

Character Analysis of a Female Character in a Daily Soap Opera

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The entertainment industry has transformed in the twenty-first century since everything has gone global and the media environment has altered. Indian audiences first saw soap operas in the latter 20th century. Early Indian soap operas featured, among others, "Hum Log," "Yeh Jo Hai Zindagi Hum Panch," "Buniyad," "Kunti," and "Ramayan." Every character has been portrayed uniquely, and women have been an important and integral part of the programme. Women were portrayed differently over time; they changed from being weak and helpless to being strong and independent. The goal of this study was to comprehend the creation of female characters, the portrayal of women in Indian entertainment, as well as the setting and significance of women.

Understanding how society and business regard women as persons is crucial when women are seen as a sex appealing factor. The entertainment industry is one of India's biggest. Female characters who lack interest frequently appear in soap operas that are shown on television; some of these characters are quite soft, while others are very hard. Women's empowerment is the major theme of Star plus soap operas. The main objective of Star plus operas is to promote radical feminism through the representation of its female leads. In the bulk of soap operas, where female characters are portrayed as forceful and in control of making choices, the matriarchal culture or rule of women is predominant. The main focus of Star plus operas is on the representation of women in powerful

Keywords: Women, television, soap operas, serials, female representation, and female emancipation.

Introduction

From an economic, social, and political perspective, women are seen as the oppressed group in many Indian societies. Recently, it has become more common to see "exploitation, denial of adequate dignity and respect to women, and rejection of equal rights to education-employment." In the name of religion and other social forces, the woman is routinely utilised as a scapegoat. The women's movement began to take off in the 1960s, dramatically enhancing the community's social position. It may be argued that Indian women face more obstacles and limitations when trying to exercise their fundamental rights than women in any other nation (Khan, 2011). But because of the media's considerable impact, it has become relatively straightforward. Shanti- Ek Aurat Ki Kahani, the first daily soap that Doordarshan telecast, was a serial drama that was totally centred on women. It was widely accepted, but it also won a lot of admiration on all fronts. The heroine's distinctive image was shaped in part by this series. The term "soap opera" was first used by the American press in the 1930s to describe the wildly popular genre of serialised home radio dramas, which by 1940 accounted for roughly 90% of all commercially sponsored daytime broadcast hours. In contrast to this, telecasts of well-known authors like Roag Darbari, Nirmala (Premchand), Pratham Pratishruti (Ashapoorna Devi), Charitraheen, and Shrikant. The name "soap opera" refers to a daytime television serial that is sponsored by businesses that provide cleaning supplies, with the word "soap" suggesting an ironic juxtaposition between the domestic narrative concerns of the serial and the most aristocratic of theatrical subgenres. The soap opera form is distinguished by its serial nature. In soap operas, there are primarily two types of narrative structures: "open" soap operas, in which the action of the tale develops without a definite end point, and "closed" soap operas, in which the story does, in fact, conclude, however slowly it may do so. (Ahmed, 2012). A soap opera, or simply "soap," is a radio or television serial that mostly focuses on domestic themes. Melodrama and ensemble casts are often what set soap operas apart. also sentimentality Radio dramas that were initially funded by soap firms gave rise to the phrase "soap opera." In soap operas, plot lines are persistent, intersect, and produce fresh developments. Typically, a soap opera episode will switch between a number of parallel plot lines that occasionally cross over and affect one another or may run entirely independently of one another. It's possible for an episode to include some of the show's continuing storylines, but not usually all of them. A certain narrative or actor will typically appear in some but not all of an episode's run, especially in serials that air during the day and on weekdays where there is some plot and actor turnover. It's uncommon for a soap opera's continuing plotline to all terminate at once. When one tale is finished, there are countless other storylines that are in various stages of development.

The following factors explain why this happens: The framework of daily broadcasts – This doesn't provide the writers enough time to truly develop the plot and characters. TRP expectations - All shows are under pressure to achieve TRP targets, but the producers mess up the story by inserting unexpected twists. The producers do not anticipate a consistent flow of income if a serial is only broadcast for a few episodes each year. Instead, they would select the

longer version. Indian television networks lack maturity when it comes to selecting high quality. Quantity is usually more important than.

