Balkans. However, eve-teasing and harassment for dowry are offences that are committed against women throughout South Asia only. The promise of a dowry after marriage if unfulfilled, leads to disputes among families of the groom and the bride. In some cases after fulfillment of promised dowry, excessive greed leads to further expectations and escalating demands from the groom's family even after marriage. Many a times such disputes result in acts of violence such as murder and acid attacks on the newly wedded wife.

Eve-teasing on the other hand is sexual harassment or sexual assault of women by men in public places. It occurs rampantly and brazenly in south East Asian countries such as India, Bangladesh, Pakistan and Nepal. In fact eve-teasing has become an accepted norm here; an act so trivial that it is meant to be neglected ignored and overlooked. Serious cognizance of the act is not taken unless there is a physical assault or injury. Very less research has been carried out on the topic of Eve-teasing as compared to other acts of harassment such as molestation, rape, domestic violence and dowry deaths.

Whatever researches that have been carried out in the context of eve-teasing so far appear to be rather limited or one sided. Majority of the literature available on this topic is in the form of research papers. The researcher could not find a single thesis that relates the cause of the menace called eve-teasing to the narratives in Bollywood, or for that matter to Indian cinema on the whole.

It is clear from the above titles that there is not a single doctoral thesis so far that blames Bollywood for promoting youth to eve tease. Nevertheless the researcher went through these thesis works to understand the extent of research work carried out to identify the influence of Bollywood and Indian cinema on the masses.

However the researcher found many news items, T.V shows, blogs and articles relating and connecting the menace of eve-teasing to the influence of Bollywood.

The researcher was able to find many research papers on the topic of Eve-teasing. But unfortunately here too, the larger focus was on understanding eve-teasing as a sexual abuse offence by relating to it from the perspective of a woman. Literature review brings out the fact that the victim of eve-teasing was the focus of research in previous studies. Where, when and how eve-teasing takes place and how it affects the victim. Causes of eve-teasing have been mentioned in detail but the perpetrators were not the focus of study. The different ways in which this offence manifests in varying degrees of frequency and intensity, its cause and effects on the victim, the legal provisions to combat eve-teasing and measures to reduce the menace are the topics considered by most of the researchers while conducting a research on the Eve-teasing menace.

It will be completely illogical and biased to think that men have inherent criminal temperament which induces them to abuse women. They are not born with sadist ideas of seeking pleasure by harassing women. Such behaviour is learnt while growing up. Various factors influence the thought process and eventually mould the character of an individual. While growing up the male child unknowingly undergoes sexist and patriarchal conditioning which happens through various mediums such as family, peers, society, films, drama, and literature. Moreover, evolution of thoughts into subsequent character; ethical or immoral, is an ongoing life time process. Each of these influencers/factors can promote or impede gender sensitization at any stage of development in life. The need of the hour is to conduct research on the topic of eve-teasing in the perspective of an eve teaser. The influence of each factor that encourages harassment of women needs to be researched in detail. With the findings of such research that identify the hurdles in the path of gender sensitization, the society can be freed of the eve-teasing menace and women can feel truly safe therein.



CHAPTER - III

RESEARCH METHODOLOGY

3.1 Introduction:

Focusing on the immense importance of Research design in the successful conclusion of any research process, researcher has explained the research design and overall plan of the present study topic in the current chapter. It is concerned with the setting of the study, sampling techniques of primary and secondary data collection etc.

3.2 Statement of the problem under research:

Cinema is a potent means of influence on society.

The common folks are attracted towards popular arts for three basic reasons: distraction, relocation and entertainment. Popular film is a form of storytelling that descends from ritual and myth, folklore and traditional tales. Be it the narrative in traditional sagas or modern day cinema, it can be identified as a function of the prevalence in the society. Society is reflected in movies and in turn movies influence society by depicting culture, values, morals and principles interwoven in the story line.

The power of audiovisuals has been manifested and exploited politically, socially, and economically throughout history. Sting operations and filmed scandals have rocked societies and swayed election outcomes throughout the world. The raw power of this medium has been tapped by film producer to churn out box office hits and to generate huge profits. A good movie can entertain, educate, and inspire the audience in many ways. Movies can tell us our history, generate awareness, shape our character by inculcating culture and values, bind the society in brotherhood and promote harmony and love. But the flip side to it is that movies can also condition or brainwash entire generations and lead to strife or discord within the society.

One such example is the romance depicted in Bollywood films. The story of eternal love is often a heady mixture of pseudo masochism, song, dance, flirting and violence. A typically Standard Bollywood film features formulaic story lines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes.; and is indulgingly termed as a

masala movie. Many social psychologists have pointed out that movies today tend to lessen sympathetic feelings in people by making violence and suffering of others seem acceptable. It is also leading to misconceptions about love and romance among the youth. The narratives of the films today are inadvertently desensitizing the youth to such an extent that they are engaging in anti social acts like eve-teasing and criminal acts such as kidnapping and rape to fulfil their distorted notions about love. There is a growing tendency among the youth to copy their reel life heroes who pamper, cajole, tease, force, stalk and even kidnap their love interest to win their hearts.

Literature review brings out the fact that the victim of eve-teasing was the focus of research in previous studies. Where, when and how eve-teasing takes place and how it affects the victim. Causes of eve-teasing have been mentioned in detail but the perpetrators were not the focus of study. Assuming that conditioning by popular Hindi cinema is one of the causes, researcher wishes to study its effect on male youth.

The researcher sought to explore whether popular Hindi cinema influences, promotes and encourages youth to resort to eve-teasing acts in everyday life. With the help of research methods such as Interviews, Group discussions and Observations, the researcher was interested in discovering whether popular Hindi cinema is one of the underlying reasons for eve-teasing by youth. The research methods included fact finding inquiries related to adverse messages about love, romantic pursuit by hero of a maiden, her reaction towards his advances etc, depicted by Bollywood as identified by young males in society. The main objective was to get a factual description of the current mindset, attitude and approach of young males towards women in general. Therefore the researcher undertook the present topic for research study.

3.3 Scope of the study:

3.3.A Geographical scope of study Universe under study

Around 600 million is the youth population of India under 25 years of age. India has largest population of youth in the world which is capable of swaying the economic balance of the world in terms of opportunities, participation, consumption and production. With such numbers, India is at a tipping point in the global market, where the youth population could be a demographic dividend or disaster. If the confidence, attitude and character of youth are channelized in a systematic, scientific,

moral and ethical manner, their capabilities and energies can be harnessed towards rapid development of the nation. Calculating at a standard ratio of 51:49 percent for male to female ratio in India, we arrive at a mind boggling figure of 306 million male youth population in India. Cinema is a strong medium that influences the moral and ethical attitudes and practises in our society. Thus study of Bollywood as a contributor to eve-teasing culture among male youth is a crucial topic that should include entire youth population of India. Such a study is very comprehensive and can include various aspects, approaches, attitudes and perceptions of sexual abuse of women depicted in popular Hindi cinema. Considering the time period allotted for completion of doctoral thesis, it will not be practically feasible to consider entire male youth population for conducting the research study. To give justice to the study and make optimum use of available resources such as time, effort and money in judicious manner to get reliable information in the desired timeframe, the researcher has decided to conduct her research with special reference to male youth in Sangli Miraj Kupwad Corporation Area, which will be mentioned as SMKMC in short. Sangli, Miraj and Kupwad Municipal Corporation was established on 9th February, 1998 with a geographical Area equal to 118.18 Sq.km. and is located in Maharashtra state of India. The demographic profile of Sangli Miraj Kupwad Corporation has been given at the end of Chapter 1.

3.3.B Respondent wise scope

It was decided to draw 300 respondents for Interview purpose from the universe or from Sangli Miraj Kupwad metropolitan area, SMKMC.

1. Sample under consideration is male youth between the ages 16-24 years. Older males and females were out of the purview of study.
2. The youth surveyed were between the ages of 16-24 years, mobile and usually spent a fair amount of time away from home and had at least certain amount of cash at their disposal. Thus beggars and youth convicted of some crime were not selected as respondents.
3. Specially-able youth with visual and hearing challenges were not considered for sample selection.
4. Only males participated in the study. Trans-genders were out of the purview of study.

Biology or age is not the only factor that influences behaviour in humans. Education and employment are the factors that are responsible for greater interaction of an individual in the society. At the place of employment or education, youth has increased chances of coming across women of different ages. It was thus felt that educational and employment status along with age would be detrimental in understanding the thought process in youth.

The Sample was defined to consist of young males between the ages of 16-24 years that enjoy and patronise Bollywood. They could be school drop outs who have given up education or they could be students studying in junior under graduate colleges. They could be earning or dependent on their family for sustenance. They could be employed in low level clerical jobs or doing low level menial jobs. Some could also be a part of family run businesses. There was a possibility that they were earning while learning.

Taking into consideration various possibilities regarding the education and occupation of the youth it was decided to divide the total sample into 5 different Groups.

- **Groups:**

1. School dropouts and unemployed (Up to S.S.C)
2. Pursuing studies (Under graduates)
3. Doing menial jobs: (Up to Diploma)
4. Involved in family business (Minimum H.S.C)
5. Employed but pursuing education

Purposeful sampling is a technique widely used for the identification and selection of information-rich cases for the most effective use of limited resources (Patton, 2002) Patton, M. Q. (2002). Research methods in anthropology: Qualitative and quantitative approaches (3rd ed.). Walnut Creek, CA: Alta Mira Press and Spradley (1979) Spradley, J. P. (1979). The ethnographic interview. New York: Holt, Rinehart & Winston note the importance of availability and willingness to participate, and the ability to communicate experiences and opinions in an articulate, expressive, and reflective manner. Since the researcher did not have any list of young males in each of the above Groups, she decided to use Purposive sampling technique to draw 60 samples from each Group. She visited various educational and

employment establishments where she was able to interact with youth and persuade them to participate in the survey.

- **Proportion:**

It was decided to draw 60 participants from each Group. It was also decided that a few of the samples from each Group would be observed and another few from each Group would be requested to volunteer for participating in Group Discussion.

- **Procedure:**

G1: School dropouts and unemployed 60

The market areas of SMKMC are bustling with street vendors, small shops and fabrication related units. On the fringe of such small establishments one can easily find people idling and gossiping. Taking initiative by striking up a conversation, the researcher was able to identify and interview unemployed youth who were school dropouts. The researcher approached certain political offices and local leaders therein. She also sought help of some social workers to identify respondents that were school dropouts and in search of employment. 10 such respondents readily agreed to participate in Group Discussion also.

G2: Undergraduates pursuing studies 60

G4: Earning / Employed and pursuing education 60

The researcher being English Communication and Soft skills trainer had a lot of interaction with college going students. It was comparatively easy to find respondents for the purpose of interview and group discussion in the G2 category (Respondents pursuing education) and G4 category (Respondents who are earning and learning)

They were the most enthusiastic participants of the total sample selected.

G3: Those doing menial jobs and educated up to diploma only. MIDC area in SMKMC is an area buzzing with industry and production. It stands on an area equal to 222.63 Hectares which is divided into 789 plots. As per Entrepreneur Memorandum filed by MSMEs in March 2017, small to medium scale industries have been set up in all the plots. They are engaged in manufacture, assembly and storage of

various engineering, electrical, textile and food products. In addition there are several separate large scale manufacturing units located in MIDC area.

These industrial units employ labourers on daily wages, contract bases or permanent bases. Moreover, there are many micro scale production units within the metropolitan area of Sangli Miraj and Kupwad that are engaged in manufacture, production, process and storage of various industrial and commercial items. The researcher visited such set ups and selected 60 respondents who were school dropouts and were doing menial jobs in such small to medium scale enterprises. 10 respondents participated in G.D in addition to being interviewed. Moreover the interaction led to identifying some more respondents in the G1 category, school dropouts who were in search of jobs.

G5: Running / helping in family business: The shops in market yard and Vakhar bhag areas in Sangli and the gaon bhag (city centre) and main market area of Miraj are generally family owned businesses and are run by the younger generation in the family. There is a general apathy towards education as the younger generation is pulled into family business as soon as they turn 18 years of age. As such, researcher decided to select respondents that had minimum qualification of H.S.C level. Majority of respondents in the third Group (School drop outs doing menial jobs) were identified in such shop and market establishments. Kupwad has a comparatively smaller residential area and therefore has few such family run business and shop establishments. G.D was conducted on off day.

The researcher was able to conduct a survey with the help of an interview schedule. Respondents were asked a number of predetermined questions, the answers to which were recorded on a tally sheet.

3.3.C Content wise scope of study:

The scope of the topic selected for research may be so wide, that the research process would have to include every minute detail as variable and every person in the universe as sample. The exhaustive research could take years to complete and at times become irrelevant.

Content wise scope was identified because researcher had chosen to confine the research by defining certain parameters for conducting research. This enabled her

to narrow down her scope of study to particular parameters and variables related to objectives of research. They are as follows:

1. With the onslaught of mobile and satellite culture, the youth has a choice to watch a wide variety of entertainment programs such as T.V serials, Web series, Short films, Reality shows and drama. The focus for study is movies produced in Hindi language only.
2. Bollywood cinema pertains to popular Hindi language movies only. Thus Foreign as well as Regional cinema was out of the purview of this study.
3. Popular cinema generally means 'A' grade movies, Thus B grade films or semi pornographic, horror and violent movies were out of the purview of study.
4. The narrative, dialogues and song lyrics of only hit movies in Hindi language have been considered for research. Since contemporary as well as classic movies depict love and romance between the male and female protagonist in a typical set format, researcher did not limit time span during which movies were released.

3.4 Significance of study:

Literature review brings out the fact that the victim of eve-teasing was the focus of research in previous studies. Where, when and how eve-teasing takes place and how it affects the victim. Causes of eve-teasing have been mentioned in detail but the perpetrators were not the focus of study. Assuming that conditioning by popular Hindi cinema is one of the cause researcher wishes to study its effect on male youth.

The researcher wishes to study whether heroes in popular Hindi cinema that are role models for them, impress upon young minds that eve-teasing is the best possible way to win a maiden's heart. Certain dialogues and song lyrics of various movies are so popular that their rendition is lauded by the masses. Researcher wishes to study their impact on the minds of youth, whether such dialogues inspire a culture of eve-teasing among the youth.

1. The research may benefit young population of both genders. They may understand that subliminal negative conditioning happens through popular

Hindi cinema that sends false messages about modesty, virtue and romance and subtly encourages youth to harass and demean women.

2. It may act as reference material for those wishing to conduct further research on the effects of popular cinema on psyche of Indian youth.
3. It will be beneficial to educational Institutions that seriously want to curb harassment of women by organizing workshops to generate awareness and sensitise students about the issue.
4. Research will be helpful to those who wish to start Forums or Campaigns against the eve-teasing acts in their respective cities.
5. Gender sensitization can be included in school and college curriculum. This research can act as guide for formulating syllabus for such subjects. (Tata Tea has undertaken a petition Signature initiative to introduce gender sensitization in schools)
6. It will help those who wish to counsel, start help lines or create websites for victims seeking advice and ventilation.
7. It may influence new filmmakers and actors to ponder upon the ill effects of dialogues and song lyrics that they film, on the minds of youth.
8. It will help those advocating for enactment of more stringent censorship on dialogues and lyrics in cinema that objectify women and promote eve-teasing.
9. It could be referred to redesign Film and Television censor board rules.

3.5 Objectives of the Study:

1. To investigate whether Bollywood misguides youth to eve tease by popularizing and justifying it under the guise of amorous advances by hero.
2. To analyze the impact of certain dialogues and song lyrics which dictate and impose moral and virtuous behavioural standards upon women
3. To evaluate impact of certain popular song lyrics and dialogues which over glorify love.
4. To find various persuasive tactics adopted by youth to win the maiden's heart.
5. To evaluate awareness about the legal impact or consequences of persuasive tactics adopted by youth to win the maiden's heart.

6. To identify if youth resort to any revenge tactics to get back at the woman for rejecting love proposal.

3.6 Variables under study:

Researcher chose the exploratory research design. Review of literature showed that no research has been carried out in past that can connect Bollywood as cause and eve-teasing as effect or problem generated due to the influence of Bollywood. Researcher wanted to explore whether Bollywood gives ideas to youth that result in eve-teasing acts committed by them.

There was no prior relevant information available from past researchers. As such researcher could not formulate a hypothesis. Based on the objectives of study, the following table explains the Independent and Dependent variables in research study.

Table 3.6 Variables in research:

No.	Independent variable	Dependent Variable
1.	Level of education	Perspective towards women
2.	School Subjects and Syllabus	Awareness about gender sensitization, changes happening in puberty and adolescence, respect for women
3	Bollywood misguiding youth	Attitude, approach and behaviour with women
4.	Film dialogues and Song lyrics	Imposing moral and virtuous behavioural standards on women Youth committing eve-teasing acts
5.	Over glorification of love by Bollywood	Need to feel love and have a girl friend
6.	Persuasive tactics	Win the maiden's heart

3.7 Ethical concerns in research

The researcher has followed the ethics in Social Work Research and all the research data has been collected appropriately and with the consent of youth and

other concerned stake holders such as their immediate superiors in their place of employment, business establishment etc. The researcher informed them about the intent and objective of this research. It was explained that their Interview was a tool for data collection and they were free to respond or choose to exclude any questions they deemed awkward. In addition the respondents were assured that the information shared by them and audio video recording done during Interview or Group Discussion sessions was for research purpose only. The information provided by them and film records would be dealt in strict confidence and would not provide any harm to them or any other concerned person. They were also assured that at any point of time they were free to withdraw or disown the information given during the interviews and Group discussions. Their frank expressions and personal opinions and observations were helpful in drawing important conclusions. The data collected from all the respondents by the way of Interview, Group discussion and Observation has been presented truthfully.

3.8 Operational definitions:

- Meaning of the term ‘Bollywood’: Bollywood is a Hindi-language sector of the Indian moviemaking industry that began in Bombay (now Mumbai) in the 1930s and developed into an enormous film empire.
- Definition of youth: Youth are defined as those aged 15 to 29 in the National Youth Policy (NYP 2014). This age-group constitutes 27.5% of India's population. For research purpose, Youth were defined as males between the ages of 16-24, that are residing in Sangli Miraj Kupwad Municipal Corporation area.
- Limiting the definition of Eve-teasing for research purpose: Eve-teasing is an act of sexual aggression that gradually increases in severity from staring, whistling, taunting, catcalling, passing sexually suggestive remarks with lewd gestures, stalking, brushing, pinching to groping of women in public places. For this research, eve-teasing was defined as acts such as staring, whistling, taunting, passing suggestive remarks, singing suggestive lyrics of popular Bollywood movie songs, pushing, brushing past and stalking women.

3.9 Research design:

Popular Hindi cinema could be one of the most influencing factors that affects gender sensitization in youth and subsequently leads to abuse or harassment of women in the form of eve-teasing. Although the thought has been mentioned by few researchers as a cause of eve-teasing, in depth studies have not been conducted to check its veracity. It was therefore necessary to use exploratory research design to conduct this research. Survey method was adopted which included interviews, group discussions and observation methods. The structured interviews that included use of an interview schedule were conducted on one to one and face to face basis. Focusing on the objectives of research, an interview schedule consisting of well planned closed ended questions along with few open ended questions was formulated. The group discussions were conducted in a controlled and planned manner that steered the discussions towards fulfilling the objective of the group discussion. In addition, observation method was used to collect relevant and additional information on the behaviour and attitude of samples. The primary data obtained by each research method was entered in an excel sheet and analysed by using simple percentage method. A Triangular analysis of data was carried out to check for consistency in results obtained by using all three methods of data collection. Final inferences and conclusions were drawn and recommendations were suggested thereafter.

3.10 Sampling design:

3.10.A Sample size

The decennial enumeration through Population Census throws up consistent estimates of youth in India. As per India's Census 2011, Youth (15-24 years) in India constitutes one-fifth (19.1%) of India's total population. India is expected to have 34.33% share of youth in total population by 2020. Source: Youth in India 2017, Central Statistics Office Ministry of Statistics and Programme Implementation Government of India (Social Statistics Division)

Applying this statistics to the male population in Sangli Miraj Kupwad Metropolitan area, the number of literate youth between the ages of 16-24 was calculated as 71,219.

Using sample size calculator it was found out that,

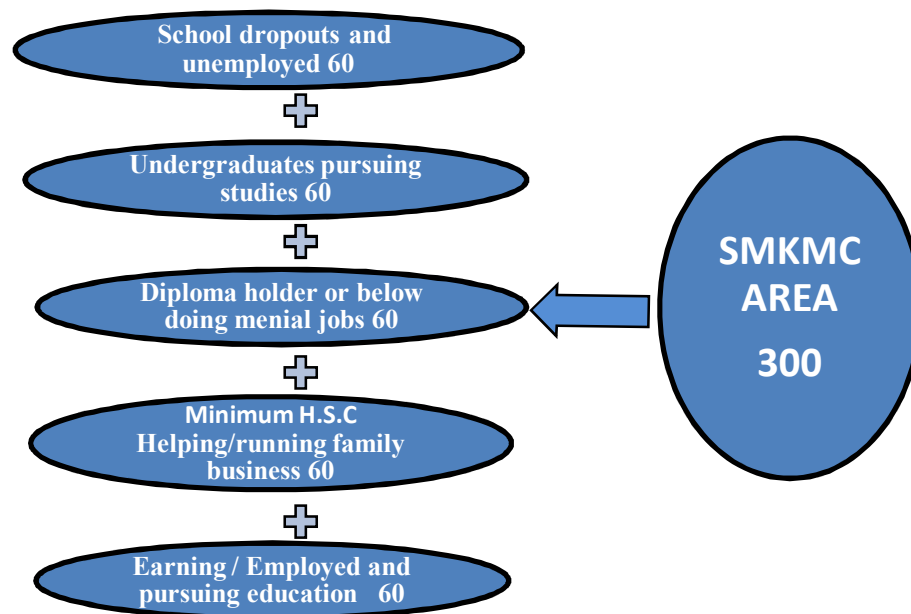
- 244 or more measurements/surveys are needed to have a confidence level of 90% that the real value is within $\pm 5\%$ of the measured/surveyed value.
- 344 or more measurements/surveys are needed to have a confidence level of 95% that the real value is within $\pm 5\%$ of the measured/surveyed value.
- Taking an average of both the values and rough rounding of the value arrived at, it was concluded that:
- 300 measurements/surveys are needed to have a confidence level of 92.5% that the real value is within $\pm 5\%$ of the measured/surveyed value.

3.10.B Technique for sample selection:

Respondent wise scope of the research study has already been stated in unit 3.3.B of this chapter. The researcher conducts various trainings for youth studying in colleges and employed in various industries located in MIDC area. As such she had a fair idea for getting respondents who would willingly participate in her research survey. Therefore a Purposive sampling technique was used to select 300 respondents. Proportionately 60 samples were drawn from each Group in universe.

SAMPLING TECHNIQUE AT A GLANCE

Figure 3.10.B



3.11 Tools used for data collection:

- i.** Interview Schedule
- ii.** Group Discussion
- iii.** Observation

- **Procedure:**

3.11.A Interview Schedule:

A set of premeditated closed and open Questions based on the objectives of the research were formulated. A copy of the Interview Schedule has been provided in the Appendix. A pilot study was conducted on small sample by the researcher with the help of these premeditated and planned set of questions which was very much effective for the research study. The results of the pilot study were significant. Thus the researcher conducted the thesis on a larger sample based on the objectives and hypothesis.

Respondents were drawn by Purposive technique. The respondents were told about the aim of the social research undertaken by the researcher. Their permission for data collection was taken. Each respondent was interviewed separately. Any doubts regarding any item/concept in the question were cleared as the interview progressed. All the respondents were cooperative, enthusiastic and whole heartedly participated in the Interview process for data collection. The answers given by the respondents were recorded on a tally sheet. Answers to open ended questions were stated in detail on the sheet.

- **Interview schedule instructions:**

Asking respondents to quote songs and film dialogues that relate to their response:

Instructions: The researcher welcomed participants to support his answer with names and dialogues of Hindi movies and lyrics of popular movie songs that related to a particular question. The concept of song interwoven in narratives is an age-old storytelling tradition in ancient Indian folk theatre (*Nautanki*). Music Industry in India has a separate existence and unique identity. C.D.s and cassettes of melodious and meaningful songs in a movie can at times earn more profit than the movie. A song

is an integral and integrated part of any Indian film's script used as a narrative device in films of every genre; from comedies and romances to crime thrillers and horror films. Most Bollywood movies routinely have four or more songs. The lyrics of songs are used to convey intense emotions, moods and escalation of sequences in the story. Meaning full lyrics that is combined with a divine voice backed by an appropriate musical tenor has concocted innumerable evergreen songs that have enthralled and captivated the Indian audience for decades. Generations have grown up humming songs sung by musical legends such as Kishor Kumar, Lata Mangeshkar, Asha Bhosle and so many others.

In most Bollywood movies, screenplay and dialogue writing is done separately by different persons even though the two aspects of movie making are so closely related.

Traditionally in a *Natak*, dialogues are not pre functionary to the screenplay, but have their own characteristic. They are meant to deliver an extra punch to the meaning they convey and therefore get etched on the minds of the audience. At times dialogues are deliberately delivered by the lead character to elicit claps and whistles from the audience. Songs as well as dialogues serve a greater purpose than mere storytelling and have a great impact on the minds of young audience. During the pilot study, it was found that respondents were able to convey their perceptions and ideas very effectively through song lyrics or movie dialogues. The storylines of films they quoted could perfectly justify or relate with their answers. Thus researcher decided to encourage respondents to quote song lyrics, dialogues or film names in response to the interview questions.

3.11.B Group discussions:

With respect to descriptive research in social sciences, the two main means of collecting data are the individual interview and the observation of participants when they are in groups. Focus Group Discussion combines elements of these two approaches by interviewing participants in groups. Interviews in the survey tell us the number of respondents that think in a certain way where as a Group discussion brings out the reasons for the particular inclination. This amounts to verification of the data collected during the survey conducted. Focus group discussion is frequently used as

an approach to gain in-depth understanding of social issues related to human understanding.

Group discussions were conducted in which researcher adopted the role of a “facilitator” and moderated the group discussion between participants. Creating homogeneity in the FGD group can help participants feel more comfortable expressing their opinions. Therefore for each Group of the sample a separate Group discussion was conducted and researcher was able to conduct 5 different G.Ds. While the survey interviews were in progress for different Groups, participants were requested to volunteer for a group discussion on topics that covered various questions asked during the interview. 10/12 respondents from each Groups were selected for Group Discussion which lasted for an hour. The same set of predetermined questions was put forth for every group discussion that was conducted. Simultaneously the researcher continued observing the respondents and made record of several indicators record attitudes, opinions, and behaviors.

It was recorded in a Phone voice recorder. At the start of a focus G.D, participants were made aware of the presence of the audio recording equipment. They were assured of confidentiality and given the opportunity to withdraw if they were uncomfortable with being taped. The G.D was transcribed on the very day so that nuances from the discussion were not lost.

3.11.C Observation:

People are not always articulate enough to state clearly what they think, hope, fear, need or feel. Lack of communication skills, work load, status relationship, mood, trust, physical challenges etc are some of the barriers during face to face interview. People may tend to lie or hide facts out of shame, guilt or fear. Observing people in their environment, rather than just listening to what they during an interview is an important way of gathering extra information and also counter checking the verbal responses against actual behaviour. The interaction and dynamics between people can shed light on the overall character and attitude of an individual. At the heart of ethnography 'is gathering data through participant-observation in a natural setting' (Floersch et al., 2014, p.Nov 7, 2014)

The observation method which is systematically planned and recorded is the most commonly used method of data collection in behavioural science. It is also a

process of recording the behaviour patterns of people, objects, and occurrences without questioning or communicating with them.

- **Procedure:**

While conducting interviews for collection of primary data, respondents belonging to a specific Group were found in the same work or educational location. Since each respondent was interviewed separately, researcher had to visit their work or educational place a number of times. It was therefore possible to conduct non participatory observation of the respondents in their natural settings also. The behaviour of samples exhibited in relation to the opposite gender was decided to be the focus of the observation. Event sampling method was adopted for observation that captures a certain event in a social setting. The respondents were observed interacting with the girls and women during their lunch breaks over a period of 8/10 days. Structured observation method characterizing style of recording, observed information, definition of the units to be observed and selecting pertinent data of observation was selected. An observation schedule form was prepared prior to data collection that delineated the behavioural features to be observed and recorded during observation. An observation schedule form was prepared prior to data collection that delineated 13 behavioural features to be observed arranged in different rows and code names of 10 samples in columns. Code name for samples was determined by using prefixes G1, G2, G3, G4 and G5 along with alphabets from A-J. Codes for 50 samples were formulated and assigned to the samples observed in each Group.

For each Group, an observation schedule listing behaviours against the name of the sample was recorded separately. Each time the sample exhibited a certain type of delineated behaviour, it was noted down.

Since the researcher was conducting interviews on the side, respondents were aware of the purpose of the research and were open and comfortable with her. She was thus was able to connect and better understand her observations. The researcher continued observing the respondents and made record of several indicators record attitudes, opinions, and behaviors.

Since it was conducted at their place of work or education in their natural setting it was uncontrolled observation. It was non participant observation and respondents who had volunteered for interview were not informed about being

observed. The observation was conducted along with ongoing Interview process of a few samples initially. As repetition of data collected started reflecting in the schedule, the researcher was assured of the generalisation of behaviour of members in a particular Group and further observation of additional members in the Group was not required.

It was a structured type of observation done with the help of an observation schedule that included items relevant to the research questions and objectives of the survey and appropriate for the culture and environment. Care was taken that the observation did not require any extra efforts beyond observation. Conclusions were drawn based on the overall analysis of the observations.

3.12 Pilot study:

A pilot study, pilot project, pilot test, or pilot experiment is a small scale preliminary study conducted in order to evaluate feasibility, duration, cost, adverse events, and improve upon the study design prior to performance of a full-scale research project.

- **Procedure:**

A pilot study was conducted on 40 respondents before conducting interviews on a larger scale for all 300 selected samples. The answers recorded by the interviewer were analyzed to determine whether the data thus collected met the objectives of the research. This was required to confirm the reliability and validity of the questions put across to the target group. Wordings that were not explicit or clear were identified and replaced. Some direct questions were rephrased to make them subtle so that contamination of data could be avoided at the base level. It was found that respondents were able to express and justify their answers using song lyrics and famous film dialogues. The story line of the films they quoted could perfectly summarise or relate their thoughts to their answers. The average time taken for filling up the interview schedule was noted. This gave a rough idea of total time that would be required to conduct all interviews. Practical observations during the pilot study were noted by the researcher and corrections were incorporated in the interview schedule to refine it.

The pilot study helped the researcher to determine the feasibility of study and optimise the use of available resources.

3.13 Analysis of Data:

Verifying whether Bollywood movies influence respondents to commit eve-teasing acts was the main objective of the exploratory research. It was decided to analyse quantitative by finding out coefficient of correlation using cross tables. The data collected from the interview schedule was subjected to verification, quantification and coding by referring a coding key. Quantitative data organized on Excel sheet was used to calculate percentage and percentile for responses given to each question. Statistical formulae in excel were used for cross tabulation and finding out co relation values. Pearson's correlation coefficient was used to check for strong association between two variables.

The number of samples responding to various choices in a question was presented separately for each Group with the help of Bi- Variant tables. Percentage method was also used for measuring quantitative data for total number of samples responding to choices for a given question.

The qualitative presentation of data from the interview schedules involved a straight forward descriptive summary of the informational contents of responses given during interview.

Triangulation refers to the use of multiple methods or data sources in to develop a comprehensive understanding of phenomena (Patton, 1999). Triangulation also has been viewed as a qualitative research strategy to test validity through the convergence of information from different sources. Data triangulation involves using and comparing multiple sources of data in an investigation to arrive at a conclusion.

Since the issues and questions under focus were the same while using the three tools for data collection, namely: interview schedule, Group discussions and observation; triangulation analysis of data collected with the help of each of these tools was conducted to check for consistency in their results.

3.14 Scheme of Chapters:

The present study is covered in five chapters. The contents of each chapter are given below in brief.

- **Chapter 1 - Introduction :**

This chapter starts researcher's own definition of eve-teasing along with introduction to the concepts such as eve-teasing, Bollywood and youth. This is followed by discussion on the role of Indian Constitution in protecting women's right and legal provisions for dealing with sexual harassment of women. The chapter puts forth societal need, psycho- social need and personal motivation for undertaking this research. The chapter ends with the detail profile of Sangli Miraj Kupwad Municipal Corporation (SMKMC) area.

- **Chapter 2 - Review of literature :**

In this chapter, researcher has taken overview of the published literature pertaining to the selected topic under categories such as: Review of literature in which Bollywood celebrities talk about eve-teasing, eve-teasing with respect to Bollywood films, literature that deals with eve-teasing as sexual harassment of women and conceptual literature on Bollywood and youth. The published literature has covered various information sources, such as study published thesis work, research papers, news in print, articles, blogs, T.V shows, books etc. Literature review brings out the fact that the causes of eve-teasing and its effects on the victims was the focus of research in previous studies, but the perpetrators were not the focus of study. The researcher could not find a single doctoral thesis so far that blames Bollywood for promoting youth to eve tease.

- **Chapter 3 - Research methodology :**

This chapter of the study report deals with research design and methodology of the study. This chapter includes significance, objectives, scope, limitations, flow chart of research conducted and scheme of chapters of the study report.

- **Chapter 4 - Analysis of data :**

The chapter covers the data analysis and interpretation of primary data collected through interview schedules, from select respondents. This analysis and interpretation is presented in tabulated and graphical form.

- **Chapter 5 - Inferences Conclusions and Recommendations**

The chapter includes conclusions drawn from the exhaustive research conducted to check whether Bollywood movies encourage the eve-teasing culture among youth in SMKMC area. Triangulation of data has been carried out. The findings have been represented in tabular form as realisation of objectives. Researcher has [put forth suggestions for further research. The chapter concludes with intervention recommendations for family, schools, colleges, Film makers and youth to reduce the negative influence of Bollywood movies that manifests itself as eve-teasing culture among youth.

3.15 Limitations of the study :

They aim to identify potential weaknesses of the study. Limitations of research are the shortcomings, conditions or influences that cannot be controlled by the researcher and impose restrictions on research methodology. They also influence inferences and conclusions drawn after data analysis. Any limitations that might influence the results should be mentioned in the research design for the sake of verification, comparison or initiation of a totally different research effort. The results of the study are bound to be affected because of the following limitations. However, these are marginal and do not substantially affect the analysis and suggestions.

1. Since the topic is sensitive, inhibitions by respondents while answering questions during interviews was noticed. At times the respondents were not completely open in their responses.
2. Sexual inclination or choice was not questioned during interview.
3. Social and cultural conditioning or the upbringing that influences behaviour of individual respondent could not be known.
4. Economic condition of the respondent was not prerequisite to be a sample in study
5. Married and engaged youth also participated in the survey. The relationship between marital status and eve-teasing could not be established conclusively.
6. Although the researcher observed the interaction of youth with the opposite gender such as acquaintances, peers, co-workers etc. during their lunch break

over a period of eight to ten days, their behaviour could not be conclusively translated as acts of eve-teasing.

7. Sangli Miraj Kupwad metropolitan area consists of people following diverse religions and speaking various languages. Sample was not classified on the basis of religion.
8. The present study was restricted the selected youth in SMKMC area. Therefore, the results cannot be generalised to youth situated in different metros, districts or States in India.



CHAPTER - IV

ANALYSIS OF DATA

4.1 Introduction:

It was decided to draw 300 respondents for Interview purpose from the universe or from Sangli Miraj Kupwad metropolitan area, SMKMC. The Sample consisted of young males between the ages of 16-24 years that enjoy and patronise Bollywood. Depending upon various educational and occupational engagements of the sample, the youth in total sample were divided into 5 different Groups in which each Group had proportionate number of samples equal to 60. Data was collected by using three tools namely: Interview, Group Discussion and observation.

The data collected through interview schedule is quantitative as well as qualitative in nature. The research is exploratory in nature and there is no hypothesis that has been formulated. The main objective is to verify the influence of Bollywood movies on promoting eve-teasing acts among respondents. The quantitative data was represented in tabular format as Bi- Variate tables. Tables contained paired variables measured on continuous scale having independence of observation. The quantitative data was entered on excel sheet and coefficient of correlation was calculated for certain questions that contained linear relationship between two continuous variables. Pearson's correlation coefficient was used to check for strong association between these variables

For remaining questions, the total percentage of respondents answering in a certain manner was the decisive factor in arriving at general inferences.

- **Presentation of analysis:**

Bi- variate table for responses to each question is followed by

1. Analysis in form of percentage response of total number of respondents
2. Interpretations from Coefficient of correlation if computed

3. The highlights of answers that reflect the approach, expressions, inputs and perceptions of respondents towards different questions in the interview schedule.
4. The researcher encouraged respondents to support their answer with names and dialogues of Hindi movies and lyrics of popular movie songs that relate to a particular question. The response was overwhelming and voluminous. Although some songs and dialogues from super hit Bollywood movies were repeatedly quoted by respondents, many quoted from less old films, flop films, art films and parallel cinema. The retention value and influence of the medium called films is very evident from the way the respondents related the songs and dialogues to express their thoughts so vividly. The researcher would have loved to present the entire qualitative data generated in the form of film songs and dialogues in detail but due to space constraint, she has chosen to present a maximum of six examples of Song and dialogues in the analysis of progressive questions. The quotes were used by respondents to express their thoughts or complement the idea expressed while responding to the question asked. These quotes have helped the researcher to understand and relate the behaviour of the respondents and draw detailed inferences.

4.2 Analysis of data from interview schedule:

Quantitative and qualitative representation and interpretation of data from answers given during Interview with respect to Interview schedule along with information and observations has been stated.

4.2.1 Distribution of respondents according to type of school attended by them 5th standard onwards.

Level of Education	Type of School Attended		Total
	Only Boys	Co-Ed School	
School Dropouts and Unemployed (Up to SSC)	57 (21.4%)	3 (8.8%)	60 (20.0%)
Pursuing Studies (Under Graduates)	49 (18.4%)	11 (32.4%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	57 (21.4%)	3 (8.8%)	60 (20.0%)
Involved in Family Business (Minimum H.S.C)	55 (20.7%)	5 (14.7%)	60 (20.0%)
Employed but Pursuing Education	48 (18.0%)	12 (35.3%)	60 (20.0%)
Total	266 (100.0%)	34 (100.0%)	300 (100.0%)

The above table shows that 57 respondents out of 60 who are School Dropouts and Unemployed have attended only Boys' school in secondary standards. 49 out of 60 respondents pursuing graduation have attended only Boys' school in secondary standards. 57 out of 60 respondents doing menial jobs and educated up to diploma level have attended only Boys' school in secondary standards qualification have attended only Boys' school in secondary standards

55 out of 60 respondents helping in family business and having minimum qualification as H.S.C have attended only Boys' school in secondary standards

48 out of 60 respondents pursuing higher studies and employed have attended only Boys' school in secondary standards

It concludes that majority 67 % of the respondents who attended co-ed schools were pursuing graduation or higher education.

- **Observations:**

There are 199 schools in SMKMC area. Majority of them are co-ed schools. The English medium schools are co-ed schools till the tenth standard but in many other schools, separation of girls and boys happens 5th standard onwards.

Many schools fall under and are run by the authority of Zilla Parishad. In many of these schools, boys and girls study together till they complete primary education. Conservative families prefer to send girls to secondary school only if there is separation of genders in schools. The English medium schools and privately run schools have a system of co-education right up to the 10th standard.

Right to Education Act (R.T.E) was implemented all over India in 2009. The Act makes education a fundamental right of every child between the ages of 6 and 14 and specifies minimum norms in elementary schools. It requires all private schools to reserve 25% of seats to children (to be reimbursed by the state as part of the public-private partnership plan). Kids are admitted in to private schools based on economic status or caste-based reservations. It also prohibits all unrecognised schools from practice, and makes provisions for no donation or capitation fees and no interview of the child or parent for admission. The Act also provides that no child shall be held back, expelled, or required to pass a board examination until the completion of elementary education. There is also a provision for special training of school dropouts to bring them up to par with students of the same age.

Since Right to Education Act (R.T.E) mandates that a child shall not be held back, expelled, or required to pass a board examination until the completion of elementary education, majority of the respondents in Group 1 i.e School dropouts and unemployed; had dropped out of school after the eight standards.

Even when they were enrolled, they were not very regular with attendance and had a general apathy towards education. They were very interested in films shown in theatres as well as video parlours.

4.2.2 The respondents were asked if the school they attended conducted any classes in Moral Science and Sex education. By sex education, the researcher meant whether school had conducted classes on physical and mental development during puberty and

adolescence by arranging expert lectures and involving Science teachers. Respondents were asked if their school had hosted or encouraged them to participate in Gender sensitization programs such as skits, Drama, Poems, essays, debates, talks by experts and authority figures, etc. Following table shows the frequency of such classes and programs conducted regularly, occasionally or not at all by the school.

Table 4.2.2. A Distribution of respondents according to Moral Science classes conducted in School

Level of Education	Moral Science Classes ^{1st – 5th std.}		
	Reg.	Occ.	Never
School Dropouts and Unemployed (Up to SSC)	36 18.36%	21 21.42%	3 50.00%
Pursuing Studies (Under Graduates)	43 21.93%	17 17.34%	0 0.00%
Doing Menial Jobs (Up to Diploma)	36 18.36%	22 22.44%	2 33.30%
Involved in Family Business (H.S.C)	39 19.89%	20 20.40%	1 16.70%
Employed but Pursuing Education	42 21.42%	18 18.36%	0 0.00%
Total	196 100.0%	98 100.0%	6 100.0%

- Reg. = School conducted regular classes
- Occ. = School conducted occasional classes
- Never= School did not conduct classes at all

It is evident from the above table that: Out of 60 respondents who are School Dropouts and Unemployed, 36 attended schools that conducted Moral science classes on a regular basis; 21 had moral science classes occasionally and 3 had not studied moral science at all.

Out of 60 respondents pursuing graduation, 43 had attended schools that conducted Moral science classes on a regular basis; and 17 had moral science classes occasionally.

Out of 60 respondents doing menial jobs and educated up to diploma; 36 had attended schools that conducted Moral science classes on a regular basis; 22 had moral science classes occasionally and 2 had not studied moral science at all.

Out of 60 respondents having family business and educated up to H.S.C, 39 had attended schools that conducted Moral science classes on a regular basis; 20 had moral science classes occasionally and 01 had not studied moral science at all.

Out of 60 respondents pursuing higher studies and employed 42 had attended schools that conducted Moral science classes on a regular basis; and 18 had moral science classes occasionally.

It is thus evident that 100% of those pursuing graduation or higher studies had attended moral science classes in primary school on a regular basis

Table 4.2.2.B: Distribution of respondents according to orientation Programs on Sex Education by School

Level of Education	Programs on Sex Education 6 th – 10 th std.		
	Reg.	Occ.	Never
School Dropouts and Unemployed (Up to SSC)	00 0.00%	17 12.90%	43 29.10%
Pursuing Studies (Under Graduates)	8 40.00%	32 24.20%	20 13.50%
Doing Menial Jobs (Up to Diploma)	1 5.00%	18 13.60%	41 27.70%
Involved in Family Business (H.S.C)	4 20.00%	32 24.20%	24 16.20%
Employed but Pursuing Education	7 35.00%	33 25.00%	20 13.50%
Total	20 100.0%	132 100.0%	145 100.0%

- Reg. = School conducted regular classes
- Occ. = School conducted occasional classes
- Never = School did not conduct classes at all

It is evident from the above table that

Out of 60 respondents who are School Dropouts and Unemployed, none had attended schools that conducted programs on sex education on a regular basis; 17 had them on occasional basis and 43 had not been given sex education at all.

Out of 60 respondents pursuing graduation, 8 had attended schools that conducted programs on sex education on a regular basis; 32 had them on occasional basis and 20 had not been given sex education at all.

Out of 60 respondents doing menial jobs and educated up to diploma; only had attended schools that conducted programs on sex education on a regular basis; 18 had them on occasional basis and 41 had not been given sex education at all.

Out of 60 respondents having family business and educated up to H.S.C, 4 had attended schools that conducted programs on sex education on a regular basis; 32 had them on occasional basis and 24 had not been given sex education at all.

Out of 60 respondents pursuing higher studies and employed 7 had attended schools that conducted programs on sex education on a regular basis; 33 had them on occasional basis and 20 had not been given sex education at all.

Out of those who had received sex education from school on a regular basis, 40% are pursuing graduation and 35% are pursuing higher studies.

Table 4.2.2.C Distribution of respondents according to Programs conducted by school on Gender sensitization.

Level of Education	Gender Sensitization 6 th – 10 th std.		
	Reg.	Occ.	Never
School Dropouts and Unemployed (Up to SSC)	18 18.18%	40 20.61%	2 (28.60%)
Pursuing Studies (Under Graduates)	25 25.25%	35 18.04%	0 (0.00%)
Doing Menial Jobs (Up to Diploma)	16 16.16%	41 21.13%	3 (42.90%)
Involved in Family Business (Min. H.S.C)	17 17.17%	41 21.13%	2 (28.60%)
Employed but Pursuing Education	23 23.23%	37 19.07%	0 (0.00%)
Total	99 100.0%	194 100.0%	7 (100.0%)

- Reg. = School conducted regular classes
- Occ. = School conducted occasional classes
- Never= School did not conduct classes at all

It is evident from the above table that

Out of 60 respondents who are School Dropouts and Unemployed, 18 had attended schools that conducted programs on Gendersensitization on a regular basis; 40

had them on occasional basis and 02 had not attended programs on Gendersensitization at all.

Out of 60 respondents pursuing graduation, 25 had attended schools that conducted programs on Gendersensitization on a regular basis and 35 had them on occasional basis.

Out of 60 respondents doing menial jobs and educated up to diploma; 16 had attended schools that conducted programs on Gendersensitization on a regular basis and 41 had them on occasional basis and 03 had not attended programs on Gendersensitization at all

Out of 60 respondents having family business and educated up to H.S.C, 17 had attended schools that conducted programs on Gendersensitization on a regular basis; 41 had them on occasional basis and 02 had not attended programs on Gendersensitization at all.

Out of 60 respondents pursuing higher studies and employed 23 had attended schools that conducted programs on Gendersensitization on a regular basis and 37 had them on occasional basis.

Out of those who attended schools that took efforts to gender sensitise students by arranging programs on a regular basis, 25.25% are pursuing graduation and 23.23% are pursuing higher studies.

- **Observations:**

49.33% of total sample had not been given sex education by the school at all in any manner what so ever.

33% of respondents in total sample had been introduced to gender sensitization by the school. They had taken part in or attended programs such as debates, skits, drama etc and based on the topics such as gender equality and women empowerment.

64.6% of total samples reported that on special occasions such as Women's Day, Mother's day, Family day etc., the school organised programs on gender equality,

respecting women etc. Majority expressed that these programs were stereo typical and not exiting at all.

Students who had studied in English Medium Schools especially those following C.B.S.E. pattern had *Value Added Education* as a part of their syllabus. Lectures on this particular subject were conducted once in a week. The students were not required to write an exam for the subject. As such, neither the students nor the teachers lay much emphasis on the outcome of learning this subject.

Some schools had arranged expert lectures that were meant to educate or explain developmental changes taking place in body and mind while growing up. The lectures were delivered in crisp scientific wording, and students were never encouraged to discuss or ask anything in detail. The lectures for boys and girls were conducted separately to tell them about the biological, physical and hormonal changes that take place during puberty. The word sex education was a Taboo in most of the schools.

Many respondents lamented that at times it was very frustrating that they could not openly talk about their confusions with an empathetic authority. No wonder their only source of information was the internet or peers, the former was full of tantalising and erotic content and the later was more confused than them.

Many a time lectures on combating eve-teasing were arranged for girls only. It was treated as a girls' problem totally forgetting that boys being perpetrators needed more counselling on the subject. Following dialogue was quoted by a respondent:

“Aajtak hum sab log ekgalat direction mein effort karterahehai ... we should save our boys, not our girls ... because if we save our boys then our girls will be safe”
Movie: Pink Amitabh Bacchan.

The concept of a full-time counsellor was totally absent in all schools. Private schools had a counsellor on roll but not as a regular staff of the school. The parent teacher meetings were just like a *blame game match* whereteacher and parents just complained about the student to each other; without arriving at a consensus on rectification of behaviour of the student.

4.2.3 Relationship status

Table 4.2.3: Distribution of respondents according to their relationship status

Level of Education	Relationship Status of the Respondent			Total
	Single	In a Relationship	Married	
School Dropouts and Unemployed (Up to SSC)	40 (22.5%)	19 (16.8%)	1 (11.1%)	60 (20.0%)
Pursuing Studies (Under Graduates)	36 (20.2%)	24 (21.2%)	0 (0.0%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	39 (21.9%)	19 (16.8%)	2 (22.2%)	60 (20.0%)
Involved in Family Business (Minimum H.S.C)	28 (15.7%)	28 (24.8%)	4 (44.4%)	60 (20.0%)
Employed but Pursuing Education	35 (19.7%)	23 (20.4%)	2 (22.2%)	60 (20.0%)
Total	178 (100.0%)	113 (100.0%)	9 (100.0%)	300 (100.0%)

It is clear from the above table that:

Out of 60 respondents who are School Dropouts and Unemployed, 40 are single, 19 are in a relationship and 01 is married.

Out of 60 respondents pursuing graduation, 36 are single and 24 are in a relationship

Out of 60 respondents doing menial jobs and educated up to diploma; 39 are single, 19 are in a relationship and 2 are married.

Out of 60 respondents having family business and educated up to H.S.C, 28 are single, 28 are in a relationship and 04 are married.

Out of 60 respondents pursuing higher studies and employed; 35 are single, 23 are in a relationship and 02 are married.

- **Observations:**

Running family business implies financial stability. Therefore, out of the total married respondents, 44.4% are engaged in family business. 6.8% of respondents who are in a relationship are jobless and 21.2% depend on pocket money given by guardians.

Urge to have a girlfriend is irrespective of financial independence.

4.2.4 Supplementing answers with film names, dialogues and songs

Instructions: The researcher welcomed participants to support his answer with names and dialogues of Hindi movies and lyrics of popular movie songs that related to a particular question.

The heady mixture of lyrics, voice and melody is potent enough to pour out one's heart in any situation because there is a song for every mood and punch lines can speak more effectively than a thousand words said in one go. That is the reason the researcher encouraged respondents to quote songs in reference to the interview questions.

The following table shows the number of respondents from each Group that could supplement their answers with relevant film names, songs and punch lines.

Table 4.2.4: Distribution of respondents according to answers supplemented with film names, dialogues and songs

Level of Education	Songs		Dialogues		Film Names	
	Yes	No	Yes	No	Yes	No
School Dropouts and Unemployed (Up to SSC)	58 20.10%	2 16.70%	55 19.90%	5 21.70%	55 20.44%	5 16.12%
Pursuing Studies (Under Graduates)	57 19.80%	3 25.00%	57 20.60%	3 13.00%	54 20.07%	6 19.35%
Doing Menial Jobs (Up to Diploma)	58 20.10%	2 16.70%	54 19.50%	6 26.10%	53 19.70%	7 22.58%
Involved in Family Business (minimum H.S.C)	57 19.80%	3 25.00%	55 19.90%	5 21.70%	53 19.70%	7 22.58%
Employed but Pursuing Education	58 20.10%	2 16.70%	56 20.20%	4 17.40%	54 20.07%	6 19.35%
Total	288 100.00%	12 100.00%	277 100.00%	23 100.00%	269 100.00%	31 100.00%

It was recorded that in support of their answers:

1. 96% of the total respondents came up with relevant songs
2. 92.33% of the total respondents came up with relevant film dialogues
3. 89.66% of the total respondents came up with relevant names of the films

- **Observations:**

From the above table it is evident that Bollywood films are very popular among youth. Till 1991, there was only one single T.V channel in India, *Dordarshan*. Zee T.V was the first private channel started in 1992. The number of television channels has proliferated exponentially since then. By 2005 India had more than 200 digital channels. The number of television channels has grown from around 600 in 2010 to 800 in 2012. This includes more than 400 news and current affairs channel.

It was remarkable to note that film industry and films have evolved a great deal with respect to the developmental changes that have taken place since their inception in 1930. One thing that has not changed at all is the *boy meets girl* cliché. Love has been overrated from the start and continues to be so in popular cinema. The contemporary song lyrics are in sync with song lyrics of yester years. They profess the same ideas that love is eternal, marriage is culmination of love, girl accepts love proposal eventually if wooed in a romantic way, virtue is a woman's best adornment etc. Respondents quoted songs and dialogues from not so very popular and very old films also.

4.2.5 Boys tease girls: Reasons

4.2.5.A: Distribution of respondents according to Youth imitating actions of a hero to tease girls.

Level of Education	Time Pass		Adventure	
	Yes	No	Yes	No
School Dropouts and Unemployed (Up to SSC)	32 (19.30%)	28 (20.90%)	38 (19.70%)	22 (20.60%)
Pursuing Studies (Under Graduates)	35 (21.10%)	25 (18.70%)	40 (20.70%)	20 (18.70%)
Doing Menial Jobs (Up to Diploma)	31 (18.70%)	29 (21.60%)	36 (18.70%)	24 (22.40%)
Involved in Family Business (Min. H.S.C)	33 (19.90%)	27 (20.10%)	36 (18.70%)	24 (22.40%)
Employed but Pursuing Education	35 (21.10%)	25 (18.70%)	43 (22.30%)	17 (15.90%)
Total	166 100.00%	134 100.00%	193 100.00%	107 100.00%

The above table reflects that:

Out of 60 respondents who are School Dropouts and Unemployed, 32 think that boys tease girls for time pass and 38 feel that boys seek adventure in teasing a girl.

Out of 60 respondents pursuing graduation, 35 think that boys tease girls for time pass and 40 feel that boys seek adventure in teasing a girl

Out of 60 respondents doing menial jobs and educated up to diploma; 31 think that boys tease girls for time pass and 36 feel that boys seek adventure in teasing a girl

Out of 60 respondents having family business and educated up to H.S.C, 33 think that boys tease girls for time pass and 36 feel that boys seek adventure in teasing a girl.

Out of 60 respondents pursuing higher studies and employed; 35 think that boys tease girls for time pass and 43 feel that boys seek adventure in teasing a girl.

- **Observations:**

On asked why boys tease girls, during the pilot study, the respondents gave 4 main reasons which were included as choice in the final interview schedule. It was innocuous, fun and time pass. It was not malicious and the girls did not mind. It was a dare they took up when their peers or co- workers challenged them to do so. Boys want to impress girls with their witty comments and sense of humour. According to majority, it was the only way they knew to start a friendship with the girl they were interested in.

There is an orbital shift that takes place when a student finishes scholastic life and enters college life. The independence from uniform and compulsory attendance in class is exhilarating. Co education is a very pleasing idea. Add to this the hormones playing havoc in their bodies! Boys want to appear cavalier, impressive and confident all at once. If dared, they take up the challenge to tease a girl not because they like her, but they want to impress their peer with their dare- devil attitude. It is thrilling and adventurous especially if the girl is smart and bold.

4.2.5.B: Movies show that boys tease girls, which is normally the baseline for friendship that evolves in romance later on. By teasing the heroine, the hero shows that she has been noticed and she is attractive and desirable.