Empowerment of Women

Everywhere you look, people are embracing social and political change. India is also getting ready for these changes. The pro-feminist movement is going all out in inspiring and engaging minds, emphasising that the 21st century is absolutely about grasping chances. However, the circumstances surrounding women's emancipation is not new. It has survived the test of time. From advocating for fair pay to actually touching the pickle, each of us has participated in this patriarchal fight. The way gender roles are now viewed in spaces like social media and television debates, however, has given the movement additional dimensions. Even among our parents, who are accustomed to the change, trying to refute the reality that views towards women are changing in our culture would be a major offence. As a result, the media, especially Indian cinema, is being closely examined for its ability to change the underlying views of society. Its importance cannot be denied because Indian film has a reputation for being a significant factor in bringing about change. Today's women do more than just make tea in movies; they also expertly colour the rich corners of their lists and weave morality into their lists.

Women in movies do so much, from fighting crime to turning into vigilantes seeking retribution. The meaningless cause of a husband gone astray is not important enough for movie buffs to ruin their eyeliner.

Reasons for the Study

In today's world, media is an essential part of our daily lives. Numerous beliefs that are permeated by the media have the potential to alter how women are portrayed in all fields, including soap operas. It is vital in this regard to research women's participation and representation in soap operas.

An explanation of the issue

Women were portrayed differently over time; they changed from being weak and helpless to being independent and strong.

The modern depictions of the more emancipated woman do not include contemporary Indian women. It seems that sex stereotyping is more common in TV soap operas than in real-world depictions of women's responsibilities in society for a variety of reasons, including the fictional characters and the emphasis on home and personal affairs. Typically, women are portrayed in stereotyped, frequently fashionable ways and never as intelligent, confident people.

OBJECTIVE OF THE STUDY

The focus of the study is mostly on the ensuing objectives.

1. To look at the representation of women.

2. To evaluate the degree to which women are adequately represented in positions of economic autonomy and decision-making. women
3. To assess the level of female participation in the selected operas created by the Indian entertainment industry.

Methodology

For the current study, the researcher chose telephonic interviewing as the approach and used N-Vivo software to critically examine the data.

Hypothesis

1. Women are presented as powerful, independent, and independent in soap operas.
2. Characters have changed makeup and appearance.
3. A shift in backdrop and character.

SYNOPSIS OF TOPIC

Television in India has developed into a large industry with thousands of programmes in different languages. The small screen is the medium that has produced innumerable celebrities in India. Few Indian homes had televisions fifty years ago; today, at least one television is present in more than half of Indian families. In urban middle-class Indian households, it serves as both a sign of prosperity and a significant source of consumption. Families watching family dramas are starting to imitate what they see on television because it has become a norm in most homes. Maybe it works on the "quid pro quo" basis, where serials give viewers what they want and viewers want what the serials provide them.

The first two hour-long educational programming were broadcast on television in India in the late 1950s as a test, but by 2016, there were over 850 channels available. On September 15, 1959, in Delhi, the first experimental transmission utilising a cheap transmitter and a temporary studio went on the air. This was the start of terrestrial television in India. The first All India Radio daily broadcasts aired in 1965. (AIR).

Doordarshan, the largest television network, was founded in the 1970s. In the early 1980s, Indian small-screen programming initially appeared. At the time, there was only one national channel, Doordarshan, and it belonged to the government. The Ramayana and the Mahabharata were only two of the epics that were the subject of this first big television series. Other shows, such Hum Log (1984), Buniyaad (1986–87), and Fauji (1989), centred on Indian middle class families and their daily problems and aspirations. They also featured comedy shows like Yeh Jo Zindagi Hai and children's shows like Vikram Betal and Malgudi Days.