4.2.5.B: Distribution of respondents according to reasons given by youth for teasing girls:

Level of Education	Impress		Friendship	
	Yes	No	Yes	No
School Dropouts and Unemployed (Up to SSC)	45 (19.20%)	15 (22.70%)	58 (20.00%)	2 (20.00%)
Pursuing Studies (Under Graduates)	52 (22.20%)	8 (12.10%)	58 (20.00%)	2 (20.00%)
Doing Menial Jobs (Up to Diploma)	42 (17.90%)	18 (27.30%)	57 (19.70%)	3 (30.00%)
Involved in Family Business (Min. H.S.C)	45 (19.20%)	15 (22.70%)	59 (20.30%)	1 (10.00%)
Employed but Pursuing Education	50 (21.40%)	10 (15.20%)	58 (20.00%)	2 (20.00%)
Total	234 (100.00%)	66 (100.00%)	290 (100.00%)	10 (100.00%)

The above table clearly indicates that:

Out of 60 respondents who are School Dropouts and Unemployed, 45 think that boys tease girls to impress them with their wit and humour and 58 feel that that is the best way to initiate friendship with a girl.

Out of 60 respondents pursuing graduation, 52 think that boys tease girls to impress them with their wit and humour and 58 feel that that is the best way to initiate friendship with a girl.

Out of 60 respondents doing menial jobs and educated up to diploma; 42 think that boys tease girls to impress them with their wit and humour and 57 feel that that is the best way to initiate friendship with a girl.

Out of 60 respondents having family business and educated up to H.S.C, 45 think that boys tease girls to impress them with their wit and humour and 59 feel that that is the best way to initiate friendship with a girl.

Out of 60 respondents pursuing higher studies and employed; 50 think that boys tease girls to impress them with their wit and humour and 58 feel that that is the best way to initiate friendship with a girl.

More than 96% of total respondents would attract a girl's attention by teasing her mildly and then move towards friendship.

- **Observations:**

Teasing remains a generally accepted way for a man to convey his interest in a woman. When a man has a crush on a woman, it is far easier to send playful signals by teasing her than telling her directly. It is a game where a challenge is thrown at the girl. An element of risk of rejection adds thrill to the action. Teasing is also an attention seeking ploy and the man can make sure whether the girl is a sport. If the reaction is favourable, he knows he can tread further. If not, he can just apologise and get away from the awkwardness of rejection in future.

4.2.6: As indicated by various popular song lyrics, girls dress up or present themselves fashionably because they want attention from males. The response to this question was as follows:

Table 4.2.6: Distribution of respondents according to youth who feel that as shown in movies girls enjoy being noticed and teased by boys:

Level of Education	As shown in movies, girls enjoy being teased by boys			Total
	Yes	Not Sure	No	
School Dropouts and Unemployed (Up to SSC)	47 (20.4%)	7 (13.7%)	6 (31.6%)	60 (20.0%)
Pursuing Studies (Under Graduates)	45 (19.6%)	12 (23.5%)	3 (15.8%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	44 (19.1%)	13 (25.5%)	3 (15.8%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	48 (20.9%)	10 (19.6%)	2 (10.5%)	60 (20.0%)
Employed but Pursuing Education	46 (20.0%)	9 (17.6%)	5 (26.3%)	60 (20.0%)
Total	230 (100.0%)	51 (100.0%)	19 (100.0%)	300 (100.0%)

From the above table it is deduced that:

Out of 60 respondents who are School Dropouts and Unemployed, 47 think that girls too enjoy getting noticed and therefore enjoy being teased by boys, 07 are not sure and 06 disagree.

Out of 60 respondents pursuing graduation, 45 think that girls too enjoy getting noticed and therefore enjoy being teased by boys, 12 are not sure and 03 disagree.

Out of 60 respondents doing menial jobs and educated up to diploma; 44 think that girls too enjoy getting noticed and therefore enjoy being teased by boys, 13 are not sure and 03 disagree.

Out of 60 respondents having family business and educated up to H.S.C, 48 think that girls too enjoy getting noticed therefore enjoy being teased by boys, 10 are not sure and 02 disagree

Out of 60 respondents pursuing higher studies and employed; 50 think that boys tease girls to impress them with their wit and humour and 58 feel that that is the best way to initiate friendship with a girl.

230 respondents out of 300 feel that girls dress up to be teased and thus noticed. There is an even distribution of 19- 20% that has the above perception.

- **Observations:**

Playing the “crush” game involves mutual players. Women enjoy games as much as men do. The teasing is just an expression of interest. The banter due to teasing creates ease for friendship to evolve. The light hearted taunts can reflect on the general nature of a person. Girls usually prefer men that can make them laugh. Moreover, being teased is an assurance of gotten noticed which increases self esteem in girls. Girls walk with a swagger and cast fleeting glances at guys when they are dressed up and feeling good about it. What is the whole point in taking so much of pain in presenting yourself attractively if no one is going to notice or admire it?

- **Dialogues:**

➤ *Agar khubsurat ladki ko na chedo toh wo bhi toh uski beizzati hoti haina* Movie: Maalamaal, 1988

➤ *Khubsoorati saadgi mein hi hai* Movie: Kaho Na Pyaar Hai, Hritik Roshan

➤ *Aajkal ki ladkiyaan coffee peene aati hai ... kaafi dikhane aati hai*

Movie: *Kya Cool Hai Hum*, Ritesh Deshmukh

• **Songs:**

➤ *Lal Dupatte Wali tera naam to bata...* Artists: Alka Yagnik, Kumar Sanu, Kavita Krishnamurthy
Movie: *Aankhen*, 1992

➤ *Badan Pe Sitare Lapete Huye, O Jaane tamanna kidhar jaa rahi ho* Artist: Mohammad
Movie: *Prince*, 1969

➤ *Tenu kala chasma jachda hai* Singers: Amar Arshi, Badshah & Neha Kakkar
Movie: *Baar Baar Dekho*

4.2.7 To the question; As shown in popular Hindi movies, it is fine to tell a girl that you are interested in her by using

- a. Suggestive eye contact, facial expressions and gestures (Body Language)
- b. Witty dialogues or song lyrics
- c. Following her and arranging chance meetings and encounters
- d. Involving friends and using social media to pass on messages

The responses were as follows:

➤ *Maana mera tareeka galat tha ... par kya karoon, tumse bahut pyar karta hoon* Movie: *Baaghi A Rebel For Love*

➤ *Jab koi pyar mein hota hai ... toh koi sahi galat nahin hota* Movie: *Jab We Met*, Kareena Kapoor

Table 4.2.7.A: Distribution of respondents according to youth who feel that as shown in movies it is okay to tell a girl you are interested in by making use of eye contact, facial expressions and gestures

Level of Education	As shown in movies it is okay to tell a girl you are interested in using eye contact, facial expressions and gestures:			Total
	Yes	Not Sure	No	
School Dropouts and Unemployed (Up to SSC)	57 (19.9%)	1 (16.7%)	2 (28.6%)	60 (20.0%)
Pursuing Studies (Under Graduates)	55 (19.2%)	2 (33.3%)	3 (42.9%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	58 (20.2%)	1 (16.7%)	1 (14.3%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	59 (20.6%)	0 (0.0%)	1 (14.3%)	60 (20.0%)
Employed but Pursuing Education	58 (20.2%)	2 (33.3%)	0 (0.0%)	60 (20.0%)
Total	287 (100.0%)	6 (100.0%)	7 (100.0%)	300 (100.0%)

From the above table we can conclude that:

Out of 60 respondents who are School Dropouts and Unemployed, 57 are of the opinion that it is fine to express interest in a girl using body language, only 01 and 02 disagree.

Out of 60 respondents pursuing graduation, 55 are of the opinion that it is fine to express interest in a girl using body language, 02 are not sure and 02 disagree.

Out of 60 respondents doing menial jobs and educated up to diploma; 58 are of the opinion that it is fine to express interest in a girl using body language, 01 is not sure and 01 disagrees.

Out of 60 respondents having family business and educated up to H.S.C, 59 are of the opinion that it is fine to express interest in a girl using body language, and only one disagrees.

Out of 60 respondents pursuing higher studies and employed; 58 are of the opinion that it is fine to express interest in a girl using body language, 02 are not sure and 02 are unsure.

287 respondents out of 300 feel that girls there is nothing wrong in using using body language to express interest in a girl.

“Eyes are the window to the soul”. Humans have no control over the expression in their eyes that is why eyes never lie. That is the main reason boys wear glares when they are in the company of a girl they are interested in especially if they have not expressed their interest yet. Eyes continuously reflect what we think. Even without uttering a single word, eyes can be used to express myriad emotions such as love, empathy, interest, desire, passion, sympathy, understanding, bonding, etc

- **Dialogues:**

- *Agar tum mujhe yun hi dekhti rahi ... toh tumhe mujhse pyar ho jayega* Movie: *Hum Dil De Chuke Sanam. Salman Khan*
- *Raj, agar yeh tujhe pyaar karti hai, toh yeh palat ke dekhegi. Palat... Palat... Palat...Movie: DilWaaleDulhaniya Le Jaayenge, Shahrukh Khan*
- *Unhe humse shikayat hai ki hum har kisiko dekhkar muskurate hai ... nasamajh hai woh nasamajhe ... ke hum mein toh har chehre mein woh hi nazar aatehai* Movie: *Teri Meri Kahani, Shahid Kapoor*

Songs:

- *Dil Ki Nazar se nazaron ki dil se* Artist: *Lata Mangeshkar, Mukesh. Movie Anari*
- *Isharo ko agar samjho raaj ko raaj rehne do-* Artist: *MD Rafi, Asha Bhosle. Movie: Dharma*
- *Nazron Se Keh Do pyar mein milane ka mausam...* Artists: *Lata Mangeshkar and Kishore Kumar* Movie: *Doosara Aadmi*

Table 4.2.7.B: Distribution of respondents according to youth who feel that as shown in movies it is okay to tell a girl you are interested in using film dialogues, song lyrics and witty comments

Level of Education	As shown in movies it is okay to tell a girl you are interested in using film dialogues, song lyrics and witty comments			Total
	Yes	Not Sure	No	
School Dropouts and Unemployed (Up to SSC)	48 (21.7%)	8 (15.7%)	4 (14.2%)	60 (20.0%)
Pursuing Studies (Under Graduates)	40 (18.1%)	14 (27.5%)	6 (21.4%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	43 (19.4%)	12 (23.5%)	5 (17.8%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	46 (20.8%)	7 (13.7%)	7 (25.0%)	60 (20.0%)
Employed but Pursuing Education	44 (19.9%)	10 (19.6%)	6 (21.4%)	60 (20.0%)
Total	221 (100.0%)	51 (100.0%)	28 (100.0%)	300 (100.0%)

From the above table it is clear that:

Out of 60 respondents who are School Dropouts and Unemployed, 48 think it is o.k to use meaningful words in the form of dialogues, song lyrics and wit to express interest in a girl. 08 Are not sure and 04 do not agree.

Out of 60 respondents pursuing graduation, 40 think it is o.k to use meaningful words in the form of dialogues, song lyrics and wit to express interest in a girl. 14 Are not sure and 06 do not agree.

Out of 60 respondents doing menial jobs and educated up to diploma; 43 think it is o.k to use meaningful words in the form of dialogues, song lyrics and wit to express interest in a girl. 12 Are not sure and 05 do not agree.

Out of 60 respondents having family business and educated up to H.S.C, 46 think it is o.k to use meaningful words in the form of dialogues, song lyrics and wit to express interest in a girl. 07 Are not sure and 07 do not agree.

Out of 60 respondents pursuing higher studies and employed; 44 think it is o.k to use meaningful words in the form of dialogues, song lyrics and wit to express interest in a girl, 10 are not sure and 06 do not agree.

221 respondents out of total 300 feel that it is okay to tell a girl you are interested in using meaningful dialogues, song lyrics and witty comments.

- **Observations:**

Misunderstandings are the biggest problem in most relationships. Presentation of food is as important as its preparation. The same analogy goes with Love. There are better chances of acceptance if the love proposal is put forth in an appealing manner. But there is no hard and fast formula for successful expression of love felt.

As told by the respondents, following are the different ways to express love:

1. Make her feel she is different, important and precious.
2. Compliment her about her style, dress, approach, mannerisms etc
3. Spend as much time as possible with her. She wants to feel like she is the most important person in the world to you.
4. Plan a small outing such as coffee date. (But since step 3 and 4 is too bold according to Indian culture, is too boys prefer to plan chance meetings)
5. Give her a mini signals of appreciation with appreciative looks and gestures
6. Work on yourself. If she mentions some behavior that she doesn't appreciate, show her you are trying to improve on it. Be pro-active. It will please her when she notices that you are trying the best you can at all times.
7. Indulge her. Give her a lovely card or letter that can serenade her. Show up with flowers.
8. Make her something. Don't just buy gifts, create them. One can make a drawing or poem of his own.
9. Let her know you think of her by texting or calling.
10. Talk about her and let your friends know of your interest. They can subtly convey that you are interested in her.

The above ideas are creatively used by youth to express love interest. But men are inherently less vocal than women. Some are introvert and many of them are not good at linguistic expressions. They turn to popular cinema for help.

- **Dialogues:**
 - *Tere dil mein meri saanson ko panaah mil jaye ... tere ishq mein meri jaan fanaa ho jaye* Movie: *Fanna* Aamir Khan
 - *Joh main bolta hoon woh main karta hoon ... joh main nahi bolta woh main definitely karta hoon..* Movie: *Rowdy Rathod*, Akshay Kumar
 - *Ek bar joh maine commitment kar di ... uske baad toh main khud ki bhi nahi suntan* Movie: *Wanted*, Salman Khan
- **Songs:**
 - *Mai shaayar to nahi...* Artist: *Shailendra Singh* Movie: *Bobby*
 - *Chaand sifarish jo karta tumhari...* Movie: *Fanna* Artist: *Shaan, KaileshKher*

Table 4.2.7.C: Distribution of respondents according to youth who feel that as shown in movies, it is fine to follow a girl and arrange chance meetings

Level of Education	As shown in movies, it is fine to follow a girl and arrange chance meetings:			Total
	Yes	Not Sure	No	
School Dropouts and Unemployed (Up to SSC)	35 (18.22%)	15 (23.80%)	10 (22.22%)	60 (20.00%)
Pursuing Studies (Under Graduates)	34 (17.70%)	14 (22.22%)	12 (26.66%)	60 (20.00%)
Doing Menial Jobs (Up to Diploma)	34 (17.70%)	17 (26.98%)	9 (20.00%)	60 (20.00%)
Involved in Family Business (Min. H.S.C)	44 (22.91%)	9 (14.28%)	7 (15.55%)	60 (20.00%)
Employed but Pursuing Education	45 (23.43%)	8 (12.69%)	7 (15.55%)	60 (20.00%)
Total	192 (100.00%)	63 (100.00%)	45 (100.00%)	300 (100.00%)

As seen from the table and figures,

From the above table it is clear that:

Out of 60 respondents who are School Dropouts and Unemployed, 35 think that following a girl by arranging chance meetings is a novel way to get noticed by the girl you are interested in, 15 are unsure and 10 do not agree.

Out of 60 respondents pursuing graduation, 34 think that following a girl by arranging chance meetings is a novel way to get noticed by the girl you are interested in, 14 are unsure and 12 do not agree.

Out of 60 respondents doing menial jobs and educated up to diploma; 34 think that following a girl by arranging chance meetings is a novel way to get noticed by the girl you are interested in, 17 are unsure and 09 do not agree.

Out of 60 respondents having family business and educated up to H.S.C, 44 think that following a girl by arranging chance meetings is a novel way to get noticed by the girl you are interested in, 09 are unsure and 07 do not agree.

Out of 60 respondents pursuing higher studies and employed; 45 think that following a girl by arranging chance meetings is a novel way to get noticed by the girl you are interested in, 08 are unsure and 07 do not agree.

Having a stable income increases confidence to plan chance encounters in different settings. That is why out of 192 respondents who like the idea of wooing a girl with chance meetings, 89 belong to group 4 and 5

- **Observations:**

When a man has crush on a woman, he makes an effort to physically move closer to her. Light hearted teasing gives a man a good reason or excuse to be near the object of his crush. He may lower his voice, so she moves closer to hear what he is saying.

Many respondents were aware that stalking is a crime and ultimately does not win a girl's heart as shown in several movies like *Darr*, *Tere Naam*, *Ranjhana*, *Ai Dil Hai Mushkiletc*. But many confessed that they found out details of routine of the girl they were interested in and staged chance encounters. They tried to stay in her company with the help of several such orchestrated chance meetings, blaming it on serendipity.

- **Dialogues:**

- *Koi sach ka sahara leta hai toh koi jhooth ka ... maine ittefaq ka sahara liya*
Movie: Ittefaq, Siddhart Malhotra

- *Mai tera saaya hun, tum mujhse peeche nahi chuda sakti. Movie: Border Ahshyae Khanna*
- *Tu ladki ke peeche bhagega, ladki paise ke peeche bhagegi ... tu paise ke peeche bhagega, ladki tere peeche bhagegi*
- **Songs:**
 - *Jahaan Main Jaati Hoon wahi chale aate ho,, Artist: Lata Mangeshkar, Manna Dey Movie: ChoriChori*
 - *Tera Peechha Na chhodunga soniye, chahe bhej de muzhe jail mein Artist: Kishor Kumar Movie: Jugnu*
 - *Diwana mujhs anahi is amber ke neeche... Artist: Mohd. Rafi Movie: Teesri Manzil*

Table 4.2.7.D: Distribution of respondents according to youth who feel that as shown in movies it is fine to send messages to a girl by involving friends or using social media

Level of Education	As shown in movies it is fine to send messages to a girl by involving friends or using social media.			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	49 (18.5%)	6 (33.4%)	5 (29.4%)	60 (20.0%)
Pursuing Studies (Under Graduates)	54 (20.3%)	3 (16.7%)	3 (17.6%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	46 (17.3%)	8 (44.4%)	6 (35.3%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	58 (21.8%)	0 (0.0%)	2 (11.8%)	60 (20.0%)
Employed but Pursuing Education	58 (21.8%)	1 (5.5%)	1 (5.9%)	60 (20.0%)
Total	265 (100.0%)	18 (100.0%)	17 (100.0%)	300 (100.0%)

From the above table and figures, it is clear that the idea of sending message to a girl through third party such as social media and friends is very much popular because there is no direct interaction with the girl.

Out of 60 respondents who are School Dropouts and Unemployed, 49 think involving a third party such as social media is safer than expressing interest face to face 06 are not sure and 05 do not agree.

Out of 60 respondents pursuing graduation, 54 think involving a third party such as social media is safer than expressing interest face to face 03 are not sure and 03 do not agree.

Out of 60 respondents doing menial jobs and educated up to diploma;46 think involving a third party such as social media is safer than expressing interest face to face 08 are not sure and 06 do not agree.

Out of 60 respondents having family business and educated up to H.S.C, 58 think involving a third party such as social media is safer than expressing interest face to face and 02 do not agree.

It is possible that level of education is directly proportional to being active on social media. Out of the total respondents who found social media a perfect tool to interact with a girl, only 35.8% belong to the group that has school drop outs and those doing Menial jobs.

- **Observations:**

88.3% agree, 6% are not sure and only 5.66% are against using this mode of conveying interest to the girl.

Many respondents confided that they did not have the courage to talk face to face with the girl they were interested in. Due to gender segregation in school they were socially very awkward. No one had taught them how to communicate with the opposite gender. They managed to get the girl's cell number or tagged her on her social media posts and initiated conversation. They thought for hours on what to write. Revised and re revised the contents by consulting with friend and sites available on the net that give suggestions on inclusions in a love letter such as romantic quotes from movies and literature. Some involved friends as mediators to pass on their message.

- **Movies:**

- *Maine Pyaar Kiya: Pigeons were anyway messengers in ancient times, but Maine Pyaar Kiya revived their profession of carrying love letters. Kabootarja, Ja, Japehlepyparkipehlichitthisaajan ko de aa,,,*
- *The Lunch Box: A beautiful story where lunch boxes, not pigeons became carriers of letters, resulting in an unimaginably unique story*

- **Songs:**

- *Likhe jo khat tuze, wo teri yaad mein.... Artist: Mohammed RafiMovie: Kanyadaan*
- *Phool tumhe bheja hai khat mein, phool nahi mera dil hai... Artist: Lata Mangeshkar Movie: Saraswatichandra, 1968*

4.2.8 Beliefs and Concepts about love

4.2.8.A: As indicated by the lyrics of innumerable song lyrics and sequences in Hindi movies do you believe in love at first sight, was a question put forth to the respondents in the interview. The following table lists the responses given.

Distribution of respondents according to youth who believe in love at first sight

Level of Education	As shown in movies, do you believe in love at first sight			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	35 (24.1%)	15 (14.7%)	10 (18.9%)	60 (20.0%)
Pursuing Studies (Under Graduates)	28 (19.3%)	22 (21.6%)	10 (18.9%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	32 (22.0%)	17 (16.7%)	11 (20.8%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	26 (17.9%)	24 (23.5%)	10 (18.9%)	60 (20.0%)
Employed but Pursuing Education	23 (15.9%)	25 (24.5%)	12 (22.6%)	60 (20.0%)
Total	145 (100.0%)	102 (100.0%)	53 (100.0%)	300 (100.0%)

The above table and figures reveal that out of the total number of respondents almost half i.e; 48% believe in love at first sight, 34.3% are skeptical and 17.6% don't believe in falling in love at first glance.

Awareness as a result of education could be an influencing factor in believing that love can happen in first sight. Out of the 145 respondents who believe so, 24% are from the group that has school drop outs and 22% are from the group that is educated up to Diploma level

- **Observations:**

Love at First Sight means that when a person sees someone they have never met before, instantaneously decides to spend the rest of their lives with that person. It could all start with instant attraction. Some folks believed that looks are extremely important in loving a person. People even move to the extent of visualizing their kids with the person they felt attracted to who they met 2 minutes ago.

In the movie *Dhoom* Uday Chopra's character falls in love with every young girl he comes across and visualizes getting married and having children with her. Respondents confided that they too had spent hours visualising romance and marriage with the girl they were interested in. Many a times friends too chipped in, referring to the girl as *Bhabhi* in conversation.

Some respondents that did not believe that cupid strikes in an instant told that they had seen gorgeous men being attracted to average looking women. So maybe it is not about how attractive or beautiful a woman is. It could be about discovering similarities in thoughts and attitudes and bonding closer as soul mates eventually. Love in the real world involves a lot of different feelings, such as attraction and lust, and a sense of pleasure and comfort in the loved ones company, add to these jealousy and obsession also. Love makes the heart grow bigger, makes you ignore, or not even notice, a wide variety of personality and appearance defects. Love teaches you to accept the person as a whole, not wanting to change him/her in the slightest.

- **Dialogues:**

- *Kabhi kabhi ek pal mein zindagi bhar ka pyar mil jaata hai ... aur kabhi kabhi zindagibhar dhoondo, ek pal ka pyar bhi nahi milta* Movie: *Sanam Re*, Pulkit Sharma
- *Kya aap believe kartehai love at first sight mein ... yah main dobara ghoom ke aao?* Movie: *Cocktail*, Saif Ali Khan

- **Songs:**

- *Pehli nazar mein tum se pyar ho gaya... Atif Aslam's most admired song, written by Sameer and the music was composed by Pritam Movie: Race*
- *Jab Se Dekha Hai Tujhe - Singer : Shaan & Khushi Music : Jatin Pandit Lyrics : Jalees Sherwani Movie : Say Yes To Love*
- *For Ever N Ever... Movie Zamaana Deewana, Starring: Shahrukh Khan, Raveena Tandon Singer : Kumar Sanu, Alka Yagnik Lyrics : Sameer Music : Nadeem- Shravan*

Table 4.2.8.B: Distribution of respondents according to youth who believe that as shown in movies, love happens only once in life.

Level of Education	As shown in movies; love happens only once in life			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	38 (26.7%)	12 (13.0%)	10 (17.8%)	60 (20.0%)
Pursuing Studies (Under Graduates)	30 (21.1%)	20 (21.7%)	10 (17.8%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	35 (24.6%)	16 (17.3%)	9 (16.0%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	25 (17.6%)	24 (26.0%)	11 (19.6%)	60 (20.0%)
Employed but Pursuing Education	24 (16.9%)	20 (21.7%)	16 (28.5%)	60 (20.0%)
Total	142 (100.0%)	92 (100.0%)	56 (100.0%)	300 (100.0%)

The above table and figures show that as shown in popular movies, that love happens only once in a lifetime, 50.6% respondents believe and 27.6% are not sure about it where as 18.6% believe that love can happen multiple times in life.

The level of education seems to be a decisive factor for this question too. Out of the 142 respondents that feel love happens only once in life, 38% belong to the group that has school drop outs and 35% have studied up to diploma.

- **Observations:**

There were who admitted that they are prone to frequent romantic infatuations and crushes proposing to the opposite sex in jest and breaking up too – and not

interested in ‘Happily ever after’ type of relationships. Shakespeare has said, “Love is a condition of the mind, where the mind is out of condition.”

One respondent claimed it was like playing a lottery, you can go fall in love many times – with the ‘wrong people’, till you find the ‘right one’. Love can happen many times. If you fall in love and the person turns out to be the wrong one for you, you can’t force yourself to continue loving her and have to put an end to the relationship. If a romantic relationship breaks up due to circumstances, it is wrong to believe that all hope has been lost. It is possible to find love once again but the intoxication and exuberance felt the first time is often hard to replicate. One could blame this on being wiser and more mature the second time.

A heart break can be a life changer in many ways. It could drive person to attain unimaginable success or just drive away the enthusiasm to live. In the former case the person immerses himself in work so as not to think about the pain or the hurt. In the latter case, the person may lose interest in life and turn stoically indifferent. Such a person may shy away from any emotional involvement in future life and go through life mechanically like a robot.

➤ **Dialogues:**

- *Maine aaj tak sirf ek hi ladki se mohabbat ki hai ... aur zindagi bhar sirf us hi se karta rahoonga* Movie: *Mohabbatein*, *Shahrukh Khan*
- *Pyar ka karobaar toh bahut baar kiya hai ... magar pyar sirf ek baar kiya hai* Movie: *Devdas*, *Madhuri Dixit*
- *Sachi mohabbat zindagi mein sirf ek baar hoti hai ... aur jab hoti hai ... toh koi bhagwan yah khuda use nakamyab nahi hone deta* Movie: *VeerZaara*, *Shahrukh Khan*
- *Pyar cancer ki tarah hota hai ..bin bulaye aa jaata hai aur maarke chala jaata hai* Movie: *Aie Dil Hai Mushkil*, *Ranbir Kapoor*

● **Songs:**

- *Apunjaise tapori ko kya maalum saala pyar kis chidiya ka naam hota hai...* Singers: *Arshad Warsi, Vinod Rathod, Sanjay Dutt* Movie: *Munnabhai MBBS*
- *Jeevan Mein Jaane Jaana ek baar, hota hai pyar* Singer: *Sonukumar* Movie: *Bichhoo (2000)*

Table 4.2.8.C: Distribution of respondents according to youth who believe that love is eternal and it never dies.

Level of Education	As shown in movies, love is eternal and never dies:			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	38 (26.2%)	12 (12.9%)	10 (16.1%)	60 (20.0%)
Pursuing Studies (Under Graduates)	25 (17.2%)	25 (26.9%)	10 (16.1%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	35 (24.1%)	16 (17.2%)	9 (14.5%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	23 (15.8%)	20 (21.5%)	17 (27.4%)	60 (20.0%)
Employed but Pursuing Education	24 (16.5%)	20 (21.5%)	16 (25.8%)	60 (20.0%)
Total	145 (100.0%)	93 (100.0%)	62 (100.0%)	300 (100.0%)

It can be seen from the above table that nearly half the respondents, i.e, 48.3% percent believe in *Amar Prem* or Eternal love, a love that never dies. While 31% are not sure about the longevity of love, 20.6% believe that love reduces eventually.

Education leading to awareness seems to influence the notion about eternal love. Out of total 143 respondents that believe this, 26.2% are school drop outs and 24.2% are those who are those who are doing menial jobs due to lesser level of education.

- **Observations:**

Eternal love is one that never ends. It's a love so powerful that nothing in the world can stop the strong feelings that two people have for each other. There are some that believe in love not only being eternal, but progressing over seven life times; 'SaatoJanam'. Love knows no limits, no boundaries. It is unconditional and always flowing.

Every soul on this earth is in search of a soul mate. The ultimate quest in human life is to find soul mate and only a few are rewarded with eternal love that comes with this find. The intensity of emotions makes it eternal. Literature in every culture narrates such stories, be it *Romeo and Juliet* or *Heer-Raanjha*,

Love just doesn't fade away with time. The pain and hurt may recede over time but love is cherished till the last breath.

The skeptic respondents insisted that relationships last due to practical approach and not emotional approach. One can fall in love easily but working on its longevity is a tough job that demands dedication and will. Love is an abstract noun as well as a verb, a fantasy to be achieved with hard work.

- **Dialogues:**

- *Pyar ishq mohabbat ... duniya ka sabseakhiraurkhatarnaknashahai Jism 2*
Sunny Leone

- **Song:**

- *Tera mera pyar amar phir kyo muzko lagta hai darr...* Artist: Lata Mangeshkar
Movie: Asli Nakli

- *O Jab tak hai Jaan, jaan e jahan mei naachungi.* Artist: Lata Mangeshkar,
Movie: Sholay

Table 4.2.8.D: Distribution of respondents according to youth who believe that as indicated in *THE END* in most of the narratives in Hindi movies, the outcome of a love proposal should be marriage.

Level of Education	As shown in movies a love proposal should culminate in marriage			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	51 (20.1%)	2 (20.0%)	7 (19.4%)	60 (20.0%)
Pursuing Studies (Under Graduates)	49 (19.3%)	5 (50.0%)	6 (16.7%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	52 (20.5%)	1 (10.0%)	7 (19.4%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	52 (20.5%)	0 (0.0%)	8 (22.2%)	60 (20.0%)
Employed but Pursuing Education	50 (19.7%)	2 (20.0%)	8 (22.2%)	60 (20.0%)
Total	254 (100.0%)	10 (100.0%)	36 (100.0%)	300 (100.0%)

It is evident from the above graph and table that whopping 84.6% respondents feel that marriage should be the final goal in romance. 12% do not feel so and 3.33% respondents are not sure of the outcome of romantic story.

Level of education does not influence the belief that fairy tale romance should successfully end in getting married.

- **Observations:**

Bollywood produces thousands of movies every year on diverse topics. The box office hits are called masala movies that contain entertainment, action, romance, and comedy. Love is generally a central theme in all masala movies. They have a linear formula that has been lapped up by audiences over generations. The formula devoid of any logic is as follows:

A popular star (the Khans mostly) + A hot young innocent female lead + Romance + Misunderstanding + Action sequences + Happy ever after

- **Dialogues:**

- *Shaadi ke bagair mohabbat gunaah hai Movie: Refugee, Sunil Shetty*
- *Bachpan se hi naa ... mujhe shaadi karne ka bahut craze hai, by God... Movie: Jab we met Kareena Kapoor*
- *Shaadike basic concept mein hi jholhai Movie: Yeh Jawaani Hai Deewani, Ranviir Kapoor*
- *Shaadipyar ka the end hai Movie: Action replay Aditya Roy Kapoor*

- **Songs:**

- *Mehandi Laga Ke Rakhna...Artist: Lata and Udit Narayan Movie: Dilwale Dulhania Le Jayenge | Shah Rukh*
- *Mujhse Shaadi Karogi Movie: Dulhan Hum Le Jayenge. Sung by Alka Yagnik, Kumar Sanu,*

4.2.9. By asking following questions the researcher tried to compare the image of an ideal woman in the respondents' minds as against characteristics of an *Aadarsh Naari* or virtuous and cultured woman shown in movies.

Table 4.2.9.A: Distribution of respondents according to youth who feel that as it is shown in movies, cultured women are selfless, submissive and devoted.

Level of Education	As shown in movies, cultured women are selfless, submissive and devoted			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	38 (19.4%)	14 (33.3%)	8 (12.9%)	60 (20.0%)
Pursuing Studies (Under Graduates)	38 (19.4%)	4 (9.5%)	18 (29.0%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	37 (18.9%)	11 (26.2%)	12 (19.4%)	60 (20.0%)
Involved in Family Business(Min. H.S.C)	47 (24.0%)	6 (14.3%)	7 (11.3%)	60 (20.0%)
Employed but Pursuing Education	36 (18.4%)	7 (16.7%)	17 (27.4%)	60 (20.0%)
Total	196 (100.0%)	42 (100.0%)	62 (100.0%)	300 (100.0%)

Above table indicates that:

Out of 60 respondents who are School Dropouts and Unemployed 38 opined that being selfless and devoted to family is expected from girls, 14 are undecided and 08 do not think so

Out of 60 respondents pursuing graduation, 38 opined that being selfless and devoted to family is expected from girls, 04 are undecided and 18 do not think so

Out of 60 respondents doing menial jobs and educated up to diploma; 37 opined that being selfless and devoted to family is expected from girls, 11 are undecided and 12 do not think so

Out of 60 respondents having family business and educated up to H.S.C, 47 opined that being selfless and devoted to family is expected from girls, 06 are undecided and 07 do not think so

Out of 60 respondents pursuing higher education and earning, 36 opined that being selfless and devoted to family is expected from girls, 07 are undecided and 17 do not think so.

The highest percentage i.e 24% of respondents that expect selfless devotion towards family from the girl are those involved in family business.

- **Observations:**

From the above table it is clear that 65.3% respondents feel that a cultured woman is selfless and submissively devoted to her family whereas 20.6% do not feel so. Rest 14% are not sure whether this quality is necessary to be qualified as a cultured woman.

In *Vivaah* (2006), Amrita Rao is a young, docile, submissive, suppressed but ideal girl chosen by Shahid Kapoor for marriage because of the ideal qualities that she possesses. The hero's largesse is depicted in the end when he willingly accepts her despite a tragic accident that takes place just before their marriage.

Only a woman can bring domestic bliss and convert her home into a warm and intimate sanctuary. Moulding herself in various roles and tirelessly working to manifest such roles in reality is what women generally do. It is evident in every woman around us who is a mother, sister, sweet heart or a wife.

- **Dialogues:**

- *Mard aurat ka bhagwan hota hai ... balki use bhi ooncha hota hai* Movie: *Hum Tumhare Hai Sanam*, Shahrukh Khan
- *Ek aurat ki zindagi mein motor, banglay, dhan, daulat, in sab cheezon ki koi keemat nahi...usse sirf ek acha pati chahiye joh use pyarkare ... aur jiske kadamon mein woh apni duniya rakh de... Haathi mere saath* Rajesh Khanna

4.2.9.B: As shown in movies, cultured women sacrifice their desires and choices for the honour of the family.

The following table notes the ideas of respondents whether they expect women to sacrifice their desires, wants and wishes to uphold the honour of the family.

- *Auratein apne patiko apna bhagwan maanti hai, aur main woh khushnaseeb hoon joh apne bhagwan ko apna pati banana ja rahi hoon*

Movie: *Madhoshi*, Bipasha Basu

Table 4.2.9.B: Distribution of respondents according to youth who feel that as it is shown in movies; cultured women sacrifice their desires and choices for the honour of the family.

Level of education	As shown in movies, cultured women sacrifice their desires and choices for the honour of the family			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	38 (20.4%)	9 (27.3%)	13 (16.0%)	60 (20.0%)
Pursuing Studies (Under Graduates)	35 (18.8%)	2 (6.1%)	23 (28.4%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	36 (19.4%)	8 (24.2%)	16 (19.8%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	44 (23.7%)	8 (24.2%)	8 (9.9%)	60 (20.0%)
Employed but Pursuing Education	33 (17.7%)	6 (18.2%)	21 (25.9%)	60 (20.0%)
Total	186 (100.0%)	33 (100.0%)	81 (100.0%)	300 (100.0%)

From the above table we can deduce that:

Out of 60 respondents who are School Dropouts and Unemployed, 38 think that a woman should sacrifice her personal desires, ambition etc to uphold family honour, 09 are not sure of it and 13 disagree with it.

Out of 60 respondents pursuing graduation, 35 think that a woman should sacrifice her personal desires, ambition etc to uphold family honour, 02 are not sure of it and 23 disagree with it.

Out of 60 respondents doing menial jobs and educated up to diploma;36 think that a woman should sacrifice her personal desires, ambition etc to uphold family honour, 08 are not sure of it and 16 disagree with it.

Out of 60 respondents having family business and educated up to H.S.C, 44 think that a woman should sacrifice her personal desires, ambition etc to uphold family honour, 08 are not sure of it and 08 disagree with it.

Out of 60 respondents pursuing higher education and earning, 33 think that a woman should sacrifice her personal desires, ambition etc to uphold family honour, 06 are not sure of it and 21 disagree with it.

Out of the total 81 respondents who believe that women should be empowered to decide for themselves, 28.4% are pursuing graduation and 25.9% are pursuing higher education while being employed. Higher level of educations prompts respondents to think that women should make independent choices about career and life partner.

- **Observations:**

The above table shows that 62% of respondents feel that sacrificing almost everything for the sake of family honour is a trait of a cultured woman. 27% do not feel so and 11% are not sure whether this quality is essential for a woman to be called 'cultured'.

Assertion is not a virtue in Indian cultural context. Sacrifice is the mantra for a happy and harmonious family. Individual wishes and desires are often sacrificed at the domestic alter not only by women but men too. *Dil Apna Aur Preet Parayi* tell us the story of a surgeon who is obligated to marry the daughter of a family friend, while he is in love with a colleague nurse, played by Meena Kumari. The contemporary super hit movies such as *Dhadkan* and *Rab ne Bana Di Jodi* have presented the same clichéd story of a young girl sacrificing her expectations and getting married to a groom chosen by the parents. We come across similar stories in real life too. Girls bow down to the wishes of their parents and for the sake of family honour.

Films like "Dahej" (1950), "Devi" (1970), "Biwi ho to Aisi" (1988), "Pati Parmeshwar" (1988) depicted women as passive, submissive wives as perfect figures and martyrs for their own families.

Why blame men for this thought? If you look around, you will find hundreds of progressive women trying to fit in this ideal image of Adarsh Nari out of their personal choice. On the other hand, young girls who rebel against the idea of *Adarsh Nari* are confused which is reflected in their clothes, makeup and bold attitude. They feel empowerment is just related to clothes and presentation. The real empowerment is in independent thinking that does not necessarily mean sacrificing everything for family, but taking judicious and practical decisions.

No doubt women are equal to men in intelligence and achievement but if a woman exercises independent control on decision making for personal gratification, she is labelled as a vamp.

- **Dialogues:**

- *Naari ka doosra naam seva hi toh hai* Movie: *Namakhahalal, Smita Patil.*

- *Khamosh rehna aur chup-chap sab kuch sehne ka naam hi aurat hai...*

Movie: Adalat, Waheeda Rehman

- *Ladki toh hoti hi hai tyag ka zehar peene ke liye* Movie: *Naseeb 1997, Mamta Kulkarni*

- *Apne mann mein base hue purush ko nikalkar ... bhagya se paye hue pati ko devta maan lena nari hi kar sakti hai... issi liye Bharat ki nari ko devi kaha jaata hai* Movie: *Saraswatichandra, Sulochana*

- **Songs:**

- *Tumhi meri manzil, tumhi meri puja..* Artist: *Lata Mangeshkar* Movie: *Khanda*
The song won Filmfare Award for Best lyrics

- *Agar Mujhse Mohabbat Hai...* Artist: *Lata Mangeshkar* Movie: *Aap Ki Parchhaiyan*

4.2.9.C: As shown in movies a cultured woman always dresses modestly and wears mod and western dresses such as *trousers, skirts, shorts, swimming costume etc.* before marriage. But she starts wearing Indian dresses such as *Salwar- Kameez, Saree, Chudidar, etc* after getting married. Do you agree with this portrayal of women? The responses have been tabled as follows:

Table 4.2.9.C: Distribution of respondents according to youth who feel that as it is shown in movies; a cultured woman wears mod and western dresses only before marriage.

Level of Education	As shown in movies, a cultured woman wears mod and western dresses only before marriage.			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	50 (24.2%)	2 (12.5%)	8 (10.4%)	60 (20.0%)
Pursuing Studies (Under Graduates)	26 (12.6%)	3 (18.8%)	31 (40.3%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	49 (23.7%)	4 (25.0%)	7 (9.1%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	47 (22.7%)	3 (18.8%)	10 (13.0%)	60 (20.0%)
Employed but Pursuing Education	35 (16.9%)	4 (25.0%)	21 (27.3%)	60 (20.0%)
Total	207 (100.0%)	16 (100.0%)	77 (100.0%)	300 (100.0%)

As evident from the table 69% of respondents feel that a woman must not wear western clothes such as *trousers, skirts, shorts, swimming costume etc.* after marriage but 25.6% feel it is okay to do so and 5.33% were undecided on this.

Again the level of education seems to be the deciding factor. Out of the 77 respondents who believe in woman's freedom of dressing, 40.3% are pursuing graduation and 27.3% are pursuing higher education.

- **Observations:**

It is a misconception in the minds of many Indians that western clothes are necessarily short, tight, clinging and revealing where as Indian outfits such as Salwar Kameez and Saris cover the modesty of a woman completely. Wearing certain western outfits such as trousers and long tops originally started as a matter of convenience not as fashion or modernization. Sari is no doubt elegant but cumbersome to wear and carry as well. Working women find it time saving to slip in and out of dresses such as Churidars and Salwars. It is common to see married women even in non metro areas wearing trousers but seldom are they clad in skirts or short

trousers. The liberty they enjoy is limited to wearing jeans and trousers along with a flowing long *kurtatop*.

Today's Indian male is caught up between the dictates of tradition and culture and the fantasies of westernisation. They want their women to present themselves as epitomes of all that is moral and uphold the values of Indian culture in attire. Their fantasy desires to look at women dressed in western elements that cling, show and expose. "*Yeh hoti hai asli ladki. Chutki me Bipasha, chutki me Madhubala*" – *Mere Brother Ki Dulhan, 2011*

When both perceptions merge, they seem very contradictory and dissonant. The best compromise is to allow the wife to be dressed in western outfits only when the couple is on holidays or not staying in a joint family.

Wearing or not wearing western, revealing clothes, is a situational decision and is not based on right or wrong.

- **Dialogues:**

- *Ladki kitni bhi modern ho ... saree pehne toh sharma hi jaati ha...*

Movie: Illzam 1986

- *Bagair maang mein sindoor aur yeh gale mein mangalsutra ... ek suhaagan adhoori hoti hai ...Movie: Janam Samjha Karo, Shammi Kapoor*

- *Yeh joh tumhari society haina... is mein aaj bhi ladkiyan ghunghat ke peeche janam leve hai aur wahin mar jaave hai Movie: Sultan, Anushka Sharma*

4.2.9. D: As shown in movies, if a girl has worn mod, flashy or well fitting clothes and has worn makeup, she is sure to get harassed by men. The following table expresses the views of respondents on this statement.

Table 4.2.9.D: Distribution of respondents according to youth who feel that as shown in movies; if a girl has worn mod, flashy or well-fitting clothes and has worn makeup, she is sure to get harassed by men.

Level of Education	As shown in movies, if a girl has worn mod, flashy or well-fitting clothes and has worn makeup, she is sure to get harassed by men.			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	50 (20.7%)	5 (12.2%)	5 (29.4%)	60 (20.0%)
Pursuing Studies (Under Graduates)	48 (19.8%)	9 (22.0%)	3 (17.6%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	50 (20.7%)	8 (19.5%)	2 (11.8%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	47 (19.4%)	10 (24.4%)	3 (17.6%)	60 (20.0%)
Employed but Pursuing Education	47 (19.4%)	9 (22.0%)	4 (23.5%)	60 (20.0%)
Total	242 (100.0%)	41 (100.0%)	17 (100.0%)	300 (100.0%)

It is clear from the above table that

242 out of the total 300 respondents feel that mod dresses are like showing red to a bull and it definitely attracts cat calls and comments from men. Dressing fashionably attracts teasing seems to be the overall consensus distributed evenly in all groups.

- **Observations:**

Girls have been eve-teased in all kinds of clothes. Ask a girl wearing a saree or a burqua and she will lament about being commented upon despite her modest dress.

What matters largely is one's mindset which in short means upbringing. A child that has watched his mother and sisters being told what to wear and how to present themselves expects the same submissive attitude else where. Any woman violating these expectations needs to be chastised and put in place with taunts or harassment.

What makes a difference is maturity and gender sensitivity that comes with education and general awareness.

Even if women start covering themselves head to toe in sacks, they will still be taunted and teased. But the provocation to tease is undeniably related to mod and flashy clothes, just as the color red provokes a bull. Some eve teasers may assume that a girl with revealing clothes wouldn't mind as much and infact she is a tease in search of attention. So as a caution, especially commuting alone at night, she should take care to dress simply and not attract much attention. What matters is safety and Gender equality does not bring any solace to the victim once she has been harassed.

- **Dialogues:**

- *Aise kapade pahenogi to sityayan nahi to kya mandir se ghantiya bajegi?*
Movie: *Dostana Amitabh Bacchan*
- *Ladki ki khoobsurati shareer ko dhakne mein hai ... sharer ki numaish karnemein nahi hai* Movie: *Hum, Kader Khan*

4.2.9.E: As shown in movies, cultured women do not drink or smoke. Only a vamp drinks alcohol and smokes. The following table states the thoughts expressed by the respondents.

Table 4.2.9.E: Distribution of respondents according to youth who feel that as it is shown in movies; cultured women do not drink or smoke.

Level of Education	As shown in movies, cultured women do not drink or smoke			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	55 (22.2%)	1 (7.1%)	4 (10.5%)	60 (20.0%)
Pursuing Studies (Under Graduates)	47 (19.0%)	6 (42.9%)	7 (18.4%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	54 (21.8%)	1 (7.1%)	5 (13.2%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	45 (18.1%)	4 (28.6%)	11 (28.9%)	60 (20.0%)
Employed but Pursuing Education	47 (19.0%)	2 (14.3%)	11 (28.9%)	60 (20.0%)
Total	248 (100.0%)	14 (100.0%)	38 (100.0%)	300 (100.0%)

From the above table it is clear that 82.6% of respondents are of the opinion that docile virtuous girls never indulge in vices such as smoking and drinking. 12.6% feel there is nothing wrong in it. 4.66% respondents are undecided.

248 out of the total 300 respondents are of the opinion that drinking and smoking are strictly men's activities and good women should not indulge in them. This notion is evenly distributed over all groups of respondents.

- **Observations :**

Girls in cinema that smoke portray a vamp like character, rebellious, sensual and challenging. Men that smoke are portrayed as masculine, cool and in control of their emotions.

The society we live in demonizes girls who smoke and drink. Smoking cigarettes can be injurious to a girl's character more than to her health. Consumption of alcohol and smoking cigarettes is harmful to bodies of both genders. Yet men standing outside a paan shop will judge young girls for buying a pack of cigarettes, may go home and smoke subjecting family members to passive smoking. A similar hypocritical attitude is shown by women criticizing girls for smoking but do not bat an eyelid if a woman chews nicotine. It does not mean that women must be given a free pass to smoke or drink but their character must not be judged or assassinated on the bases of alcohol or nicotine.

- **Dialogues:**

- *“Mard kab peeta hai, kya peeta hai, kaise peeta hai, yeh jankari rakhna Bhartiya nari ki sabse important duty hai”–Aamdani Atthanni Kharcha Rupaiya, 2001*
- *Ladies ko sharaab offer karne ka tarika yeh hai ... ki hurricane aaye, toofanaaye, bhuchal aaye lekin glass se ek boond sharaab bhinchalke ... aur chalke toh kaide se chalke Movie: Jurmana, Amitabh Bacchan.*
- *A drunk guy is a liability and a drunk girlfriend is an asset Movie: Naam Shabana*
- *Sharab aur khoon main apni marzi se peeta hoon ... dabake Movie: Wanted, Salman Khan*

4.2.10 Concepts about virtues in a woman

4.2.10. A: A lot of movies propagate that chastity or virginity as the greatest virtue for a young girl. Do you agree that a woman should be a virgin before marriage and chaste after marriage? The following tables states the responses to this question put forth to the respondents.

Table 4.2.10.A Distribution of respondents according to youth who feel that as shown in movies; being a virgin before and chaste after marriage is the greatest virtue for a woman.

Level of Education	As shown in movies being a virgin before and chaste after marriage is the greatest virtue for a woman		Total
	Yes	No	
School Dropouts and Unemployed (Up to SSC)	54 (20.0%)	6 (20.0%)	60 (20.0%)
Pursuing Studies (Under Graduates)	53 (19.6%)	7 (23.3%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	54 (20.0%)	6 (20.0%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	55 (20.4%)	5 (16.7%)	60 (20.0%)
Employed but Pursuing Education	54 (20.0%)	6 (20.0%)	60 (20.0%)
Total	270 (100.0%)	30 (100.0%)	300 (100.0%)

The above table shows that 90% of the respondents are of the opinion that a woman should be a virgin before and chaste after marriage whereas 10% feel that virginity is not the criteria for marriage.

270 out of the total 300 respondents are of the opinion that a woman should be a virgin before marriage and devoted to only one man; her husband, after marriage. This belief is evenly distributed over all groups of respondents.

- **Observations:**

It is just not possible to medically access whether a girl is a virgin by just examining her. A doctor can tell if she's been through a pregnancy but otherwise it is solely the girl's word against the suspicion. So why poison the expectation of a good relationship with unnecessary suspicions? In the movie

Kabhi Kabhi, Amit questions his ex-lover's husband *Vijay*, how he would feel if he encountered his wife's love from the past. 'Nothing for me to do, my wife is beautiful, she would have had people in love with her', is the answer the die-hard romantic *Vijay* gives.

Physical maturity is complete for both genders by the time boys and girls turn sixteen. Most of them are students in this age. The hormones are effective and certain body needs start arising. Considering the fact that possibility of getting married is generally after one starts earning independently, there is almost a decade of waiting before one can attend to the physical needs.

People are increasingly accepting the fact that break-ups and hook-ups are a part of life. The younger generation is slowly accepting the fact that having physical relations before marriage is not at all gross or immoral. "*Ho gaya toh ho gaya, is mein bawal khada karneki kya baat hai?*"

Our culture tells us that man and woman get bound in matrimony for two main reasons. One is to unite the couple in a deep, permanent, trusting and self-giving physical and mental bond. Another is to have children and bring them up with love and warmth.

For a marriage to be successful, it is very important for both partners to be loyal, faithful, trusting and committed. There is no excuse for adultery by either party.

But being a patriarchal society commitment is demanded from the woman alone.

- **Dialogues:**

- *Ek Hindustani naari kiliye uska pati hi uska bhagwan hota hai.* **This has been used in multiple movies**
- *Aurat ka zevaruski izzat hoti hai* **This has been used in multiple movies**
- *Main ek Hindustani hoon ... aur main jaanta hoon ki ek Hindustani ladkiki izzat kya hoti hai* Movie: *Dil Wale Dulhaniya Le Jayenge*, *Shahrukh Khan*
- *Akeli ladki khuli hui tijori kejaisi hoti hai* Movie: *Jab we met*. *Shahid Kapoor*

- *Aurat ke daaman par agar ekbaardaag lag jaatahai ... toh Ganga ka pavitrajalbhiussenahidhosakta Movie: Hawaalaat, Padmini Kolhapure*
- *Mitti ka gaar toot ke judh sakta hai ... par yaad rakhna stree ki laaj ka seecha ekbaar toot jaaye, toh kabhi nahi judh sakta Awara, Lila Mishra.*
- *Ek sharif aurat zindagi mein ek hi baar pyar karti hai ... yeh kali ek hi baar khilti hai ek baar nigahen milti hai ... ek baar mohabbat hoti hai Movie: Aaya Saavan Zhoom Ke*
- *“Tum ek patni ho tumhara pati jaisa chahega waisa hi hoga. Yeh shaadi ka dastoor hai. Mard aurat ka bhagwan hota hai”– Hum Tumhare Hain Sanam, 2002*

4.2.10.B: As shown insome comedy movies, the hero is polygamous and loves two women simultaneously. In your opinion a man can be sometimes be polygamous.

Table 4.2.10.B: Distribution of respondents according to youth who feel that as shown in some comedy movies, man can be sometimes be polygamous.

Level of Education	As shown in some comedy movies, man can be sometimes be polygamous			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	30 (19.1%)	18 (26.5%)	12 (16.0%)	60 (20.0%)
Pursuing Studies (Under Graduates)	30 (19.1%)	13 (19.1%)	17 (22.7%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	32 (20.4%)	16 (23.5%)	12 (16.0%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	34 (21.7%)	10 (14.7%)	16 (21.3%)	60 (20.0%)
Employed but Pursuing Education	31 (19.7%)	11 (16.2%)	18 (24.0%)	60 (20.0%)
Total	157 (100.0%)	68 (100.0%)	75 (100.0%)	300 (100.0%)

As seen from this table it is clear that only 75 out of 300 total respondents; i.e 25% are against polygamy and expect man to be equally devoted to a woman. 17 out of those are pursuing graduation and 18 are pursuing higher studies.

The belief that men should be equally faithful to their partners grows with education.

- **Observations:**

52.3% of the total respondents feel that at times a man could have an extra marital affair or married to two women. 'Men are biologically polygamus', this is the worst excuse given by men themselves to justify debauchery or polygamy. Some point out at religious scriptures where Gods are shown to be having two wives while some refer to heroes in history who married multiple times for political gains and investments in relations.

A man is the bread winner of the family and is exposed to anxieties and tensions as an employee or businessman. In his disturbed phase of life, if his wife is unable to understand and support him, he may find comfort in an extra marital affair or fling or fascination for another woman. In films however, Indian values and culture wins over and he returns to his family values eventually and his behaviour is justified.

Men are usually good and moral. A diversion due to a few weaknesses does not turn him into a villain. But a woman is expected to an epitome of virtue.

In practical life we see that a widower gets married very soon after the death of his wife but a widow who is also a mother, is hesitant to do so.

It is more common in Indian society for a man to be quite graciously accepted by his family, despite having an extra marital affair or a fling, than it is to see a woman being accepted by her family under the same circumstances.

With women emerging as sole bread winners, extra marital affairs rather than polyandry are more commonly seen in recent times.

- **Dialogues:**

- *Mard hai na ek aurat ke saath bore ho jaata hai ...aurat bore nahi hoti ... aur jab mard bore ho jaatahai toh uskejoh hormones hain ausko attack karne lagtehai Movie: Rabba Mai Kya Karu, Arshad Waarsi*
- *Aadmi aurat ko dokha detewaqt yeh bhool jaatahai ki ... jis din aurat apniaan par utar aaye woh aadmi ko jeetejee chalti phirti laash bana saktihai Movie: Gharmein Ram Gali Mein Shyam, Anupam Kher*

➤ *Jab ekaurat se itna dukh uthaliya ... toh doosri aurat se thodasa such uthana* yaar Movie: *No Entry*, Salman Khan

- **Films:**

➤ *Sajan Chale Sasural*: David Dhawan special, Govinda juggling, and jiggling, between Karisma Kapoor and Tabu.

➤ *Gharwali Baharwali*: Another bland burlesque in bigamy from David Dhawan. Anil Kapoor romancing two biwis Raveena Tandon and Rambha.