DATA ANALYSIS

| | >1 hour | 1-2 hours | More than 2 hours/ less than 3 hours | 3-4 hours | More than 4 hours |
|--|---------|-----------|---|-----------|-------------------|
| How long do you spend watching television each day? (18-24 hours) | 1 | 1 | 2 | | |
| 25-31 years | | | 3 | 4 | 1 |
| 32- 38 years | 1 | 2 | 3 | 4 | |
| 39-45 years | | 2 | | 6 | |
| 46 -52 years | | | 5 | 6 | 2 |
| 53 and above | | | 4 | 10 | 1 |
| Total | 2 | 5 | 17 | 30 | 6 |
| Total% | 3.33% | 8.33% | 28.33% | 50% | 10% |

The amount of time the respondents spend watching television was inquired about. The responses were divided into various age categories. 3.33% of respondents said they watch less than an hour of television, 8.33% between 1 and 2 hours, and 28.33% more than 2 hours but less than 3 hours. Among the respondents, just 10% watch television for more than four hours per day, while 50% watch it for three to four hours.

| | Do you dress like the women's characters in soap operas? | |
|-----------------|---|-------------------|
| | Frequency | Percentage |
| Strongly follow | 32 | 53.33% |
| Follow | 6 | 10% |
| Follow often | 21 | 35% |
| Follow rarely | 1 | 1.66% |
| Do not follow | 0 | 0 |
| Cannot say | 0 | 0 |

32 respondents (53.33%) responded in the affirmative when asked if they pay special attention to the female actors' outfits while they watch television soap operas. Only one respondent (1.66%) claimed they follow the attire of the female actors seldom, while 6 respondents (10%) and 21 respondents (35%) usually do so. Only 28.33% of respondents, even though 71.66% of them do so exactly, are dressed similarly. Only 15% of the ladies responded negatively, with 85% of them claiming that soap operas are their source of fashion inspiration. A woman's life revolves on her jewellery. The jewellery that the female soap opera characters flaunt is worn by 81.66% of women. 18.33% of women wear jewellery to show off their individual tastes. In 50 percent of the surveys, the respondents' hair was done in a manner reminiscent of various soap operas. Most of the time, ladies enjoy decorating their homes. Women appreciate drawing design ideas from a variety of sources to embellish their homes. 85% of the female respondents who were asked if they were inspired by the settings of television soap operas to arrange their furnishings claimed they were; only 15% disagreed. Following a viewing of a television soap opera, 81.66 percent of women buy different household electronics, and 80% of respondents buy home accents that are used in the homes in the soaps.

Finally, a conclusion

We want to emphasise that serials have a much longer history than television itself, even if we intend to focus on television programmes. Radio programmes existed before television mostly replaced radio, and they were widely listened to well after World War II. The psychological growth of the characters in these serials was not significant because the audience was already familiar with the main characters.

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In Indian TV shows, the ideal family is one with a loving husband, submissive kids, and a lavish home. Traditional human traits like giving up something, making a concession, or haggling are seen to attract an audience with ease. Strong emphasis is placed on the notion that women are created to serve as domestic assistants who play the traditional roles of mother, wife, and sister in a highly submissive manner. In almost every aspect of life, men rarely compete with women. It is obvious that a woman still requires a male to make judgements for her if she is in a powerful position but the patriarchal framework still manifests itself. If women are represented and included in society in a very good way, the future will be bright and the social taboos will be gone. As a result, it may be argued, the media ought to place a strong emphasis on representations of an equitable distribution of power and governing structures, as well as on women's legal, political, economic, and social rights. In order to shift cultural opinions as a whole, media must emphasise the positive improvements in women's roles. We want to emphasise that serials have a much longer history than television itself, even if we intend to focus on television programmes. Radio programmes existed before television mostly replaced radio, and they were widely listened to well after World War II. The psychological growth of the characters in these serials was not significant because the audience was already familiar with the main characters. as contrast to brand-new discoveries, predicted upcoming advancements. The TV series might possibly be related to film serials from the time of silent movies, when many people went to the movies on a regular basis. In accordance with data study, 53.33% of individuals follow the fashion choices made by the female soap opera characters, while 1.66% follow just occasionally. Since its main audience is thought to be housewives and elderly women who watch television in the afternoons, the majority of these melodramatic Indian serials focus on the lives and personalities of these stereotypical women and portray them in a positive or bad way. Marriage, which is a subject of utmost importance and is seen as a necessity in the traditional Indian home, is the main focus of the majority of these presentations. The concept of fair and dark complexion has generated a lot of debate. The colour of a woman's skin typically determines how gorgeous she is. The villains in even more extreme serials will be darker women, while the helpless victims will be fairer women. These issues not only highlight the abuse of women in Indian society, but they also obstruct efforts to present sex in India in a way that is more truthful.

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