➤ *Sandwich*: Sher Singh has two wives, Nisha and Sweety, and juggles his time between them. However, when his two wives cross paths, his troubles increase manifold leading to hilarious situations.

4.2.11 Girls initially refuse advances from a boy because they love being wooed

4.2.11: A clichéd dialogue in movies, ‘*ladki ki khamoshi mein uski haa chipi hoti hai*’ suggests that although girls enjoy persuasive tactics adopted by young males for wooing, they initially ignore interest shown by young men because they are shy. They accept the love proposal after much persuasion. The following table lists responses given by the samples in different Groups.

Table 4.2.11: Distribution of respondents according to youth who believe that as it is shown in movies; women initially ignore a love proposal and accept it after persuasion.

Level of Education	As shown in movies women initially ignore a love proposal and accept it after persuasion:			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	44 (20.6%)	8 (16.3%)	8 (21.6%)	60 (20.0%)
Pursuing Studies (Under Graduates)	44 (20.6%)	10 (20.4%)	6 (16.2%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	42 (19.6%)	10 (20.4%)	8 (21.6%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	44 (20.6%)	7 (14.3%)	9 (24.3%)	60 (20.0%)
Employed but Pursuing Education	40 (18.7%)	14 (28.6%)	6 (16.2%)	60 (20.0%)
Total	214 (100.0%)	49 (100.0%)	37 (100.0%)	300 (100.0%)

From the above table and graph we see that,

Out of 60 respondents who are School Dropouts and Unemployed, 44 think girls initially refuse love interest because they are shy but accept it if they are wooed, 08 are unsure of this and 08 disagree with it.

Out of 60 respondents pursuing graduation, 44 think girls initially refuse love interest because they are shy but accept it if they are wooed, 10 are unsure of this and 06 disagree with it.

Out of 60 respondents doing menial jobs and educated up to diploma, 42 think girls initially refuse love interest because they are shy but accept it if they are wooed, 10 are unsure of this and 08 disagree with it.

Out of 60 respondents having family business and educated up to H.S.C, 44 think girls initially refuse love interest because they are shy but accept it if they are wooed, 07 are unsure of this and 09 disagree with it.

Out of 60 respondents pursuing higher education and earning, 40 think girls initially refuse love interest because they are shy but accept it if they are wooed, 14 are unsure of this and 06 disagree with it.

241 respondents out of the total 300 believe that women initially ignore love proposal but accept it after persuasion. Majority believe that women are inherently shy and need to be wooed further.

- **Observations:**

71.3% of the total respondents believe that women are shy and do not accept a love proposal instantly. They need to be wooed 12.3% do not agree with this thought. 16.3% of the respondents are not sure that women need more persuasion in accepting a love proposal.

In movies, female characters are allowed to be wooed but not allowed to take initiative and articulate their romantic feelings. It is the macho hero's prerogative to draw out the tender feelings with the help of a prolonged courtship, that involves various wooing tactics. After much indulgence, the heroine coyly and gracefully accepts the proposal. Such scenes are shot with so much of ingenuity, creativity and

romance, that it is a secret fantasy of both, the boys and girls to experience it at least once in a life time.

Successful Bollywood actress Aishwarya Rai singing and dancing to the lyrics 'Ye uska style hoinga, hoton pe naaurdil pe haanhoinga', spreads the message that a girl's consent is immaterial since deep in her heart she craves for attention and the nasty stares.

The respondents gave following reasons as to why a girl could refuse a love proposal initially

Other reasons why girls ignore boys are:

1. She comes from a strict and conservative family
2. She is not comfortable with the boys approach or attitude
3. She does not like some of his traits and behaviour
4. He may not be up to the expectations she has about her boy friend
5. She is a feminist, totally empowered and does not need a man
6. She has a secret desire for him but wishes to be indulged
7. She is not ready yet, and has other priorities
8. She is intimidated by his arrogance/ dominance
9. She prefers someone else.
10. She senses wrong intentions of the boy
11. Women are generally too polite to let a guy down directly.
12. If the man does not explicitly tell her about his intentions she may play it safe so as not to get insulted or hurt

Majority were die hard romantics and refused to agree dropping the interest immediately after first refusal. They preferred to at least find out the reason, work on the short coming and try to convince her again.

Some more options were offered by respondents that are as follows:

1. If a girl ignores a boy his best move would be to show interest in her best friend. This way he can generate jealousy and also set forth a challenge for the girl to out do her friend. *Woh ladki jo sabse alag hai... Abhijeet Bhattacharya*
Movie: *Baadshah Shahrukh Khan*.
 2. Shahrukh Khan has a key to this problem if a girl ignores a boy. *6 Din ladki In - Comedy Scene - Kal Ho Naa Ho - Shahrukh Khan, Saif Ali Khan & Preity Zinta*
 3. *Ladki patane ka science Anil Kapoor, Madhuri Dixit, Mandakini* Movie *Tezaab (1988)*
- **Dialogues:**
 - *Pehle din inkaar kiya ...duje din iqraarki ... teeje din pyarkiya* Movie: *Yaadein, Hritik Roshan*.
 - *Ladki apne dil ki baat aankhon se keh deti hai* Movie: *Hum Saath Saath Hai , Tabbu*
 - *Lover ko pareshan karna Hindustani nariyonki adayen hoti hai* Movie: *Chaand Ka Tukda Anupam Kher*
 - *Shut-up kehne waali ladkiyan toh sabse zyada pyar karti hai* Movie: *Dhoti Lota Aur Chowpaty, Roopesh Kumar*
 - *Yeh Hindustani ladkiyon ka khaas andaz hota hai ... yeh haan bhi nakitarah karti hai ... aur na, haan ki tarah* Movie: *Roop Tera Mastan , Pran*
 - **Songs:**
 - *Ye uska style hoinga, hoton pe naaurdil pe haan hoinga* Singer: *Hema Sardesai* Movie: *Josh*
 - *Baago mein bahar hai...* Artist: *Lata Mangeshkar and Kishor Kumar*, Movie: *Aradhana*
 - *Kabtak rothege, chekhegi, chillayegi ...ek din haseena maan jayegi* Singer: *Shankar Mahadevan* Movie: *Haseena Mann Jayegi*

4.2.12 Women prefer aggressive men

Many song and dance sequences show the heroine falling for the charm of his pure and golden heart in spite of the hero being loud, uncouth, and rowdy. The respondents were asked if they thought that girls like aggressive and dominating men. The following table lists their responses.

Table 4.2.12: Distribution of respondents according to youth who believe that as it is shown in movies; girls like men who are macho and aggressive.

Level of Education	As shown in movies, girls like men who are macho and aggressive			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	41 (21.1%)	10 (15.2%)	9 (22.5%)	60 (20.0%)
Pursuing Studies (Under Graduates)	37 (19.1%)	16 (24.2%)	7 (17.5%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	43 (22.2%)	10 (15.2%)	7 (17.5%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	37 (19.1%)	15 (22.7%)	8 (20.0%)	60 (20.0%)
Employed but Pursuing Education	36 (18.6%)	15 (22.7%)	9 (22.5%)	60 (20.0%)
Total	194 (100.0%)	66 (100.0%)	40 (100.0%)	300 (100.0%)

The above table indicates that:

Out of 60 respondents who are School Dropouts and Unemployed, 41 think girls prefer aggressive and macho men 10 are not sure of this and 09 disagree with it.

Out of 60 respondents pursuing graduation, 37 think girls prefer aggressive and macho men 16 are unsure of this and 07 disagree with it.

Out of 60 respondents doing menial jobs and educated up to diploma; 43 think girls prefer aggressive and macho men 10 are undecided about this and 07 disagree with it.

Out of 60 respondents having family business and educated up to H.S.C, 37 think girls prefer aggressive and macho men 15 are unsure of this and 08 disagree with it.

Out of 60 respondents pursuing higher education and earning, 36 think girls prefer aggressive and macho men 15 are unsure of this and 09 disagree with it.

Out of the 194 respondents who believe that girls like aggressive men, 21.1% are school drop outs and 22.2% are those educated up to diploma level. They seem to be strongly influenced by the rowdy heroes depicted in popular movies.

- **Observations:**

The above table indicates that 64.6% respondents feel that women prefer macho men and 13.3% do not agree with the idea.

Bollywood movies depict the hero as a very persistent character who never takes no for an answer. He relentlessly follows the heroine and woos her using various methods that portray him to be dominating and macho.

In majority of Bollywood films the male lead is portrayed as being tall, muscular, formidable, dominant and aggressive yet fiercely protective of his lover.

So do women prefer dominant and aggressive men? Yes definitely but the contradiction lies in the fact that women eventually land up nice guys. Women like confidence, but do not like over-confidence and cheeky behaviour. They prefer easy going men, not submissive ones. They prefer a man who is sensitive and can make them laugh.

- **Dialogues:**

- *“Pyar se de rahe hain, rakh lo warna thappar maar ke bhi de sakte hain”– Dabangg, 2010*
- *“Main ladkiyon ke peeche nahi bhaagta ... ladkiya mere peeche bhaagti hai”
Movie: Kuch Kuch Hota Hai. Shahrukh Khan*
- *Aurat ka dil atyachar se nahi ... pyar se jeeta jaata hai Movie: Kaala Samrajya, Sunil Shetty*
- *Tumhari jaisi ladki kesaath, mere jaise ladke ka hona ... bahut zaroori hai
Movie: Dilwale Dulhaniya Le Jayenge, Shahrukh Khan*
- *Main brake par paon nahi rakhta ... kyunki mujhe maut se dar nahi lagta
Movie: Machine*

4.2.13 Test for legal awareness about eve-teasing

To test the legal awareness of the participants about various acts of teasing women who are considered as offences under the provisions of Indian Penal Code (I.P.C), the researcher posed the following questions to them.

Awareness about eve-teasing:

- a. In your knowledge, is taunting and teasing a girl using suggestive dialogues, body language or song lyrics, a criminal offence under Indian Penal code?
- b. In your knowledge, is pushing, brushing past and touching a girl a criminal offence under Indian Penal code?
- c. In your knowledge, is following or stalking a girl, a criminal offence under IPC?

From the responses received it is seen that eve-teasing in this particular age group is more about expressing romantic interest and expecting a favourable response in return. Movies influence the youth subliminally. The youth are sometimes not even aware that most of the actions performed by the Hero while wooing the heroine are cognizable offences under various sections of Indian penal code. Overcome by portrayal of romance, the youth want to have a girlfriend and accomplish something worthwhile in life. The acts are not intentional offence. The underlying motive is simple, to impress one's uniqueness upon the girl, attract her attention and bind her in a romantic relationship. At times youth get carried away and the process of attention seeking turns negative, inadvertently turning into eve-teasing.

4.2.13.A : Is teasing a girl using suggestive dialogues, body language or song lyrics a criminal offence under the provisions of Indian Penal code?

4.2.13.A: Distribution of respondents according to youth who know that taunting/ teasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under Indian Penal Code.

Level of Education	Taunting/ teasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	5 (13.9%)	19 (18.4%)	36 (22.3%)	60 (20.0%)
Pursuing Studies (Under Graduates)	9 (25.0%)	21 (20.3%)	30 (18.6%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	5 (13.9%)	20 (19.4%)	34 (21.1%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	9 (25.0%)	21 (20.3%)	30 (18.6%)	60 (20.0%)
Employed but Pursuing Education	8 (22.2%)	21 (20.3%)	31 (19.2%)	60 (20.0%)
Total	36 (100.0%)	103 (100.0%)	161 (100.0%)	300 (100.0%)

The above table indicates that:

Out of 60 respondents who are School Dropouts and Unemployed, 36 are not aware thatteasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC, 19 are unsure and only 05 know that it is a crime.

Out of 60 respondents pursuing graduation, 30 are not aware thatteasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC, 21 are unsure and only 09 know that it is a crime.

Out of 60 respondents doing menial jobs and educated up to diploma;34 are not aware thatteasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC, 20 are unsure and only 05 know that it is a crime.

Out of 60 respondents having family business and educated up to H.S.C, 30 are not aware thatteasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC, 21 are unsure and only 09 know that it is a crime.

Out of 60 respondents pursuing higher education and earning, 31 are not aware thatteasing a girl using suggestive dialogues, body language or song lyrics, is a criminal offence under IPC, 21 are unsure and only 08 know that it is a crime.

Only 36 out of total 300 respondents have legal awareness and It is obvious that legal awareness is a challenge for respondents of all groups. Out of the 103 respondents in doubt about eve-teasing being a crime, 20% on an average are found in each group.

Education seems to increase the level of legal awareness as is evident from numbers in group 1, 4 and 5

- **Observations:**

It is clear from the above table and graph that only 12% of the total respondents were aware that teasing a woman with comments, suggestive songs, dialogues etc. is a crime. 53.6% did not think so and 34.4% respondents were not sure if it a crime defined in Indian Penal Code.

The most natural instinct to convey emotions is through communication. Communication is verbal and non verbal. The behavioural scientist Professor Albert Meherabian says that when face to face communication takes place, 55% is Body language, 38% is tone and only 7% is language content. Communication would be ineffective if the body language and tone did not match the content of what was being said. Communication is a tool used for expressing thoughts and emotions.

People that are not articulate, good at language and unable to paint verbal pictures seek help of or borrow from the expressions of famous poets and authors. There are thousands of hit Film songs and dialogues articulating myriad human emotions and experiences. Infact there are sites on the net which suggest a gaana or a dialogue for any mood or situation.

More over no communication can take place without body language. Facial expressions, eye contact, gestures and tone make up bogy language.

As far as the three components of communication do not suggest vulgarity, it should be treated as perfectly acceptable communication. As such there is no harm in taking help of film dialogues and songs to convey one 's interest or feelings.

4.2.13. B: In your knowledge, is pushing, brushing past and touching a girl a criminal offence under the provisions of Indian Penal code? The following table lists the answers given and talk about the legal awareness of the respondents.

Table 4.2.13.B: Distribution of respondents according to youth who know that pushing, brushing past and touching a girl a criminal offence under Indian Penal Code.

Level of Education	Pushing, brushing past and touching a girl a criminal offence under IPC			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	9 (18.0%)	22 (19.1%)	29 (21.5%)	60 (20.0%)
Pursuing Studies (Under Graduates)	10 (20.0%)	24 (20.9%)	26 (19.3%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	9 (18.0%)	22 (19.1%)	29 (21.5%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	11 (22.0%)	22 (19.1%)	27 (20.0%)	60 (20.0%)
Employed but Pursuing Education	11 (22.0%)	25 (21.7%)	24 (17.8%)	60 (20.0%)
Total	50 (100.0%)	115 (100.0%)	135 (100.0%)	300 (100.0%)

The above table shows that:

Out of 60 respondents who are School Dropouts and Unemployed, 29 are not aware that pushing, brushing past and touching a girl is a criminal offence under IPC, 22 are unsure and 09 know that it is a crime.

Out of 60 respondents pursuing graduation, 26 are not aware that pushing, brushing past and touching a girl is a criminal offence under IPC, 24 are unsure and 10 know that it is a crime.

Out of 60 respondents doing menial jobs and educated up to diploma; 29 are not aware that pushing, brushing past and touching a girl is a criminal offence under IPC, 22 are unsure and 09 know that it is a crime.

Out of 60 respondents having family business and educated up to H.S.C, 27 are not aware that pushing, brushing past and touching a girl is a criminal offence under IPC, 22 are unsure and 11 know that it is a crime.

Out of 60 respondents pursuing higher education and earning, 24 are not aware that pushing, brushing past and touching a girl is a criminal offence under IPC, 25 are unsure and 11 know that it is a crime.

Only 50 out of total 300 respondents have legal awareness that purposely touching or pushing a woman is criminal offence. This unawareness is evenly distributed over all groups.

- **Observations:**

As seen from the table only 16.6% of the total respondents were aware that touching, pushing or brushing past a woman is a criminal offence under provisions of Indian Penal Code. 38.3% were doubtful and 45% did not feel it is an offence under I.P.C.

Touch is a fundamental need of humans and it binds people in closer relationships. Touch can communicate tenderness, compassion, anger, love, gratitude, happiness and fear within mere seconds. Touch along with verbal request can be influential in extracting a positive or favourable response.

There are cases in which touch is perceived negatively, and excessive or unwanted touch can lead to criminal charges. The perception of a dirty or negative touch depends on the specific part of the body that has been touched, pressure applied and time duration of touch. It also depends on the reason /occasion for touching and specific characteristics of the person who touches which includes Gender, age, and relationship with the person being touched). For e.g., a kiss on forehead indicates fondness, hands are kissed while greeting each other, shoulders are patted while giving advice and encouragement etc. There exist good and bad touches and ladies have a sixth sense to differentiate between them.

In case of the movie Sholay the audience lapped up the scene in the movie where Veeru teaches Basanti to shoot a gun. Till date there has been no criticism on the way Veeru keeps touching, pushing and brushing past Basanti. On the contrary, it is acclaimed as the most romantic comedy scene in the movie. The acts done by the hero come across as being his point of view of the woman he loves and desires which is legitimate in the minds of the audience.

A youth identifies with the legitimacy in being physically close to the girl he is interested in. Since his intentions are pure and he expects the girl to acquiesce eventually, he does consider it wrong to touch the girl.

4.2.13. C: In your knowledge, is following or stalking a girl, a criminal offence under provisions of Indian Penal Code?

Table 4.2.13.C: Distribution of respondents according to youth who know that following or stalking women a criminal offence under Indian Penal Code

Level of Education	Following or stalking women a criminal offence under Indian Penal Code			Total
	Yes	May Be	No	
School Dropouts and Unemployed (Up to SSC)	16 (21.1%)	20 (17.9%)	24 (21.4%)	60 (20.0%)
Pursuing Studies (Under Graduates)	15 (19.7%)	29 (25.9%)	16 (14.3%)	60 (20.0%)
Doing Menial Jobs (Up to Diploma)	18 (23.7%)	17 (15.2%)	25 (22.3%)	60 (20.0%)
Involved in Family Business (Min. H.S.C)	13 (17.1%)	23 (20.5%)	24 (21.4%)	60 (20.0%)
Employed but Pursuing Education	14 (18.4%)	23 (20.5%)	23 (20.5%)	60 (20.0%)
Total	76 (100.0%)	112 (100.0%)	112 (100.0%)	300 (100.0%)

The above table shows that:

Out of 60 respondents who are School Dropouts and Unemployed, 16 are aware that following or stalking a girl is a criminal offence under IPC, 20 are unsure and 24 do not know that it is a crime.

Out of 60 respondents pursuing graduation, 15 are aware that following or stalking a girl is a criminal offence under IPC, 29 are unsure and 16 do not know that it is a crime.

Out of 60 respondents doing menial jobs and educated up to diploma; 18 are aware that following or stalking a girl is a criminal offence under IPC, 17 are unsure and 25 do not know that it is a crime.

Out of 60 respondents having family business and educated up to H.S.C, 13 are aware that following or stalking a girl is a criminal offence under IPC, 23 are unsure and 24 do not know that it is a crime.

Out of 60 respondents pursuing higher education and earning, 14 are aware that following or stalking a girl is a criminal offence under IPC, 23 are unsure and 23 do not know that it is a crime.

76 respondents in all were aware that stalking is a criminal offence. 23.7% of them are those doing menial jobs and have studied up to diploma level. This could indicate that interaction at work generates awareness about dealing with the opposite gender. Industries conduct awareness programs at work in form of POSH programs that have been mandated by government.

- **Observations:**

From body language, to song lyrics, to pushing and stalking, as force or intensity of actions in Question no 13 a, b, c, d started increasing, many respondents started guessing that pushing or stalking a girl could be a crime. It is evident from the above graph that 37.3% respondents were not aware that following or stalking women is a criminal offence and equal number i.e, 34% respondents were not sure. Only 25.3% respondents knew that it is a crime to stalk women.

There's a thin line between stalking and romance, which Bollywood deliberately treads on. Films have always misguided youth into believing that relentless and obsessive pursuit that includes stalking is the way to convey the intensity of love. It shows the hero is ready to cross any limits to get the girl. Somehow, this thought is accepted as alluring and romantic that can melt create an epiphany of love for the heroine. In the most evergreen romance movie, *Dil Wale Dulhaniya Le Jayenge*, from the time of boarding the train till their return to London, Raj's antics to irritate Simran are accepted as a romantic obsession by the audience. Hardly does anyone consider it as stalking and harassment. The audience knows how true and pure his intentions are and rather expect Simran to realise his feelings, everything that he does becomes endearingly and romantically acceptable.

On the other hand Shahrukh's obsession and stalking is not acceptable to the audience because he plays a villain and is trying to coerce the innocent heroine; a damsel who is betrothed and committed to the hero.

In real life, a young man always considers himself as the hero in his personal love story. His actions are justified because his intentions are pure. As such, stalking is not considered as crime by his love-struck vision.

4.2.14 Personal reaction to getting rejected by a girl for the first time

As shown in movies if the heroine refuses love proposal and ignores the hero initially, he uses many persuasive tactics to win her heart. What choices would you adopt in such a situation? You are free to choose multiple tactics

- a. Use more persuasive tactics and win her heart
- b. Ask her how you can change yourself to her liking
- c. Wish well for her/ Forget her
- d. Think of teaching her a lesson/ revenge

The following table lists the choices stated by the respondents:

Table 4.2.14: Distribution of respondents according to various types of responses they will exhibit if a girl initially rejects their proposal.

Level of Education	As shown in movies if a girl ignores my interest, I will persuade her, change myself for her, forget her, take revenge			
	Use More Persuasion	Change Myself to her liking	Finally forget wish her well	Think of teaching a lesson
School Dropouts and Unemployed (Up to SSC)	45 (20.40%)	42 (19.90%)	49 (20.50%)	1 (33.30%)
Pursuing Studies (Under Graduates)	39 (17.60%)	38 (18.00%)	47 (19.66%)	1 (33.30%)
Doing Menial Jobs (Up to Diploma)	46 (20.80%)	43 (20.40%)	48 (20.08%)	0 (0.00%)
Involved in Family Business (Min. H.S.C)	46 (20.80%)	42 (19.90%)	46 (19.24%)	0 (0.00%)
Employed but Pursuing Education	45 (20.40%)	46 (21.80%)	49 (20.50%)	1 (33.30%)
Total	221 (100.00%)	211 (100.00%)	239 (100.00%)	3 (100.00%)

The above table shows the die-hard attitude of the young romances.

Out of 60 respondents who are School Dropouts and Unemployed, 45 said that upon being refused by a girl initially they would use persuasive tactics to woo a girl

further, 42 said that they would change themselves so that they become desirable to her, 49 said that they would overcome the refusal and always wish well for the girl. Only 1 respondent said that he would extract revenge for the constant refusal after many attempts to woo the girl.

Out of 60 respondents pursuing graduation, 39 said that upon being refused by a girl initially they would use persuasive tactics to woo a girl further, 38 said that they would change themselves so that they become desirable to her, 47 said that they would overcome the refusal and always wish well for the girl. No respondent said that he would extract revenge for the constant refusal after many attempts to woo the girl.

Out of 60 respondents doing menial jobs and educated up to diploma; 46 said that upon being refused by a girl initially they would use persuasive tactics to woo a girl further, 43 said that they would change themselves so that they become desirable to her, 48 said that they would overcome the refusal and always wish well for the girl. No respondent said that he would extract revenge for the constant refusal after many attempts to woo the girl.

Out of 60 respondents having family business and educated up to H.S.C, 46 said that upon being refused by a girl initially they would use persuasive tactics to woo a girl further, 42 said that they would change themselves so that they become desirable to her, 46 said that they would overcome the refusal and always wish well for the girl. No respondent said that he would extract revenge for the constant refusal after many attempts to woo the girl.

Out of 60 respondents pursuing higher education and earning, 45 said that upon being refused by a girl initially they would use persuasive tactics to woo a girl further, 46 said that they would change themselves so that they become desirable to her, 49 said that they would overcome the refusal and always wish well for the girl. Only 1 respondent said that he would extract revenge for the constant refusal after many attempts to woo the girl.

It is evident that even after being rejected by the girl after several attempts at wooing her, 79% of the total respondents felt that they would let the matter rest but always carry a soft spot for the girl through out their lives. Only 1% of the total respondents swore vengeance.

- **Observations:**

The first time one feels love or gets attracted to a girl, it is a novel and euphoric feeling of intense pleasure. It is when one realises that he is incomplete without his partner, it is although the heart expands to accommodate some one special...Thus the first love experience becomes almost indelibly ingrained in the brain in a very vivid, memorable way and is often impossible to forget.

- **Dialogues:**

- *Har ishq ka ek waqt hota hai ... woh hamara waqt nahit ha ... par iska yeh matlab nahi ki woh ishq nahitha* Movie: *Jab Tak Hai Jaan* Shahrukh Khan
- *Mohabbat mein shartein nahi hoti ... toh afsoos bhi nahi hona chahiye* Movie: *Mohabbatein*, Shahrukh Khan
- *Jeelenge hum,...iss ghum ko bhi pee lenge hum...* Movie: *Cocktail*. Deepika Padukone
- *Main tumhe bhool jaon yeh ho nahi sakta ... aur tum mujhe bhool jao yeh main hone nahi doonga* Movie: *Dhadkan*, Sunil Shetty
- *Ladkiyan buses ki tarah hoti hai, ek jaati hai toh doosri aati hai ... lekin in saare buses mein sirf ek aaisi bus hoti hai joh tumhe apne ghar pahunchati hai ... aur woh bus miss nahi karna chahiye* Movie: *I hate Love Story*
- *Agar ladki haan bole toh chhodna nahi ... aur agar na bole toh chhedna nahi* Movie: *EkTha Raja* Aditya Pancholi

4.2.15: Methods used in real life to woo a girl

When asked if they had used of any method of conveying interest in a girl in actual life, the respondents said that they had used multiple tactics to do so. Following are methods they had used in actual life to tell a girl that they were interested in her:

- a. Using suggestive eye contact, facial expressions and gestures
- b. Using film dialogues or song lyrics
- c. Following her and arranging chance meetings
- d. Sending messages on social media/ Involving friends

The table below tells the number of respondents in each Group who had tried multiple ways of telling a girl that they liked her.

- **Dialogues:**

- *Besharam badtameez khudgarz hota hai ... par pyar toh aaise hi hota hai*
Movie: *Galionki Raasleela Ram Leela Deepika Padukone*

- *Tum pehle bhi itni khoobsurat thi, yah waqt ne kiya koi haseen sitam?* Movie:
Ye Jawaani Hai Deewani Ranbir Kapoor

Respondents shared that love strikes like a sudden bolt of lightning and one feels the urgency to convey the intensity of this divine feeling to the person who has induced such a feeling. For relationships to happen, love must first be expressed. No one can predict the chances of success in a love proposal or even in a relationship. The saddest thing about hidden love is watching the person you love fall in love with somebody else. So why not take the risk and let her know? Using creative ways in the hope that at least one might appeal to the girl's heart, one just musters up courage and pours his heart out. If the expression of love proposal results in acceptance, the bliss and joy is ineffable. One can invite love, but Love is inherently free. It cannot be bought, sold, traded or forced upon someone.

Table 4.2.15: Distribution of respondents according to the different ways they used in real life to express interest in a girl.

Level of Education	Expressed interest in a girl using B.L, songs, comments, setting up chance meetings and sending messages through friends and social media:			
	B. L	Songs Dialogues Comments	Chance Meetings	Message Friends/ Social media
School Dropouts and Unemployed (Up to SSC)	58 (20.10%)	48 (21.40%)	35 (18.50%)	49 (18.80%)
Pursuing Studies (Under Graduates)	57 (19.70%)	40 (17.90%)	33 (17.50%)	53 (20.40%)
Doing Menial Jobs (Up to Diploma)	58 (20.10%)	43 (19.20%)	32 (16.90%)	45 (17.30%)
Involved in Family Business (Min. H.S.C)	58 (20.10%)	46 (20.50%)	44 (23.30%)	57 (21.92%)
Employed but Pursuing Education	58 (20.10%)	47 (21.00%)	45 (23.80%)	56 (21.53%)
Total	289 (100.00%)	224 (100.00%)	189 (100.00%)	260 (100.00%)

100% of the respondents had used one tactic or the other in real life to express interest in a girl.

- **Observations:**

The above table and figures tell us that the respondents had put in practise what they believed and had used various tactics in real life to express their interest in a girl. 96.3% used body language such as smiles, eye contact, expressions etc.

74.6% used witty comments, film dialogues, songs etc.

63% got to know their schedule and pretended to meet her as if by chance.

86.6% respondents sent messages on social media or involved friends in conveying the message.

- **Dialogues:**

- *Kehte hain agar kisi cheez ko dil se chaho ... to puri kainaat use tumse milaneki koshish mein lag jaati hai* Movie: *Om Shanti Om*, Shahrukh Khan
- *Itni shiddat se maine tumhe pane ki koshish ki hai ... ki har zarre ne mujhe tumse milane ki saazish ki hai,* Movie: *Om Shanti Om*, Shahrukh Khan
- *Aap hum mein bhool jao, hum mein koi gham nahi ... jis din humne aapko bhula diya, samajh li jiyega is duniya mein hum nahi* Movie: *Teri Meri Kahaani*, Shahid Kapoor
- *Tujhe yaad kar liya hai aayat ki tarah..., ab tera zikr hoga ibadat ki tarah.* Movie: *Bajirao Mastani*, Deepika Padukone
- *Main aaj bhi use utni hi mohabbat karta hoon ... aur is liye nahiki koi aur nahi mili ... par is liye ki use mohabbat karne se fursat hi nahi milti,* Movie: *Mohabbatein*, Shahrukh Khan

- **Songs:**

- *Kyo ki Tum Hi Ho, jindagi ab tum hi ho..* Singer: Arjit Singh Movie: *Aashiqui2*
- *Char kadam ba char kadam chal do na saath mere...* Singer: Shaan and Shreya Ghoshal Movie: *PK*
- *Tum jo aaye* Singer: Rahat Fateh Ali Khan and Tulsi Movie: *Once Upon A Time In Mumbai*
- *Tu chahiye Shaamo subaha tu chahiye...*Singer: Atif Aslam
Movie *BajrangiBhaijan*

4.2.16 Reaction of the girl that was pursued

When asked about the reactions of the girl to their interest in her or to their romantic proposal, the respondents shared various experiences. The following table lists the different reactions shown by girls after a respondent had expressed their interest in her after they had used various ways to convey their love interest.

Table 4.2.16: Distribution of respondents according to reactions shown by girls after respondents expressed interest in them.

Level of Education	Reactions shown by girls after respondents expressed interest				
	Ignore	Accept	Break up later	Warning	Complain
School Dropouts and Unemployed (Up to SSC)	53 (19.13%)	21 (16.66%)	2 (15.38%)	5 (31.25%)	2 (28.57%)
Pursuing Studies (Under Graduates)	56.0 (20.21%)	27 (21.42%)	3 (23.07%)	2 (12.50%)	2 (28.57%)
Doing Menial Jobs (Up to Diploma)	57 (20.57%)	21 (16.66%)	2 (15.38%)	3 (18.75%)	0 (0.00%)
Involved in Family Business (Min. H.S.C)	54 (91.49%)	32 (25.39%)	4 (30.76%)	3 (18.75%)	3 (42.85%)
Employed but Pursuing Education	57 (20.57%)	25 (19.84%)	2 (15.38%)	3 (18.75%)	0 (0.00%)
Total	277 (100.00%)	126 (100.00%)	13 (100.00%)	16 (100.00%)	7 (100.00%)

The above table shows that:

Interest expressed by 93% of respondents was met by initial refusal but 50% of them managed to win over the girl by adopting persuasive tactics.

Eve-teasing is not seriously looked at as crime and girls are trained to ignore it as far as possible. Eve-teasing is reported by the girl only if she feels awkward or threatened by the constant persuasion.

- **Observations:**

277 respondents were initially ignored by the girls but many respondents used various methods to woo the girl.

126 respondents were successful

13 faced break up after initial acceptance.

16 respondents were warned by girls to stop their persuasion.

7 respondents learnt that the girls had complained to authority such as senior in college, family member, Faculty or boss.

4.2.17: Interesting real-life experiences or consequences of eve-teasing shared by respondents:

Following are some of the real-life eve-teasing consequences shared in their own words by respondents:

- **Positive experiences:**

- My parents are celebrating silver anniversary of their marriage. Their love story began when both were studying in the same college. My father relentlessly pursued and wooed my mother till she accepted his proposal. Their love and dedication for each other is strong as ever even after 25 years of married life!
- I had not set any career goals when I fell in love with my classmate in 12th standard. She was not aware of my interest then. I enrolled for Engineering and G.R.E classes just so that I could see her every day. I could not win her heart in spite of trying every trick shown in movies, but today I have won a scholarship and I am going abroad for further studies.
- I was not interested in running my family business. I wanted to pursue catering and hotel management. I met my sweet heart in a marriage function. We became friends very soon but she rejected my love interest because it would take me a long time to establish and succeed in my career as hotelier. I moulded myself for her wishes and plunged head on in my family business. I am happily married and cook various dishes for my wife on my weekly off.
- Due to economic challenges, I had to give up education and start earning for my family. My sweet heart who is an employee in a factory, accepted my interest under the condition that I resume my education. Studying externally on the side, I graduated with good marks and therefore got promoted at work.

Today I am earning and pursuing higher studies. Thanks to the eve-teasing tactics I adopted to woo my sweet heart!

- **Comic experiences:**

- I was an introvert those days and desperately wanted to let a girl know that I liked her. My friends helped me with loads of suggestions and I chose to pass on a message to her on phone. A friend of a friend of a friend got me her cell number. I spent days biting my nails, pouring over *shaayari* and images of love. The artist, poet and lover boy in me designed a cute GIF that expressed my feelings very artistically. When I tried to send her my art, I found that she owned a simple feature phone, not a smart phone!
- She borrowed my statistics work book, and that was when I lost my heart to her. Under the pretext of sending her extra sums for practise, I asked for her cell number. I sent her a message pouring my heart out. When her elder sister fired me the next day, I realised that her younger sister did not own a phone.

- **Negative experiences:**

- We attended the same tuition class for the subject, Accountancy. She was shy but encouraged to try all possible methods shown in films, to woo her. The day our love story was discovered by the teacher, she blamed it on me entirely. I had to leave the coaching class and also underwent a lot of hurt, pain and anxiety.
- The girl claimed she wanted to be with me forever. The adrenaline rush and the movie *Bobby*, prompted us to elope. As the girl was minor, her family members registered a case of kidnapping against me. The trial went on in Juvenile court, I too was a minor then, and was handed over to J.J custody, in a reform home. It was a struggle to pick up the pieces of my broken life. Today I am working as a salesman in a mobile shop and pursuing studies externally.
- The girl neither accepted nor rejected my proposal. So I decided to follow her doggedly. She was studying in a college far from mine. I stopped attending my college because I was obsessed about following her. As a result, I could not clear my final exams. She graduated and left Sangli for higher studies. I could there after never resume education.

- Our friends started teasing us saying we were just made for each other. I wooed her filmy style, since both of us were movie lovers. It felt very exciting initially but after a while I realised that we were poles apart and wanted to break off. She and her parents forced my parents to get us married. I had to discontinue my post graduate studies. I was just 21 did not even get a chance to check if it was love or just a crush. Within a year my marriage was over. Today we are separated, young, bitter and sceptical about love.
- The girl never objected to being teased by me or my friends. Infact encouraged all the *filmi Paitareof* wooing a girl during college events and functions. During campus placements, I rejected a placement in Noida because that would take me far away from her and Sangli. She on the otherhand grabbed the first opportunity to be recruited by a MNC and went away to Bangluru.
- The girl was very demanding. My pocket money was not enough to fulfil those demands. I got into fights and arguments with my parents over more pocket money. I started stealing cash from our shop (We own a joint family business). The day I was caught, she cut off ties with me. After a lot of counselling sessions and strong support from my family, I was able to overcome the shame and humiliation I had brought upon them.
- I scored low marks in my CET exam because my love affair would not leave me any time to study where she cleared them with ease. I had to take the exam next year. Today I am studying medicine but regret loosing one year of my youth.
- I studied in a boys' school. College was exhilarating because of the freedom and presence of girls on campus. My new friends dared me to tease and taunt the girls with dialogues, witty one- liners and film songs. What started as an adventure initially, turned into an addiction to get pervert pleasure. One morning I was nabbed by the police in plain clothes and taken to police station. The police in Sangli had identified hot spots for eve-teasing and were on the look -out in plain clothes. Since I was a minor, my parents were called. They are respectable doctors and I was a cause for their humiliation. I have changed my ways since then.

4.2.18: Personal views on influence of cinema on youth

In the opinion of the respondents, does popular cinema have a strong influence on youth?

All respondents answered in the affirmative YES: 300

All the participants agreed that cinema has tremendous potential to influence youth in a positive and negative ways.

- Not all films are bad. Movies provide information, entertainment and relaxation.
- Movies provide artistic, creative, educational, iwerenformative, meaningful and motivational source of entertainment.
- They inspire nationalism and patriotism.
- Movies inform us about our rich cultural heritage and values.
- They depict importance of family values, social relations and romance. They guide youth to channelize and express their romantic feelings artfully and innovatively.
- Cinema helps youth identify various roles they have to play in life and the expectations and responsibilities of each role.
- Cinema sets forth and defines various role models such as ideal mother, ideal husband etc.
- Cinema is a very potent medium that strongly influences youth in impressionable age. Movies today hardly carry any social message
- Youth relate themselves with the heroes in films and also with the content therein. Indian youth are affected by cinemas the most as they copy dressing style, hairdo as well as personal habits of their favourite actors. Youth try to imitate stunts shown in movies without any professional supervision or training. Many meet with fatal accidents or are gravely injured.
- Cinemas inflate expectations of youth about life. They feel real life should be as flashy, glitzy and adventurous as in reel life.

- The romantic fantasies shown in movies can distract youth and make them lose focus on studies or career.
- Trying to experience the thrills of love and romance, youth inadvertently break laws and commit crimes.
- The over glorification of Love in movies misleads youth into believing that attraction or a crush that happens naturally in this age, is in fact the eternal love they were looking for. This misbelieve sometimes pushes them into early marriages that fall apart later on.
- Songs contain vulgar words and covert sexual messages. The dance moves shown are out right brazen; almost equivalent to soft porn. This objectification of women corrupts youth and they start treating women as objects of sexual gratification.
- Movies create and contribute to controversies that lead to mob violence and communal tension in many regions.
- Filmmakers need to realize their responsibility towards society, instead of just concentrating on success.

4.3 Correlation coefficient calculation after cross tabulation of data

The researcher needed to find out the extent to which the respondents were influenced by Bollywood or popular cinema. For this purpose, answers to specific questions which indicate beliefs of respondents were related with the actions they had displayed in actual life in an attempt to imitate the actions carried out by heroes in popular cinema. The coefficient of correlational analysis was calculated to detect strong, moderate or no effect at all Bollywood cinema on the respondents. The calculation was done using the excel spread sheet and applying formula for calculating coefficient of correlation, R. The following tables show the comparisons made between answers to such closely related questions in the interview schedule.

Table 4.3.1: Correlation between the thought that girls dress up fashionably because they want attention from males and if a girl has worn mod, flashy or well-fitting clothes and makeup, she is sure to get harassed by men.

Description of the question used for correlational analysis	Question number	Sample size
If a girl has worn mod, flashy or well-fitting clothes and has worn makeup, she is sure to get harassed by men	Question 6	N=300
Girls dress up or present themselves fashionably because they want attention from males.	Question 9D	N=300

Result: Coefficient of correlation **R=0.6481**

The value of R shows that there is strong positive association between answers given to question number 6 and question number 9D. Since girls want to get noticed, they dress up fashionably and thus land up getting teased by men. They enjoy the attention they receive from various acts of eve-teasing.

Table 4.3.2: Correlatin between the thought that it is fine to tell a girl that you are interested in her by using suggestive eye contact, facial expressions and gestures and using the same method in real life to convey interest in a girl.

Description of the question used for correlational analysis	Question number	Sample size
It is fine to tell a girl that you are interested in her using suggestive eye contact, facial expressions and gestures	Question 7A	N=300
In real life, used suggestive eye contact, facial expressions and gestures to express interest in a girl	Question 15A	N=300

Result: Coefficient of correlation **R=0.8743**

The value of R shows that there is strong positive association between answers given to question number 7A and question number 15A. Since the respondents believe that using body language to indicate interest in a girl is a natural way to express feelings, they have also adopted the same method in real life by imitating the actions of heroes in Bollywood cinema.

Table 4.3.3: Correlatin between the thought that it is fine to tell a girl that you are interested in her using film dialogues or song lyrics and used the method in real life to convey interest in a girl.

Description of the questions used for correlational analysis	Question number	Sample size
It is fine to tell a girl that you are interested in her using film dialogues or song lyrics	Question 7B	N=300
In real life, used film dialogues or song lyrics to express interest in a girl	Question 15B	N=300

Result: Coefficient of correlation **R=0.8866**

The value of R shows that there is strong positive association between answers given to question number 7B and question number 15B. It shows that respondents imitate Bollywood heroes and use witty dialogues and song lyrics to express interest in a girl.

Table 4.3.4: Correlatin between the thought that it is fine to tell a girl that you are interested in her by following her and arranging chance meetings and used the same method in real life to convey interest in a girl.

Description of the questions used for correlational analysis	Question number	Sample size
It is fine to tell a girl that you are interested in her by following her and arranging chance meetings	Question 7C	N=300
In real life, Followed and arranged chance meetingsto express interest in a girl	Question 15C	N=300

Result: Coefficient of correlation **R=0.6869**

The value of R shows that there is strong positive association between answers given to question number 7C and question number 15C

Taking clues, ideas and plots from Bollywood movies respondents have followed a girl they were interested in but projected their actions as chance meetings or serendipity.

Table 4.3.5: Correlatin between the thought that it is fine to tell a girl that you are interested in her by Sending messages on social media/ Involving friends and used the method in real life to convey interest in a girl.

Description of the questions used for correlational analysis	Question number	Sample size
It is fine to tell a girl that you are interested in her by Sending messages on social media/ Involving friends:	Question 7D	N=300
In real life expressed interest in a girl by sending messages on social media/ Involving friends	Question 15D	N=300

Result: Coefficient of correlation **R=0.8009**

The value of R shows that there is strong positive association between answers given to question number 7D and question number 15D.

As shown in Bollywood cinema, youth prefer to use medium such as friends or social media to convey love interest in a girl. Bereft of face-to-face interaction, this is the most preferred way by shy or initially hesitant respondents to express interest in a girl.

Table 4.3.6 Correlatin between the thought that cultured women sacrifice their desires and choices for the honour of the family and that is why a woman should forgive her polygamamous husband.

Description of the questions used for correlational analysis	Question number	Sample size
Cultured women sacrifice their desires and choices for the honour of the family	Question 9B	N=300
The hero is polygamous and loves two women simultaneously.	Question 15B	N=300

Result: Coefficient of correlation **R=0.8389**

The value of R shows that there is strong positive association between answers given to question number 9B and question number 15B

As shown in Bollywood movies; as a mark of ultimate sacrifice for the sake of her family, a woman is expected to put up with polygamous husband having naive faith that he will someday realise how virtuous his first wife is.

Table 4.3.7: Correlation between girls initially ignore interest shown by young men because they are shy but enjoy persuasive tactics adopted by young males for wooing and the initial reaction of the girl to their romantic proposal was ignoring.

Description of the questions used for correlational analysis	Question number	Sample size
Girls initially ignore interest shown by young men because they are shy but accept the love proposal after much persuasion	Question 11	N=300
If a girl ignores my love proposal initially, I would adopt more persuasive tactics to win her heart.	Question 14 A	N=300

Result: Coefficient of correlation **R=0.4557**

The value of R shows that there is moderate positive association between answers given to question number 11 and question number 14A. Bollywood cinema projects a cultured girl who does not readily accept a love proposal unless she is cajoled into acceptance by wooing further. Thus, respondents feel they should not lose heart if a girl refuses their love interest. Infact, it indicates that she is shy and cultured and needs to be cajoled and persuaded with further wooing.

Table 4.3.8: Correaltion between schools conducting gender sensitization and awareness programs on regular basis and awareness about eve-teasing activity such as stalking; to be a crime under Indian Penal code

Description of the questions used for correlational analysis	Question number	Sample size
Schools conducting gender sensitization and awareness programs on regular basis	Question 2C	N=300
Awareness about eve-teasing activity such as stalking; to be a crime under Indian Penal code	Question 13C	N=300

Result: Coefficient of correlation **R=0.5772.**

The value of R shows that there is a moderate positive association between answers given to question number 2C and question number 13C. If schools conduct gender sensitization and awareness programs on regular basis, the eve-teasing menace can be curbed by raising legal awareness about eve-teasing activity such as stalking; which is a crime under Indian Penal code.

4.4 Consolidated analysis of five different Group Discussions Analysis

- **Procedure:**

While the survey interviews were in progress for different Groups, participants were requested to volunteer for a group discussion on topics that covered various questions asked during the interview. 10/12 respondents from each Groups were selected for Group Discussion which lasted for an hour. The same set of predetermined questions was put forth for every group discussion that was conducted. It was recorded in a Phone voice recorder. At the start of a focus G.D, participants were made aware of the presence of the audio recording equipment. They were assured of confidentiality and given the opportunity to withdraw if they were uncomfortable with being taped. The G.D was transcribed on the very day so that nuances from the discussion were not lost.

Although recording and analysis of all 5 group discussions were carried out separately for each Group the responses given by participants to a particular question more or less expressed a similarity in their thought process. Therefore for the sake of convenience and simplicity and brevity, the researcher has stated combined and consolidated conclusions pertaining to each question asked during the Group Discussions. The Question set has been included in the Appendix.

Following is the consolidated record of points noted down during Group Discussions.

I. Boys use various tactics depicted in movies to tease girls. They tease them on their dress, make up, behaviour, style attitude etc. Why do you think they tease girls?

- **Responses:**

- It's the oldest tale in romance — boy likes girl, boy teases girl on the playground, boy and girl live happily ever after.
- It is a way of initiating communication which they hope will progress from friendship into courtship.
- It is a playful and youthful behaviour to show that they are attracted to a girl.
- They need to impress girls and show that they are different, cool, cavalier, confident, humorous and witty.

- It is a form of flirting before getting serious about the girl.
- Teasing adds thrill to the communication.
- Teasing is not a thoughtful process and can unknowingly turn into hurt or insult. Otherwise it is a gesture to express romantic interest.
- A lot of Indian males do not have the courage to approach a woman and initiate friendship. In this sense, eve-teasing is an attempted ice breaker, but a rough, uncouth and abusive one.
- Majority of schools have gender segregation after primary school. Boys develop awkwardness and underdeveloped social abilities while interacting with the opposite gender.
- If a man has lower self esteem and does not appreciate a girl being a better achiever, he uses teasing as a weapon to dominate her and subdue her. In such cases, it causes a lot of pain to the victim. At times, the perverse act of teasing can turn ugly and may result in vendetta, rape or bloodshed.

II. Romance is the baseline for most of the movies. What are your views on LOVE? As shown in films do you believe in love at first sight, love being eternal, etc. Do you believe in ‘Lived happily ever after’ ending in movies

• Responses:

- Life inspires art and art reflects life.
- Love is magical, melodious, exciting and ethereal. Moreover, finding true love is the final quest for each human being.
- For ages the notion of eternal, undying love that happens just once in a lifetime, has been narrated and sold to us in movies again and again but the dreamy romantic idiot in humans falls for the clichéd story afresh every time.
- Cupid can strike you unawares, a fleeting glance, and you can lose your heart.
- Love is magical and transforms everything. It inspires a common person to achieve unimaginable feats in life.

- Each love story is unique and experiences are special and specific yet it a universal feeling that transcends culture, religion and race.
- Lucky are those who marry their soul mates and lead a blissful life.
- Honestly, every relationship can encounter problems. Things do not work out as expected but heart break does not prompt vindication.
- The heart may hurt but it cherishes the fragrance of fond memories deep within, ever wishing well for the heart breaker.
- It is better to be loved and departed than never having fallen in love at all!
- Movies are just entertainers meant to lift our thoughts from mundane, insipid routine. The love shown in movies needs to be taken with a pinch of salt.
- Love lasts only if there are comforts and enjoyments; and they come with money only. Love cannot quell hunger pangs.
- More over girls fall for guys with money who can fulfil their expectations. So guys in this age must concentrate more on achieving goals and not get distracted by physical and hormonal changes that happen naturally.

III. How do respondents define and characterise an ‘Ideal Woman’/ *Adarsh Nari*?

An *Adarsh Naari* is the one who is completely and selflessly devoted to her family. She defines and moulds herself based on where and what role she is expected to play.

- As a daughter, she is as caring, submissive and loyal to her parents. She keeps aside her feelings just for seeing her parents happy and often gets married to the groom chosen by the family.
- After her marriage, as a wife, she starts rewriting her definition again. She transforms herself completely and adapts to the new roles. She is Radha, a perfect consort to her husband, fulfilling his every wish and desire.
- As a mother she is mature, kind responsible and can sacrifice her well being for the sake of her children.

- An Ideal woman is the one who is intelligent, smart, loving, devoted, dedicated, responsible, truthful and understanding.
- In spite of having a career, she thinks about family first and performs her domestic duties without complaining. She is her husband's best friend, chaste, loving and ready to sacrifice even her own life for the happiness of her family.

IV. Opinion of the respondents about the ways in which they can express interest in a girl.

- Make eye contact and smile.
- Tease or challenge her lightly
- Use a suggestive line or song lyrics from a popular film
- Befriend her best friend and take help of the mutual friend
- Invite her for a party or a coffee
- Tag her on social media, exchange cell numbers. Start chatting.
- Compliment her about her looks, appearance, attitude etc.
- Use funny one -liners, quotes and jokes. Girls like a guy who is humorous.
- Show you are a daredevil. Girls fall for gut and grit
- Know her schedule and keep on bumping into her to get noticed.

V. Opinion of the respondents about various eve-teasing acts. Whether such acts are considered as crime as per Indian Penal Code? Are the respondents aware of any legal provisions to punish the perpetrator for eve-teasing acts?

• Responses:

- It is harmless teasing and taunting girls. Peer instigation and pressure compels boys to tease a girl. It usually does not carry malice. It is fun and a lighter way of passing time.

- It is defined as sexual harassment of women and involves acts of publicly troubling and annoying women by using offensive language and behaviour.
- There are certain sections under IPC that define Eve-teasing as cognizable offence but the law is Hazy. It is therefore difficult to prove eve-teasing.
- Society is very tolerant of eve-teasing because it is looked at as a passing phase in young boys that usually stops once they get involved in a girl or get married.
- Infact girls follow fashion to look good and get noticed. They secretly enjoy the remarks and taunts feigning to be angry. They love the attention given to them by the boys. They too watch movies and imitate the shy, demure, sulking heroine who wants to get wooed by the hero.
- Girls are trained to ignore eve-teasing.
- Policemen do not entertain harassment complaints. In case they catch a culprit in the act, admonishment or punishments like *Murgabanoare* meted out to them.
- Kidnapping, Rape and acid throwing are crimes under Indian Penal Code.

I. Opinions of the respondents about how they would react if a girl initially rejected their love proposal.

- Try to know the reason and try to rectify the situation by bringing about suitable changes.
- Mould yourself, give up a bad habit, opt for a better career, style, attitude, idea etc
- Involve a mediator who can give objective suggestions.
- Spend some time apart, retrospect and meet her afresh.
- If everything fails, let go by wishing her well in future. The pain will reduce as time passes. She will always be a soft spot to be remembered fondly.

II. Opinion of the respondents about the ways in which Popular Hindi cinema influences youth.

- **Responses:**

- Cinema is a medium that has the potency to not only influence, but to brain wash and condition the entire mind set of youth.
- It is estimated that about 14 million Indians go to the cinema every day, which equates to 1.4% of the entire population. They pay around a day's wage to watch a Bollywood film. More than 50% cinema goers are youth.
- Cinema is a very potent medium that strongly influences youth in impressionable age. Youth relate themselves with the heroes in films and also with the content therein. They imitate their favourite hero in every possible aspect such as clothes, accessories, hairstyle, fashion, dialogues, slangs, style of cars, many a youth have met with severe accidents, trying to imitate those stunts in real life.
- Influenced by the portrayal of romance in movies, youth feel the urge to have a girl friend. They apply various tactics such as eve-teasing shown in movies to win the girl's heart. Rejection may lead to youth to commit graver crimes such as abduction, rape, acid attack or murder.
- Influenced by the method of settling dispute by physical force rather than through legal system, violence is on the rise among youth. Influenced by crimes in the films youth learn to plan and execute crimes such as robbery and kidnapping by imitating the tricks and tactics used in the movies. Influenced by the western culture depicted in movies, youth is getting addicted to substance abuse such as alcohol and cigarette.
- Corruption vulgarity and graphic portrayal of sexual content is leading youth to degradation of morals and cultural values.
- Song lyrics are blatantly vulgar but youth keep on humming them without giving a second thought to their meaning. A 4-year child can sing that insane 'Sheila' song but is unable to recite the alphabet!

- Not all movies influence negatively. There are inspiring movies depicting progressive thoughts such as gender equality, organ donation, tolerance, etc. For example, 'Dangal' movie inspired many to encourage their daughters in sports. Biopic based on real life heroes inspire youth to be patriotic and contribute towards progress of the nation.
- Youth should limit themselves regarding what they watch and how much money and time they spend on movies.

4.5 Analysis of data collected using observation methods to observe select respondents in each group.

- **Procedure:**

While conducting interviews for collection of primary data, respondents belonging to a specific Group were found in the same work or educational location. Since each respondent was interviewed separately, researcher had to visit their work or educational place a number of times. It was therefore possible to conduct non participatory observation of the respondents in their natural settings also. The behaviour of samples exhibited in relation to the opposite gender was decided to be the focus of the observation. Event sampling method was adopted for observation that captures a certain event in a social setting. The respondents were observed interacting with the girls and women during their lunch breaks over a period of 8/10 days. Structured observation method characterizing style of recording, observed information, definition of the units to be observed and selecting pertinent data of observation was selected. An observation schedule form was prepared prior to data collection that delineated 12 behavioural features to be observed arranged in different rows and code names of 10 samples in columns. Code name for samples was determined by using prefixes G1, G2, G3, G4 and G5 along with alphabets from A-J. Codes for 50 samples were formulated and assigned to the samples observed in each Group.

For each Group, an observation schedule listing behaviours against the name of the sample was recorded separately. Each time the sample exhibited a certain type of delineated behaviour, it was noted down.

The same set of behavioural features was used to observe samples in various Groups. Inferences were drawn separately for each Group. The samples belonged to the same age group and more or less exhibited the same behaviour in the company of women/girls. For the sake of brevity and simplicity, the researcher has stated the conclusions of the recorded observation in a consolidated manner.

- **Consolidated record of behavioural features:**

A copy of Observation schedule has been included in the Appendix.

It was observed that the women or girls around the samples were fairly acquainted with the samples. They were peers and co-workers and thus there was general camaraderie in behaviour. They smiled at the women often and their eye contact was steady, the conversation used to be light and included day to day happenings, events, movies, songs, films, fashion trends and politics. They gossiped about people they knew. At times samples gave suggestions to girls about handling difficult situations and people. They teased and commented on the women's dress, fashion, accessories, makeup etc with the help of witty references, film dialogues and song lyrics. Using humour and comedy along with winking, funny faces and exaggerated gestures is typical behaviour of youth which was exhibited by most of the samples. The women did not feel intimidated if at times the samples invaded their personal space by standing close to them, brushing past the women, giving hi-fi or a pat on the back or shoulder etc. At times researcher could detect a greater sense of interest by some samples in some of the women. The overall behaviour of the samples was characteristic of youth, little loud, attention seeking and over confident. The behaviour thus observed could not be conclusively labelled as eve-teasing.



CHAPTER - V

INFERENCES, CONCLUSION AND RECOMMENDATIONS

5.1 Inferences:

1. There is no relation between the type of school attended by the respondents and their inclination to tease girls. Gender separate schools from secondary classes onwards (from 6th to 10th Std.) are a norm in a non metro city such as SMKMC.
2. Only 6.66% of respondents in total sample had been imparted sex education by the school between 6th and 10th standard, through classes and programs on a regular basis. 49.33% of sample had not been given sex education by the school at all in any manner what so ever.

Majority of schools have a general apathy towards value added subjects such as Moral science, Gender sensitization and sex education. They are reluctant to spend time and money to conduct programs or classes on these subjects on a regular basis. They are conducted on events, functions held on special day such as Woman's Day, Anniversaries of leaders etc.

Character of a citizen is a decisive factor in development of nation. Neglecting value-based education promotes disregard for ethical behaviour from childhood and later results in crime. This fact is evident from the steady but sharp increase in number of crimes committed by children every year. The correlation coefficient shows that there is moderate positive effect on awareness about laws against eve-teasing if schools conduct programs on gender sensitization and respect for women.

3. The fact that 113 were in a relationship already and 43% of these had no source of income because they were either unemployed or students shows that Bollywood had etched on their minds the desire to be in a relationship. Movies

have conditioned the minds of youth that falling in love and wooing the girl is the greatest achievement in this age.

Youth fail to realise that youth is the period to focus on goals and achievements. Being in a relationship could sometimes be a distraction and drive youth away from achievements.

4. During the interview 96% of the total respondents came up with relevant songs 92.33% of the total respondents came quoted relevant film dialogues 89.66% of the total respondents supplemented relevant names of the films All the respondents were Gen Y kids, or millennium kids who confessed being patrons of Hindi movies that were telecast daily on a number of television channels. They watched movies in theatre and watched them again when they were telecast on television. Film news and gossip was their daily topic in conversation. They were enthralled by the romance that was depicted in films and memorised songs and dialogues from their favourite films. Some took pride in professing themselves as Encyclopaedia of Hindi films. They could not only quote dialogues and songs from films but even names of the characters and side characters played by particular actors, the actions and clothes worn during song and dance sequences etc

Youth not only spend time and money on such films but they get overall influenced due to such movies. The influence of Bollywood was evident in their attire, hair style, accessories, gestures, language, attitude, body language and thoughts expressed during the interview.

5. Over all 55.33% of the total respondents feel boys tease girls for time pass or fun 64.33% of them in total feel it is adventurous to tease girls. 78% feel that it is the best way to attract girls' attention towards them by impressing them with their witty and humorous comments and a whopping 96.6% feel that is the best way to strike up a conversation with a girl and start friendship.

Boys tease girls for fun, time pass, thrill and most importantly, to initiate friendship. Gender segregation and conservative society does not allow intermingling of genders after puberty. Thus there is a sense of curiosity and attraction along with a certain awkwardness while interacting with girls. It is

proven that when a man has a crush on a girl, her presence increases his testosterone levels and there is a surge in his enthusiasm and vigour. Teasing a girl is just releasing the anxiety that has built up inside him. Overt teasing of a girl means he wants to flirt with her rather than just being polite or friend. He is ready to trust her with his emotions and feelings. He becomes more vulnerable on an emotional basis. But when a man escalates the teasing level, it indicates increased intensity in passion and he can turn aggressive.

6. Almost 77% of the respondents feel that girls dress up fashionably to get noticed and being teased is a confirmation of the efforts they have taken. Many girls enjoy the superficial ice breaker attempt in the form of teasing, particularly
 - a. If the guy is good looking or congenial.
 - b. Due to gender segregation, they may have never had friendship with boys and are socially inadequate but wish to befriend boys.
 - c. They are thrilled to be courted in this fashion because they too have grown up watching popular Bollywood movies.

7. A total of 96.5% respondents finds nothing wrong in expressing interest in a girl through body language that includes eye contact and facial expressions. Whether we realize it or not, we use our eyes as a form of communication at all times. Eye contact can be subtle or direct. It can be a glaring scowl to indicate annoyance or a long glance that is a warning. A far-off glance indicates deep thought and a down cast frown can indicate avoidance. It can even be a direct to express interest.

Sometimes locking glances is the only way you can tell someone how you feel. It's no wonder just about every classic love story starts with "two pairs of eyes meeting across the room." Eye contact is also a powerful form of simultaneous communication meaning you don't have to take turns doing the communicating.

Another way to express thoughts and emotions is through Facial expressions and gestures. The mirror neurons in human brain that mirror the emotions and

expressions of other person are responsible for linking together the emotional states of two people.

This non-verbal communication is an integral part of human existence that takes place inadvertently and continuously. It can therefore be rightly used to express interest and love.

83% of respondents felt that apt and poignant selection of song lyrics or popular dialogues to express interest in a girl exhibits certain degree of artistic appreciation, sensitivity and intensity of one's feelings.

Majority of Indian movies irrespective of language or genre have at least four to five song and dance sequences integrated in the movie plot. Song lyrics, dialogues and actions are used as tools to escalate intensity of emotions that are related to different sub plots in the movie. The music industry in India which has a separate identity of its own has created masterpieces and magical melodies by artfully combining soft, sensitive and heart touching lyrics with divine voice backed by an appropriate musical tenor. Generations have grown up humming songs sung by musical legends such as Kishor Kumar, Lata Mangeshkar, Asha Bhosle and so many others. What better way is there than to hum and sing the right lyrics that convey your feelings explicitly?

The mixture of sentimental words, angelic voice and musical melody is intoxicatingly potent enough to pour out one's heart in any situation; be it grief or joy or love, because there is a song for every mood and punch lines can speak more effectively than a thousand words said in one go. The songs and dialogues prove to be a huge help for men who are not so good with words and cannot creatively express their feelings.

Songs as well as dialogues serve a greater purpose than mere storytelling and have a great impact on the minds of young audience which are used to express love interest or propose to girls.

64% of respondents who had lot of positive self esteem and who were eager to experience a sense of drama or add thrill to their unique love story fantasised about arranging chance meetings with the girl so as to get noticed.

Involving a middleman to convey interest or using social media is the method preferred by most of the youth; especially the introvert or those who dread face to face interaction.

8. Awareness that comes with education seems to be the factor that decides in believing in various fairy tale notions about love that are depicted in popular movies. For decades love has been projected by the film industry as something divine that happens only once in life. The moment when love will strike is unpredictable, the feeling is magical, mystical and its fervour is everlasting. Although more than half of the respondents do not totally agree with the above projections in films, 84.6% wish for the fairy tale romance to end in living happily married ever after.

Marriage is a milestone to be achieved soon after a boy starts earning livelihood and a girl completes her studies. From childhood we imagine our lives defined by the existence of a person we have not even met. Marriage is an ultimate goal to be achieved without which life is incomplete.

Most Indians consider bachelorhood and divorce as deficiencies in life rather than a choice made to lead independent life. Young people should think of setting up and achieving some priorities and achieve them before marriage.

Not every relationship ends in marriage and even if it does, there is no guarantee that it will work.

9. Bollywood holds the sole proprietorship of the concept of *Aadarsh Bhartiya Naari*.

A cultured, modestly dressed, simple, demure, chaste, totally dedicated homely girl ready to sacrifice her desires, ambitions and at times even her life for the sake of love or family has always been projected as an epitome of womanhood by Bollywood script writers. A man can be a perfect gentleman with a heart of gold even if he drinks or smokes, (Movie: Sharabi; Amitabh Bacchan) whereas only a vamp or a woman without character drinks and smokes! (Movie: Kati Patang, Bindu)

These over exaggerated expectations from a woman are blatantly expressed in many matrimonial advertisements. Just as in movies, majority of men expect women to play a subservient and supporting role in their lives and in contrast they do not readily commit to reciprocate.

80.6% of the total respondents feel that if a girl is wearing flashy clothes and makeup, men will surely harass her.

10. 90% of the total respondents are of the opinion that a woman should be a virgin before and chaste after marriage. Throughout history of man-kind we read about cultures across the world placing a high religious value on woman's virginity. We have all grown up listening to the epic story, Ramayana. Sita walks through fire to prove her chastity, to prove to the world, that during her period of captivity, she remained untouched by Ravana and that she was neither raped nor had willingly accepted Ravana. She is so pure, that she emerges unscathed out of the fire. The notion of the woman's test of purity is subliminally so deeply rooted in the subconscious of Indians that we hardly realise its existence. Women too have imbibed the misogynist concept of purity so profoundly that a woman who has faced the trauma of molestation or rape internalises and blames herself for the tragedy and never feels clean or worthy thereafter. Among Christians virginity is linked with the idea of purity, and chastity is linked with proximity to God. So traditionally, a woman is supposed to be virgin till her wedding night and devoted to a single man thereafter.

The irony is that each man desires Sita in his life without attempting to be like Rama! Chastity is a woman's virtue but polygamy is a peccadillo, to be accepted not only by the society but by the cultured wife herself!

In contrast to the above expectation from women by men, 52.3% of the total respondents feel that at times a man can be involved in and married to two women. The blatant double standards indicate hypocrisy.

11. The *Adarsh Nari* concept propagated by Bollywood also requires a girl to ignore initial interest expressed by any boy because she is cultured and coy. She has to be wooed and the words "I love you" have to be coaxed out of her lips. 73.1% believe in this notion and felt that girls who accept a proposal without much persuasion are easy and fast; thus uncultured.

12. 64.4% of respondents feel that as shown in movies, girls prefer macho men. The hero in Bollywood is lean, tall, and handsome and has a heart of pure gold. He never takes no for an answer for anything that he desires in life. So at times may be loud use rowdy and forceful tactics to woo and finally win the heart of his love interest.

There are two types of men: Alpha and Beta males. The Alpha are categorised as real men and have greater access to power, money, and mates, which they gain through physical prowess, intimidation, and domination. Alpha males are found at the top of the social status hierarchy. In contrast Beta males are described as weak, submissive, undemanding, subordinate guys who are low status. They are categorised as nice guys by women. Women generally prefer a mix of the above traits; they desire for a caring, sensitive and protective partner.

What Bollywood fails to convey that there is a thin line between aggression and assertion. Getting attracted to aggression does not necessarily mean accepting dominance from the person continuously because it turns suffocating and claustrophobic as time progresses.

13. Only 12% of total respondents were aware that teasing a woman with comments, suggestive songs, dialogues etc. is a crime. Only 16.6% of the total respondents were aware that touching pushing or brushing past a woman is a criminal offence there is scant awareness among youth that various acts of teasing women are in fact cognizable offences under the provisions of Indian Penal Code. Teasing girls using body language such as eye contact, gestures, and facial expressions is considered as a mundane and harmless action. Person using witty and slick comments is considered as witty and smart and is lauded and encouraged by his peers.

If wooing results in acceptance which in turn will surely result in marriage, actions such as touching, pushing, stalking a girl considered morally legitimate. On the contrary, they are understood as positive obsession, a measure of intensity of interest in a girl.

14. Bollywood imparts so much moral justification to all such forceful acts of wooing a girl that youth fail to understand that a girl may genuinely not be interested in them and may feel uncomfortable or angry with their so-called romantic wooing tactics.

Only 1% of respondents showed a tendency to seek vengeance if they met with refusal after persistent wooing.

15. 100% of the respondents had used one tactic or the other in real life to express interest in a girl.

16. As expected, 93% respondents shared that the girl ignored initial advances but they continued to woo her and thus 42% of respondents walked into a relationship.

Girls initially neglect and later warn the boy to stop his pursuit. They do not usually take the extreme step of complaining to authority unless the guy fails to accept their refusal and keeps on making her awkward and uncomfortable.

17. 100% respondents whole heartedly agreed that Bollywood has potent influence on the minds of youth that can sway their lives in a positive or negative direction.

Whether *Real* life imitates *Reel* life or vice versa is analogous to the age-old conundrum: The chicken laid an egg or did it come out of one?

Navrasa theory explains the nine fundamental emotions understood and exhibited by human beings in detail. *Natya Shastra* (Science of Theatre) is an ancient Hindu text which dates back to almost a thousand years. This book states that for entertainment to be engaging and enjoyable, it must comprise of *Navrasas*; the nine basic human emotions. The essential *rasas* or emotions are love, hate, sorrow, disgust, joy, compassion, pity, pride and courage.

Unfortunately, from the very beginning till date, Bollywood narratives have integrated Love and romance as dominant emotion of youth in majority of its movies. It has always projected youthful love as the most important emotion and romance as an indispensable act for the youth. Fuelled with fires of love,

the male protagonist is shown capable of enduring resistance and antagonism from society, making ultimate sacrifices and performing super human feats just to win the maiden's heart. Youth not only idolize such heroes but try to relate with them by emulating their actions in real life. This clichéd style of romantic narration of Bollywood has proselytised youth into believing that falling in love and having a girlfriend are the most important achievements to be made in this age. Without bothering to check whether it is infatuation, crush or love, the youth eagerly zero in their attention on the first girl they are attracted to and want to hurriedly declare their never dying commitment to her. No wonder, they mimic and mirror the tactics adopted by their favourite heroes to communicate their love interest to the girl.

The youth feels that as far as the three components of communication i.e.; Body language, Tone and language content do not suggest vulgarity, it should be treated as perfectly acceptable communication. As such as shown in Bollywood films, there is no harm in using witty dialogues and songs to convey one's interest or feelings.

As shown in Bollywood movies, youth identify themselves with the legitimacy in being physically close to the girl they is interested in. Since his intentions are pure and he expects the girl to acquiesce eventually, he does consider it wrong to touch the girl.

In real life, a youth always considers himself as the hero in his personal love story. His actions are justified because his intentions are pure. As such, stalking is not considered as crime by his love-struck vision. Although Bollywood has always misguided youth into believing that relentless and obsessive pursuit that includes stalking is the way to convey the intensity of love, the youth are aware of the fine line between pleasing pursuit and annoying pursuit/stalking.

Yet youth need to realise the fact that Bollywood normalises and encourages harassment, stalking, and sexism. Bollywood songs are played everywhere, in parties and get-together, the lyrics of which are very vulgar and offensive, but hardly anyone realises it while humming the songs or gyrating to its beats in parties. Bollywood film song '*Tu mere Agal Bagal Hai*' from the movie *Phata Poster Nikla Hero* which can be roughly translated in English as: "I

have a right to claim you, you are my source of satisfaction. If I ever stop you on the street, do not get alarmed or unleash your dog on me. If I follow you, do not stop me. Whatever the reasons might be, do not stop me. If I follow you, do not stop me.” Little does one realise that such lyrics reflect women as objects or property to be acquired and owned by whatever means possible. Such song lyrics are derogatory to women and desensitize the impressionable youth about the desires, wishes and right to make choices by women. Since the advent of Bollywood movies, song lyrics have blatantly portrayed misogyny and sexism. In the movie ‘Josh’ released in 1990, leading Bollywood actress Aishwarya Rai tells her brother Shahrukh who has been rejected by a girl, ‘Ye uskastyale hoinga, hoton pe naaurdilpe haanhoinga’. She brazenly tells her brother to ignore the rejection because by the virtue of culture and bashfulness, the rejection tactic is superficial, overt and a facade. The two very successful stars in Bollywood convince the youth that a girl’s consent is immaterial since deep down in her heart she actually craves for the wooing and the attention showered on her. It is almost 3 decades after this song and surprisingly nothing has changed with respect to the style of persuasive wooing, the dialogues that reflect misogyny and the taken for granted attitude expressed in song lyrics.

Kareena Kapoor dances to a song *Fevicol se* where she gyrates and thrusts her body and calls herself a piece of chicken meant to be swallowed with alcohol.

Then there are love gurus that suggest ways to attract a girl. Salman Khan in the movie *Partner* has a sure shot formula to fix a boy with the girl he desires. In another hit movie *Wanted*, he goes a step further and preaches that if wooing and stalking do not work, shower the girl with gifts. *Tu ladki ke peeche bhaagega, ladke paise ke peeche bhaagegi. Tu paise ke peeche bhaagega, ladki tere peeche bhaagegi.*

Simply put, girls have avarice for money, so their affection can be undoubtedly bought with money. The only thing that matters to girls is fun, frolics and gifts and they can easily be lured into relationship with money.

In the real world, when a girl is followed, it’s called stalking, not romance, and it is a cognizable offence. Touching, Pinching, groping or brushing past a girl in crowds or on a public transport, amounts to perversion which is sexual

harassment, not love. But Bollywood tells young boys that it's okay to hit on girls because girls who travel on public transports wearing fashionable clothes are in fact out on a prowl, craving for attention, glares, whistles and catcalls.

Many would argue that movies are a medium of entertainment, and are meant to be enjoyed, taken light heartedly and forgotten. However, Bollywood is an integral part of our lives and youth idolise and imitate the larger-than-life heroes. Youth need to realise that Bollywood glorifies "eve-teasing", normalises talking, and romanticises forced kisses which leads to a misconception that such behaviour is cool. More-over it misguides them by not even hinting in the slightest that such acts are criminal offences under Indian legal system.

Gender bias on screen is not limited to a particular era of films. It is rampant in contemporary cinema too. Another point that needs to be addressed is that-are men to be blamed solely for being brain washed by the narratives in films and literature? Isn't the same conditioning imposed upon women too? a woman's world is restricted to her parents before marriage and after that it's her husband and her children, sometimes even her in-laws which rule her life. A woman's role in a man's life is romanticized and she's seen as faithful, god-fearing and utterly devoted to her family. There is no end to the sacrifices a woman makes for the sake of her husband and her children. Such ideas are etched and ingrained on the mind of girls and they are conditioned not to think beyond husband and family. Indian women in general are not autonomous and self-defined. Ask any working woman and she will share the immense feeling of guilt she fosters for not doing justice to the role of *Adarsh Patni, Maa and Bahu*.

Aurat ke ek nahi teen janam hote hain. Pehla jab wo kisiki beti banke is duniya me aati hai. Dusra jab wo patni banti hai. Aur teesra jab wo ma banti hai- Chori Chori Chupke Chupke, 2001. Today's woman tries to be a super woman to fit into these roles by walking on a tight rope. Her frantic efforts are more than often not acknowledged nor praised; she is constantly reminded of her short comings.

Actress Shabana Azmi also mentions in an interview to Ganti (2004), that while there may have been a clear-cut difference between the heroine and the

vamp in earlier films, in recent times, specifically in the 80s and 90s, the images of the heroine and the vamp seem to be blurring with the heroine being the sex symbol before her marriage and then the chaste wife after her marriage, making the portrayals even more stereotyped and one-dimensional (p. 40 190). A very modern, independent confident and hip girl before marriage under goes metamorphosis and blossoms into the most traditional and conservative girlfriend or wife to the male protagonist.

The researcher would like to conclude by saying that certain traditions exist in our society and are undoubtedly depicted in Bollywood films. In return, they are reinforced by advertisements in media and are returned to the society where they are again picked up by the next wave of young generation. This is a continuous cycle which is the reason why cinema narratives have not changed a lot even after decades and decades of film production.

Cinema is one of the strongest means to strike an emotional connect and therefore, its importance is undoubtedly immense in the process of social change. Further, social change is a complex phenomenon. It is gradual and unstructured and media is one of its best reflections. Nevertheless, it is evident that cinema influences the mind strongly and is capable of corrupting the outlook of youth in particular.

5.2 Realisation of objectives in research:

- 1. a.** The coefficient of correlation $R=0.8743$ arrived at while cross comparing responses to question 7A and 15A shows strong positive association. Respondents imitate heroes and copy their actions. They are strongly influenced by Bollywood that projects that there is nothing wrong in expressing interest in a girl using body language.
- b.** The coefficient of correlation $R=0.8866$ arrived at while cross comparing responses to question 7B and 15B shows strong positive association. Respondents are strongly influenced by Bollywood that sensualises the use of meaningful songs and intensely emotional dialogues to express love interest in a romantic way and is liked by girls.

c. The coefficient of correlation $R=0.6869$ arrived at while cross comparing responses to question 7C and 15B shows strong positive association. Respondents are strongly influenced by Bollywood that projects that following a girl under the guise of chance meetings is a novel way to get noticed by a girl. The method amounts to stalking only if it adopted by the villain. Bollywood indeed misguides youth to eve tease by popularising and justifying it under the guise of amorous advances by hero.

2. By the responses to questions 9 a, b, c, d, e and to questions in 10 a and b, it is clear that the respondents' perception of an ideal woman is based on the traits of an *Adarsh Nari* depicted in Bollywood movies.

As sculpted by the script writers in Bollywood, a cultured woman is docile, modest, obedient, devoted, chaste, caring, loving and forgiving.

Through certain dialogues and song lyrics Bollywood inadvertently influences youth to dictate and impose unrealistic moral and virtuous behavioural standards upon women.

3. Responses to question number 8, 11 and 12 lead youth to believe that Love is magical, happens at first sight and eternal and should culminate in marriage

Girls are coy and initially reject love proposals but if wooed, they lose their heart to aggressive males. Enchanted by the depiction of romance in movies, youth is led to believe that the most important achievement for them is falling in love and capturing a maiden's heart. It is evident that Bollywood over glorifies love and distracts youth on the path of education and career.

4. From the responses given to Question no 15 it is clear that 100% of respondents had used all tactics shown in movies to express interest in a girl in real life. Responses given to question 16 show that in 93% of cases, the girls initially ignored love interest shown in them but 50% of these accepted after being wooed by persuasive tactics adopted by men.. Few shared interesting experiences and stories.

5. Responses to Question no 13 clearly show that majority of the respondents, even those pursuing graduation and higher studies are not aware that the tactics to woo a woman as shown in movies are in fact eve-teasing acts which have been defined as cognizable offences under various sections of Indian Penal code.
6. It is seen from the responses to Question no 14 that getting rejected in love even after persistent efforts would certainly hurt the respondent, yet there would be no feelings of vengeance, only a soft spot for the girl forever in life.

5.3 Findings

- **Triangulation of Data**

The researcher being a behavioural trainer noticed some inhibitions shown by the respondent during face-to-face interviews. It was found that the responses given during group discussions were more open, enthusiastic, animated and truthful than those given during face-to-face interviews.

The results obtained by analysing data collected using survey method and those by using Group discussion method show coherency as there is a lot of consistency in the answers provided to specific questions by respondents in interview and participants of group discussion. The data collected by observing samples using observation method hints at youth imitating the behaviour of a typical hero in a popular Hindi movie. The imitation was evident in their dressing style, haircut and certain gestures. At times researcher could detect a greater sense of interest by some samples in some of the women. The overall behaviour of the samples was characteristic of youth, little loud, attention seeking and over confident, but their interaction with the women; whether peers, colleagues, clients and customers could not be conclusively labelled as eve-teasing.

From the qualitative analysis of overall data, it is clear that Bollywood is a very powerful and influential medium that has conditioned and continues to condition entire generations about outlook on culture, values, morals, dress, fashion and romance in particular. Hindi movies play a large and impressionable role in the lives of young people. Discussion on latest hit movies is a part of their daily 'gossip' and is sprinkled with one liners, dialogues and song lyrics from such movies. They imitate

Bollywood heroes to enhance their image with latest fashion, style and lingo. Moreover, cinema is a very catchy kind of entertainment, which not only leaves a lasting impression on young minds but subtly shapes up their ethical thought process and moral character.

Love and romance is a major theme in most popular movies and it is hugely over blown and immensely exaggerated. Tender romantic feelings are something very natural yet unique to each individual. But movies mislead the youth into believing that it is a stereo cast experience felt and handled by every youth in standard manner. Bollywood movies proclaim and transmit unrealistic and fanciful notions that love at first sight culminates into matrimony and subsequent commitment till eternity. The youth are deluded into believing that the typical ritual of wooing a young maiden with song lyrics, dialogues and dogged pursuit which is shown in Hindi movies is the romantic and righteous way to win over a girl's heart. With the conviction that the girl is going to relent and discover his pure heart filled with love and is eventually going to fall for him, youth start to imitate their favorite heroes blindly. They get so carried away by their delusions and fancies that in their belief, acts of doggedness in pursuit such as stalking or abducting the girl demonstrate their degree of interest in the girl. Their intentions are pure because they want to eventually get married to the girl, therefore forceful methods used as persuasion tactics are not criminal acts at all. Inadvertent acts of eve-teasing are simply an expression of a male's interest irrespective of how the woman feels about it. Her rejection is interpreted as being coy or shy. The pseudo masochistic attitude along with the fairy tale narrative in Hindi movies have given rise to misguided beliefs that women find persistence and aggressive attitude, attractive and they finally succumb to the romantic and irresistible methods of pursuance.

Women are presented to be torch bearers of family status and honour. The role of woman is always defined in relation to man. Masculinity is prompted as male supremacy. Heroine ultimately succumbs to charms and declares her undying love for the hero. The lasting psycho-social impact of these representations is evident in the increase in the rate of eve-teasing or sexual harassment of women.

5.4 Reflections:

- **The eve teaser pay suffers too!**

The focus in this study research was the perpetrator of eve-teasing. As the in - depth interviews progressed, one fact became very clear. There were many examples where the misconception of love played havoc with the reputation, education, career prospects and in extreme cases with the future of the eve teaser himself. Life is not all as rosy as shown in films for an eve teaser who turns into a love-struck youth unable to tell between crush, infatuation or love.

Many respondents lamented that they would have saved precious time of youth that they had squandered in teasing and wooing girls, had somebody made them aware of the difference between a crush, infatuation and true love.

Youth are bound to experience crush due to the hormonal changes taking place. Films often project such feelings as love. Crush, infatuation and love are intense emotions. The youth today need to understand the difference between them so that they do not get carried away in the whirl wind emotions of crush. Crush is defined as a brief but intense infatuation for someone, especially someone inappropriate or unattainable. Infatuation is defined as an intense but short-lived passion or admiration for someone or something. Love on the other side is an intense feeling of deep affection.

Love is patient, empathetic, tolerant and forgiving. Love desires a deep connection, while infatuation craves physical interactions.

Crushes come on and disappear quickly (in a matter of few months at the most) and infatuation recedes in intensity and finally subsides.

With crushes and infatuation, it is more about the idea of the person, than the person themselves. Fantasy at play makes people think they look good together and the heart continues to ride on progressive fantasies of togetherness. The mind creates and envisions the perfect life together, *happily ever after with lady love*.

The notion of love happening at 16 or 17 is not wrong but the consequences totally depend on its perception, whether one is diverted from his passions, goals and achievements in life. So much time is spent on anxiety and fantasy. So much time is wasted on wooing and following the girl, and at times passions of revenge after rejection prompt the youth to commit heinous crimes such as abduction, kidnapping, rape, acid attack and murder.

Counselling is the need of the hour for the youth of today who seem to be in a hurry for doing everything too early in life. They should be counselled to take life at a

steady pace and make youthful life worthwhile and cherish able. This could help to avert heart breaks, depressions and diversions in early youth.

5.5 Suggestions for further research:

1. The ill effects of eve-teasing on girls have been narrated, studied and researched over and over again. Research needs to be done on lost opportunities in the lives of eve teasers because they got carried away due false belief that their acts will win them a girl's heart. Research needs to be done on the ill effects such as anxiety before proposing, time, effort and money wasted on wooing activities, the trauma of rejection and heart break and inadvertent vindication or revenge tactics that get youth in legal trouble.
2. Cinema not only continues to promote the notion of patriarchy but adds the flavour of Indian culture to it thereby conditioning the thought process of generations. Women being an integral part of our society have been watching the same movies as men. Formulation of stricter laws or provision of better opportunities for women empowerment has met with limited success because there has not been any major change in the outlook of the women themselves. They have not been able to unshackle themselves from the image of an ideal woman. Bollywood cinemas in many ways mix up the traits of an empowered woman and those of an Indian woman. The female youth of today hangs in a limbo of confusion, undecided about what image they would prefer to cast themselves in. Research needs to be undertaken to measure the impact of popular films on the thought process of women.
3. I was asked by respondents why I was limiting myself to influence generated by Bollywood or Cinema only. The content available on net today under the guise of Web series is uncensored and destructively potent. Its ill effects are evident where juveniles are manifesting ideas related to crime, assault, abuse etc. in actual life. The boys in the universe chosen for this research grew up mostly with T.V and cinema as media for entertainment which played a very significant role in shaping their perceptions about society and themselves. Both the mediums produce content in Hindi which is widely understood by youth in SMKMC area. Behavioural responses to situations that are projected

via cinema are generally seen as acceptable because cinemas are censored and certified for viewing by a special board. Cinema based media therefore provides youth an ideal state of things which leads them into emulating all that is projected. The general view is that if it is shown in a movie, it must either be true or acceptable. Thus an analysis of content of films with respect to the particular problem of eve-teasing was essential.

The opportunities for learning through web content are unlimited. The disturbing thing is that there are no laws that censor or control the content that is streamed. There are no ways to verify the age of the audience that is watching the content online. The need of the hour is to restrict sexual and violent graphic content that is desensitizing the adolescents from finer feelings such as empathy and bonding. Research needs to be carried out on the influence of Web Content on children that encourages them to commit grave crimes such as rape, torture and murder during puberty and adolescence.

5.6 Recommendations and interventions to reduce the influence of Bollywood cinema that acts as a contributor to the eve-teasing culture among youth.

Development of youth as ethical citizens of a country is a collective responsibility. All factors that influence youth in the developmental process need to be looked at. A five-pronged approach that includes all elements that condition the thought process of youth needs to be revisited.

- A. Home
- B. School
- C. College
- D. Film industry
- E. Youth

5.6.A Interventions for Home:

Charity begins at home. Moral and value education starts at home. Women in the family must be treated with equality and respect. There should be no discrimination in upbringing of a girl and a boy child.

The so called progressive and aware parents of today are more focused on materialistic achievements by their children. They enrol children in every possible coaching class that can help the child realise the parents' dream. Best example for this could be coaching centres in Kota, Rajasthan; that guarantee success in competitive exams. Such centres are now springing up in non metro areas too. Students are coached mechanically and methodically to crack exams and pursue higher education. There is no focus on moral values, respect for culture and equality for women in such type of education.

We need to understand that values and principles should be inculcated in the minds of young children right from the beginning. Every religion preaches about humanity and respecting women. Manners, etiquette, empathy and people skills should be taught at home so that children learn to respect and accept women as equal. Gender equality should be the base for evolution of character in the child.

5.6.B Interventions for School:

Quality education inclusive of moral education augmented with life skills and hard skills is the need of the hour.

i) Moral Science:

Most school are not very serious about the subject Moral Science. Morals are specific to social norms and cultural differences and their standardization becomes difficult in a secular country like India that is rich in diverse cultures, religion and castes. Each religion and caste mandates values that are based on diverse principles. Although the basic values are common to all religions, their practise has been prescribed differently. As such, it is not possible to form a syllabus that can include nuances of all religions and cultures. Schools are wary of contentions arising out of differences of religious opinions and choose to conduct Moral science classes in a most antiseptic manner. A typical class on Moral Science includes the same old stories such as Aesop's Fables that generally carry a moral at the end and do not impact the thought process or behaviour of the student at all.

The Education ministry needs to look at moral science in a new perspective defining it as a subject that transcends above culture, religion and caste and guides students to become ethical citizens of the nation. Social norms and cultural differences are subjective, but it is more important to be able to co-exist and progress

as a nation, Moral Science needs to be looked at in the context of national integrity, unity and progress. Gender equality is the universal mantra for progress of a nation where in half of the contribution towards progress is by women. Gender sensitization leads to gender equality. The need of the hour is to redesign the syllabus of moral science subject on this equation.

Children learn values by watching everything that takes place around them. They absorb behaviour patterns from people they interact with. They watch to see what is rewarded and who is punished. They develop their own set of morals based on what they value. The best way to develop children is to show them what is valued. If a child likes his friend, you have to make the child think why. Once the child notices and recognizes goodness in others, he or she is likely to develop it as well. Moral science lessons should simply consist of letting children watch, interact and experience values and good behaviour that is rewarded.

Moral Science is a subject that needs experiential learning with a participatory approach. Activities such as drama, dance, debate, films, songs etc that can also include audio visual aids and electronic media have proven to be the best messengers of morals.

Inculcating empathy and gender sensitization right from child hood by teaching moral science in schools will empower the child to exhibit ethical behaviour as a youth. It will curb social evils that exist in the form of sexual abuse of women. An ethical youth will be able to empathise with the pain and hurt felt by a woman caused by eve-teasing and harassment. Gender sensitization seems to be the only solution to the crime perpetrated against women.

The fundamental problem with the education system in our country is that it focuses only on academic excellence. The role of school is to prepare the children for their life, to provide them the skills that will help them build a strong mental, moral and ethical character. Introducing Gender sensitisation in school curriculum can impress concept of Gender equality at a young age and growing up, boys will be able to imbibe and inculcate gender equality in day-to-day life. Today there are laws professing gender equality and women empowerment. But laws can only deter a certain action. Education on the other hand can eradicate the root cause of action.

Topics related to family society and in particular attitude towards women must be taught during the scholastic years. Lack of morality misguides youth to commit

crimes such as sexual abuse, illicit affairs, abuse of students by teachers and many other heinous crimes. A subject such as Moral Science needs to be introduced right from the Pre-Primary classes in schools. The syllabus of such a subject should focus on inculcating gender sensitization through experiential learning methods, assignments and examinations.

In Feb 2015, the Honourable Supreme Court had issued notice to Centre and CBSE on a PIL seeking its direction to include moral science as a compulsory subject in the school curriculum. The same thought was reiterated by the Madras high court division bench of justice N Kirubakaran and justice S S Sundar that was hearing a petition from an advocate, O Homerlalon 29th March 2019. The bench sought to make NCC, Scouts and moral classes compulsory in all schools and colleges in the state. Chief Justice H L Dattu sought a response from the government on the issue raised by a practicing advocate Santosh Singh who said Moral Science must be taught at schools in order to inculcate moral values in students.

“The state is under a constitutional obligation to endeavour to provide educational facilities which inculcate moral values from primary education to secondary education. But the state has failed in this primary and vital task of making students good human beings and (in) turn good citizens,” she said in her petition. She said that non-inclusion of moral science as compulsory subject in the school curriculum violates the very spirit of Article 25 of the Constitution.

Half hearted efforts that do not have clearly defined outcomes have been put in so far by various institutions. Schools are sceptical as they feel that trying to teach moral science or life skills to children will take time away from the learning of more academic subjects. Moral education and Physical education along with Sports have been neglected grossly. Extra-curricular activities such as National Cadet Corps, Scouts etc. that help in building national and moral character are optional subjects and have not been made compulsory in all schools and colleges. Judiciary or laws come into action only after perpetration of crime. Gender sensitization is the need of the hour that can act as a prevention of crime if introduced at an early stage in life. A society with a strong moral foundation enjoys harmony and peaceful existence.

The school curriculum that exists today falls short in shaping the moral character in young children. Very few schools conduct moral science classes on regular basis where students learn morality in an experiential manner. There is no

evaluation done for this subject at the end of each semester. Moral science as a subject does not decide the success or failure in an annual exam. Parents and consequently schools are 'Percentage and Marks' centric as a result of which value education is neglected right from the early school days. The history books in syllabus focus only on subjugation of Indian rulers at the hands of Moguls and the British. Moral science need not be a separate subject lecturing on ideal thought and behaviour. It can be subliminally introduced in the scholastic history syllabus. Hundreds of princely states came together to form this great Nation called India. In every pocket of India, we find a unsung hero and his story can inspire children to learn understand and inculcate the rich moral values exhibited by them. These unsung heroes can inspire patriotism, unity and notational pride in the hearts of school going children.

ii) Sex education:

Sexuality education is perceived as a basic human right that falls under the broader title "reproductive rights" as emphasized by reputable NGO's such as the Family Planning Association of India and International Planned Parenthood Federation as well as the World Association for Sexual Health (WAS). The recent revision to the WAS Declaration of Sexual Rights (2014) emphasizes the need at statement 10 - The right to education and the right to comprehensive sexuality education that everyone has the right to education and to comprehensive sexuality education. Comprehensive sexuality education must be age appropriate, scientifically accurate, culturally competent, and grounded in human rights, gender equality, and a positive approach to sexuality and pleasure (www.worldsexualhealth.org), on the basis that sex education impacts general health, adaptation to the environment, quality of life, and helps to live optimally by choice. With India being one of the signatories to the 1994 United Nations International Conference on Population and Development (ICPD), it is obliged to provide free and compulsory comprehensive sexuality education for adolescents and young people as part of commitments made under the ICPD agenda. According to the United Nations Human Rights Council Report by not providing sex education, this violates the human rights of Indian adolescents and young people as recognized under international law.

In addition to moral values, schools also need to address the hormonal and psychological changes that happen during puberty and adolescence. Apart from the

hard skills learnt as a part of scholastic syllabus, education is also linked to more general soft skills or life-skills, such as communication, listening, decision-making, negotiation and assertion. They teach children to identify prejudices and biases, to deal with and resist coercion by people and enable youth to face and overcome challenges in life. These life-skills need to be applied to achieve success in professional life. Moreover, they also need to be applicable to sexual relationships to lead a fulfilling harmonious life.

In a country such as ours where sex education is a taboo, a child learns about sex through literature, films, songs and peers. Such information is usually unscientific and hardly gives information about the developmental progress. Films and songs are staple media for sex education. They are more focused on eroticizing the sexual acts which can mislead the child to explore it precociously.

Sex education is defined as a broad program that aims to build a strong foundation for lifelong sexual health by acquiring information and attitudes, beliefs and values about one's identity, relationships, and intimacy. Sexual health is considered to be a state of physical, emotional, mental, and social well-being in relation to sexuality and not merely the absence of disease or infirmity as defined by the WHO. Psychological and socio-cultural influences in the delivery of this education can increase the likelihood of effectiveness. Primarily, during adolescence (10–19 years) its provision is a crucial preventative tool, as it is the opportune time when young people experience developmental changes in their physiology and behaviour as they enter adulthood.

Domestic or public discussion of sexual topics is widely considered taboo in the Indian society. Education is listed under concurrent list of individual states. Sex education at school level has attracted strong opposition, objections and apprehension from all areas of the society, including parents, teachers, and politicians, with its provision banned in six states which include Maharashtra, Gujarat, Rajasthan, Madhya Pradesh, Chhattisgarh, and Karnataka. Legislators contend that it corrupts the youth and offends “Indian values,” leading to promiscuity, experimentation, and irresponsible sexual behaviour. Some opponents argue that sex education has no place in religion, cultural traditions and ethos. Indian adolescents fall prey to inadequate, misleading and ineffective sexual information is available through to films, songs, internet, literature and peers. Those exposed to sexually implicit content on television

and the internet are more likely to initiate early/premarital sex, which comes with a host of negative implications which they are often ill equipped to deal with.

The current existing program of sexual education incorporate in the Indian curriculum is termed adolescent FLE and was proposed by National AIDS Control Organization and the Ministry of Human Resources and Development. The program includes but is not limited to the following topics: Human sexual anatomy, sexual reproduction, reproductive health, reproductive rights and responsibilities, emotional relations, contraception, and other aspects of human sexual and nonsexual behaviour.

It is high time the centre took initiative to design courses in Sex Education for adolescents to be mandatorily conducted in secondary schools all over India.

5.6.C Interventions for Colleges:

Majority of the respondents were aware that it is morally wrong to eve tease a woman but there is a large segment that is unaware whether eve-teasing is a criminal offence. College should make students aware of Laws on sexual rights and sexual harassment and the procedure of reporting such crimes.

College campuses filled with different courses focusing on various aspects of culture, tradition, arts, moral principles, etc and having a mandatory gender course will enable students empathise with the opposite gender.

Colleges can take pro social approach that engages youth within their communities, organizations, peer groups, and families by making it compulsory to participate in N.C.C, N.S.A, sports or Community welfare activities. Activities that in a manner that are productive and constructive; recognize, utilize, and enhance young people's strengths; will promote positive development in youth. Initiatives such as cultural events, competitions, debates etc. that provide opportunities for fostering positive relationships and strong leadership should be made mandatory to participate or attend.

5.6.D Interventions for Film Industry:

Joseph Nye, the originator of the concept of soft power, initially set out three primary sources of soft power as he developed the concept. Nye's three pillars of soft power are: political values, culture, and foreign policy. The power which can guide

the capabilities, culture, ideology and the social system of others can be called the soft power. This is the original definition by Joseph Nye. In the same year, Joseph Nye published the article “The soft power”, precisely defined the soft power, he pointed that the soft power is the ability of the cultural recognition and guide others to follow, and this powers stems from the attractiveness of the culture and sense of value of a nation.

With over one thousand movies being produced by Bollywood annually, cinema is no doubt an affordable, accessible and hugely popular medium for entertainment. Bollywood wields tremendous soft power, enough to incite and bring about a social change. Bollywood stakeholders from script writers to producers and artists in films need to realise the potency of this medium and contribute responsibly towards movie art. They should recognize their soft power and channelize it for development of a moral and harmonious society by propagating notions of gender equality, women empowerment, unity, nationalism and patriotism. But Bollywood steadfastly ignores its bad influence on society and is unwilling to take any social responsibility for the evils such as eve-teasing. Barring a few pioneering directors, that have produced movies on above issues, the general outlook is to proclaim itself as a medium for pure entertainment of masses. Its main focus continues to be only profit devoid of any social responsibility.

Since its establishment a century ago, Bollywood has come a long way. It has transformed and evolved in many respects. The item girls have replaced vamps, heroines are no longer docile, demure or confined to home. Story lines have adjusted themselves in line with the changing narratives in the society. The only thing that has not changed at all is the depiction of romance, tactics to woo a girl and projecting love as the epitome of achievement in youth. Love has been overrated from the start and continues to be so in popular cinema. The contemporary song lyrics are in sync with song lyrics of yester years. They profess the same ideas that love is eternal, marriage is culmination of love, girl accepts love proposal eventually if wooed in a romantic way, virtue is a woman’s best adornment etc.

Although profit is the ultimate goal in producing movies, the choice and presentation of the story by film makers should be appropriate and more realistic. The problem with human psyche is its fatal attraction towards anything negative. Film stars should realise that they are idols and icons to youth and inadvertently shoulder

the responsibility in shaping their character. It is an irony that actresses that cry foul about hero centric films that do not do justice to female lead characters readily accept the regular Boy meets girl story lines with song and dance sequences that demean or objectify women.

5.6.E Interventions for Youth:

It is pointless to blame only films and media that instigate bad behaviour among youth. Films can be censored but there is a barrage of misleading content on the net which is unregulated and uncensored. Explicit sexual scenes bordering porn and perversion are included in web series that are not under the control of censor board. There are no laws about the content can be uploaded on the net or streamed online by the audience. Movies show good things and bad things as well. They preach being moral, honest and hard working to succeed. It is always the good that triumphs over evil in the end. The problem with human psyche is its fatal attraction towards anything negative. Youth need to display a strong will and keep themselves away from such corrupting content. On the other hand, youth should be able to make informed choices about their thoughts and beliefs after watching movies so that they can separate fact from fiction and not get blindly influenced by the character presented therein.

5.7 Proposed areas of social work intervention to decrease the influence of Bollywood on the minds of youth:

As mentioned in unit 1.11. D in first chapter, Nirbhaya squad of Sangli police which was established in August 2016 has already taken initiative to curb the eve-teasing menace in Sangli district. They have appointed a separate Deputy Inspector in charge of Damini squad for safe guarding women. Most of the activities are concerned with creating awareness among young girls about eve-teasing and methods to combat and report eve-teasing instances.

Empowerment of the oppressed (Young women) in partnership with sensitization of the perpetrators (young men) can be an effective means to reduce the influence of Bollywood which is the main instigator of the problem at hand. Following are some social work intervention methods suggested by the researcher.

1. Social case work:

The modus operandi of police towards eve teasers caught committing the crime for the first time is very human, especially if the eve teaser is a minor. His parents are informed about his actions and he is sent to a counsellor to understand the gravity of his actions. There is a shortage of work force in Police department for this particular interaction and counselling work. Commissioner of Police has urged citizens to volunteer for this work. Tutors working in classes who yield a lot of acceptance and influence over students should be roped in as counsellors. Youth that are likely to exhibit such behaviour should be discretely counselled after coaching class. Help can also be taken of reputed and influential citizens for counselling youth on one to one, discrete basis.

The tutors can also guide youth to quality content and reference material for knowledge and entertainment available on the internet. Digital media can be used as a tool to building empathy and inculcating respect for all sections of the society.

2. Social group work:

The ideas such as *Sanskarvarg* should be implemented widely. Adolescent youth can be brought together in groups in municipal gardens and open spaces for public recreation. They should be encouraged to talk on current films released and the messages they have received from them. The youth should be encouraged to check the veracity of narratives and separate fanciful projections shown in films and contrast them with practical life situations.

Group of youth should be encouraged to cultivate the habit of reading good literature by eminent authors as a part of extracurricular activity.

3. Community organisation:

- a. SMKMC hosts an annual festival which is called Sangli Festival. Political parties, NGOs, businessmen and traders sponsor this fest. They should insist on events that promote gender sensitization to be included as themes for

various programs in the annual festival. Debate, dance, drama, skits, songs and poem competitions that spread awareness about respecting and honouring women should be a part of entertainment programs.

- b. Sponsors can also encourage *Ganapati Mandals* in every *muhallah* to set up decorative and creative scenes based on gender sensitization.
- c. Libraries that host news papers, periodicals and good books by reputed authors should be set up in various areas. The reading habit will enable youth to be aware of current happenings and enhance their general knowledge along with their responsibility towards exhibiting ethical and moral behaviour.

4. Social action:

Of late Bollywood is churning out a plethora of films based on Real life stories of national figures and Anti heroes too. The biography of a bad guy or a real life criminal is boldly explored in such anti-hero narratives. To make the biographic narrative of a national hero spicy, a slight modification in the genuine history of the event is carried out under the pretext of artistic liberty. (For example: The song sequence in the film *Bajirao Mastani*, where both, the wife and mistress are shown dancing together and serenading the hero, Bajirao) or the characters projected assures legal protection and ensures box office success for the film.)

Films that have heroes with negative shades in character are so potent that they draw youth into addictions and create a criminal out of an innocent youth. More over they depict eve-teasing as an art to woo a young woman. (For example: Movie *Sanju*. A boy who had it all but witnessed his mother succumb to cancer and was therefore drawn to drugs, affairs and underworld mafia). The gullible youth hardly check the facts in such biopic and start imitating the actions of heroes in such films. What starts as a style statement or mirroring of the anti hero's actions could very easily and quickly turn into a serious addiction or crime among youth.

Society should take immediate cognizance of such false and fake biopic stories and boycott such films twist real life stories or sympathise with a negative character as a victim of circumstances. If Bollywood is avoiding social responsibility for the want of profit, social action should teach them to be responsible and sensitive.

5. Social work research:

Research work that identifies negative influence of movies on young generation should be promoted by not only the educational institutions but by philanthropists in the society. Currently the censor board edits only graphically explicit and violent scenes in movies. The administration should take due cognizance of research work probing the bad influence of cinema on youth and mandate the board to censor films that are negatively conditioning young minds in an implicit and subliminal manner.



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A) INTERVIEW SCHEDULE

A: Questions included in structured Interview schedule

Instructions: The researcher welcomes you to support your answer with names and dialogues of Hindi movies and lyrics of popular movie songs that relate to a particular question.

Personal Information:

1. Type of school attended:
 - A) Only boys: B) Co- Ed school
2. The school you attended conducted classes on
 - a. MORAL SCIENCE as a subject in for Primary class students. (5th- 7th Std.).
 - A) On a Regular basis B) Occasionally C) Not at all
 - b. The school you attended conducted some sessions on Sex Education and Gender sensitization for Secondary school students. (8th- 10th Std.)
 - A) On a Regular basis B) Occasionally C) Not at all
 - c. The Education Institute you attended organized awareness programs on topics like Respecting women at home and in society, Gender sensitization, Laws against harassment of women, etc
 - A) On a Regular basis B) Occasionally C) Not at all
3. Relationship Status of the respondent:
 - A) Single and on the lookout B) in a relationship
 - B) Married
4. Supplement your answers with relative film names dialogues or song lyrics
Songs: Dialogues: Film names:
5. As shown in movies and imitated by youth in actual life, boys tease girls because:
 - a. It is fun and time pass:
 - b. It is adventurous to take up the dare:
 - c. To impress peers with your wit and humour:
 - d. To begin friendship with the girl they are interested in:

6. As deciphered from various popular song lyrics, girls dress up or present themselves fashionably because they want attention from males.
- A) Yes B) May Be C) Not at all
7. As shown in popular Hindi movies, it is fine to tell a girl that you are interested in her
- a. Using suggestive eye contact, facial expressions and gestures
- A) Yes B) May Be C) Not at all
- b. using witty dialogues or song lyrics
- A) Yes B) May Be C) Not at all
- c. Following her by arranging chance meetings
- A) Yes B) May Be C) Not at all
- d. Involving friends to pass on messages/social media
- A) Yes B) May Be C) Not at all
8. LOVE as shown in popular cinema:
- a. As indicated by the lyrics of innumerable song lyrics and sequences in Hindi movies do you believe in love at first sight
- A) Yes B) May Be C) Not at all
- b. As indicated by the often repeated dialogues in Hindi movies do you believe that love happens only once a life
- A) Yes B) May Be C) Not at all
- c. As indicated by the often used dialogues in Hindi movies do you believe in eternal and never ending love
- A) Yes B) May Be C) Not at all
- d. As indicated by the outcome in most of the narratives in Hindi movies, do you believe that the outcome of love proposal should be marriage
- A) Yes B) May Be C) Not at all
9. As shown in movies, following are the characteristics of an *Aadarsh Nari* or virtuous and cultured woman
- a. Cultured women are selfless, submissive and devoted to the needs of family members.
- A) Yes B) May Be C) Not at all

- b.** Cultured women sacrifice their desires and choices for the honour of the family
 A) Yes B) May Be C) Not at all
- c.** They are always dressed conservatively in Indian clothes A cultured woman wears mod and western dresses only before marriage.
 A) Yes B) May Be C) Not at all
- d.** As shown in movies if a girl has worn mod, flashy or well fitting clothes and has worn makeup, she is sure to get harassed by men.
 A) Yes B) May Be C) Not at all
- e.** Cultured women do not drink alcohol or smoke.
 A) Yes B) May Be C) Not at all
- 10.** A) A lot of movies propagate that chastity or virginity is the greatest virtue for a young girl. Do you agree that a woman should be a virgin before marriage and chaste after marriage?
 A) Yes B) May Be C) Not at all
- B) As shown in some comedy movies, the hero is polygamous and loves two women simultaneously. In your opinion a man can be sometimes be polygamous but a cultured woman has only one lover who is her husband.
 A) Yes B) May Be C) Not at all
- 11.** A clichéd dialogue in movies, '*ladki ki khamoshi mein uski haa chipi hoti hai*' suggests that although girls enjoy persuasive tactics adopted by young males for wooing, they ignore interest shown by young men because they are shy. They accept the love proposal after much persuasion. As shown in movies women initially ignore a love proposal and accept it after persuasion.
 A) Yes B) May Be C) Not at all
- 12.** Many song and dance sequences show the heroine falling for the charm of his pure and golden heart in spite of the hero being loud, uncouth, and rowdy. The respondents were asked if they thought that girls like aggressive and dominating men.
 A) Yes B) May Be C) Not at all

- 13. Awareness about eve teasing:**
- a.** In your knowledge, is taunting and teasing a girl using suggestive dialogues, body language or song lyrics, a criminal offence under Indian Penal code?
A) Yes B) May Be C) Not at all
 - b.** In your knowledge, is pushing, brushing past and touching a girl a criminal offence under Indian Penal code?
A) Yes B) May Be C) Not at all
 - c.** In your knowledge, is following or stalking a girl, a criminal offence under IPC?
A) Yes B) May Be C) Not at all
- 14.** As shown in movies if the heroine refuses love proposal and ignores the hero he uses many persuasive tactics to win her heart. What choices would you adopt in such a situation? You are free to choose multiple tactics
- a.** Use more persuasive tactics and win her heart:
 - b.** Ask her how you can change yourself to her liking:
 - c.** Wish well for her/ Forget her:
 - d.** Think of teaching her a lesson/ revenge:
- 15.** When asked if they had used of any method of conveying interest in a girl in actual life, the respondents during the pilot study said that they had used multiple tactics to do so. Following are methods they had used in actual life to tell a girl that they were interested in her which were given as choices in the actual interview schedule
- a.** Using suggestive eye contact, facial expressions and gestures:
 - b.** using film dialogues or song lyrics:
 - c.** Following her and arranging chance meetings:
 - d.** Sending messages on social media/ Involving friends:
- 16.** What was the initial reaction of the girl to their romantic proposal? She ignored it / She accepted it / We broke up later / She gave me a warning: /She complained to higher authorities:
- 17.** Do you have any interesting experience regarding love proposals, acts of showing interest etc. that you wish to share? YES / NO
- 18.** In your opinion, does popular cinema have a strong influence on youth in any ways?

B) QUESTION SET FOR GROUP DISCUSSION

B: Questions Put forth during structured Group Discussions:

Most of the movies have a romance depicted which usually starts with the boy meeting the girl, he teasing her, she ignoring him and finally accepting the love proposal. Keeping in mind this theme, let us conduct a G.D with the help of following questions. Where ever relevant you can quote names and dialogues of films or song lyrics and support your answer.

1. Boys use various tactics depicted in movies to tease girls. They tease them on their dress, make up, behaviour, style attitude etc. Why do you think they tease girls?
2. Romance is the baseline for most of the movies. What are your views on LOVE? As shown in films do you believe in love at first sight, love being eternal, etc. Do you believe in 'Lived happily ever after' ending in movies.
3. What is your idea of an 'Ideal Woman' / *Adarsh Nari*?
4. How would you tell a girl you like her?
5. Can you define eve teasing? Is it a crime as per Indian Penal Code? Are you aware of any legal provisions to punish the perpetrator for eve teasing acts?
6. How will you handle rejection of your proposal?
7. Do you think Popular Hindi cinema influences youth in any ways?

C) OBSERVATION SCHEDULE / SHEET

C: A typical Observation schedule used to record observations of 10 samples in first group: = School Dropouts and Unemployed (Up to SSC)

No	Behaviour	G1.	G1.	G1.	G1.	G1.	G1.	G1.	G1.	G1.	G1.
		1	2	3	4	5	6	7	8	9	10
1	Smiles										
2.	Eye contact/staring										
3	Initiate conversation imitating film heroes										
4.	Giving suggestions related to film stories on how to deal with people										
5	Using dialogues, filmy expressions to comment on dress make up										
6	Using songs to comment on dress makeup etc										
7	Whistling										
8	Winking/ blinking eyes										
9	Making funny faces										
10	Standing/ sitting close										
11	Giving Hi-fi										
12	Touching shoulder										

*Columns indicate code for the sample under observation in the first group

*Rows list the behavioural features observed

Similar schedules were used to record observations for 10 samples from each group using prefixes G1, G2, G3, G4, G5 along with numerals from 1-10 to determine a code name for individual sample.

