**Degradation of Women in Bollywood**

An ongoing survey of the well-known Indian films has shown that the cliché formation of ladies in the Indian movie has remained virtually unchanged in the last 70 years. The generalization of characters like mothers, little girls, widows, and in-laws are inseparable today from these in the 1940s and 1950s. The exemption is the boundary of "the other ladies," that is, a vampire, a mistress, a loving young lady or a woman with a shameful story. Over the years, the depiction of such signs has experienced a transformation. These ladies are no longer the inactive accidents of the social framework and their darlings. These signs have proven to be more powerful, evil and dynamic revenge seekers. Also, such ladies appear as the leading roles in the films instead of the excellent alternatives or as material for subtleties in a story.

While the ladies pick up an equal status in Indian culture, the ongoing Indian films have become more evil to female characters — women's (sexual) externalization in Indian motion pictures called "an item song" which shows more than once women in powerless circumstances that can be abused by groups of guys. Film producers claim that they only reflect what has become a typical event in India - attack and open embarrassment for women. In this article, it is claimed that by incorporating these "item songs" and scenes of posse wilderness against ladies can only expand the problem of sexual abuse and violence, instead of correcting it. Filmmakers and media must be much more responsible than this towards female characterization.

There is no doubt about blaming the films as a purpose behind the expansion in brutality in India. The press, networking organizations, and some social scientists have participated in accusing the outstanding Indian film images of the ascension in error and ignoring the ladies (Derne, 1999). This is not the first occasion when the motion pictures have been reprimanded for the socially unfortunate appearance of spectators' groups. As before the schedule at the end of the 1920s, The “Payne Fund Studies” was directed by a group of sociologists and therapists to determine the evil effects of moving images on youth and youth behavior (Lowrey & Defleur, 1983). Media influences specialists have routinely kept regular media, such as movies, television, public writing, and latest computer games that are responsible for the socially offensive behavior of young crowds (Bryant & Zillmann, 2014). The “Media Effect researchers” accepted that the groups of spectators are the dependent recipients of the media messages. The “Limited Effect Theory” (Klapper, 1950) recommends that some people may be affected by media messages for a short period. There is no evidence to ensure that "each of" groups of spectators is affected or the effects are unchanged. The “Uses and Gratification Theory” suggested that the media customers knew their needs and utilized a specific medium to meet their needs (Katz et al., 1974). In this way, the use and gratification method recognizes the people's gatherings as dynamic people who decide on sensible decisions in the choice of media. In this way, rather than asking:

"What does media make for individuals?"

One asks: "What does the general population do with the media?"

In Indian movies, stereotypes of ladies like mothers, girls, spouses, and in-laws have remained unchanged, and the necessary critical change is in the depiction of "the other lady" or the moving lovers (Datta, 2000). In India, ladies have been shown to be focused, bold and unhappy. Meanwhile, due to abnormal amounts of unemployment among the male population, there is an expansion in insignificant and gross error. The public has also proved to be more liberal regarding dating, before marriage sex and unity in sexual orientation (Sangeeta, 2000). The tip film reflects these changes.

An increasing number of films are made each year with ladies as main characters instead of being a member of the principal (Overdorf, 2017). For example, Aandhi / Storm (1975) was a daintily camouflaged personal image of a woman who is a fertile legislator (read Indra Gandhi, the then prime minister) in India trying to juggle her marriage and profession. Bhumika / Rolle (1977) emphasizes Smita Patil was primarily a film about a character on the screen abused, exploited and beaten by some men.

The reactions against the contemporary Indian film focus mainly on the business film and revolve around two themes: an excessively large number of unfortunate events in the movie, and brutal and peaceful acts for women. These demonstrations incorporate insistence, provocation, typing, verbal dangers, sexual and physical abuse that provoke assault and murder.

Movies are made with ladies, provided that the most critical work, in any case, in these jobs; they continue to be an accident of physical and sexual maladministration by men. Over the years, the power of brutality has increased. This is evident in films, such as Insaf Ka Tarazu / Scale of Justice (1980), Anjam / Consequence (1994) and many different movies that leave Indian business film, which may not support assaults or praise it, but continue to approve a culture of misogyny and inappropriate behavior that contextualizes and approves women's abuse and corruption (Yan, 2014).

Continuing commercials are also underdeveloped to support mainstream practices, for example, eve-prodding, persistent badgering, stalking, remarks with sexual intimations, trying to contact the ladies without wanting and trying to dress them. In Indian movies, no matter how often the lady says no, the man continues to work, and finally, she surrenders. Men were asked to investigate (try and try again) and if the efforts seemed to lead no place, they knew they left discreetly. In the moving pictures, with unusual individual cases, only problem makers (miscreants) attacked women and constantly retaliated by the principal or law. In the films from that time (the 1950s and 1960s), the men showed much consideration for the ladies. From these films, the young comrades thought about treating their mothers and sisters, how to manage their spouses and toddlers and in-laws. Women were thought and sat on a privileged status and considered. Motion pictures reflected and strengthened these social characteristics. That's what India possibly was 60 years earlier.

At present, there is more externalization of the women's body in publishing and motion pictures today. Major film heroes like Shah Rukh Khan, Amitabh Bachan, Salman Khan, or even the directors also had the same mindset, shown in their movies. The artists above have a large following and fanatics. These men are good examples of a large number of devotees of any age, from young people from elementary school to adults. Their supporters worship these men, and most of their activities are overlooked and regularly imitated by their observers. When one of these men bothers a lady, annoys her, compromises her and ignores her refusals until the moment she surrenders, he sends her an exceptionally basic message: the "no" of a lady does not mean no; his will or desires are superfluous; In case one continues, one will win his heart, as do these men who drive reliably. The exercise that one learns is that women and their evaluations should not be considered. The activities of these symbols legitimize insistence, hostility, and lack of consideration for women.

The melodies externalize and sexualize ladies regularly, the ladies in these “item” songs are almost overtaken. Dharmendra in Sholay / Embers (1975) annoys a lady with her melody Ek Hasina Jab Ruth Jati Hai Aur Bhi Hasin Ho Jati Hey (When a pretty young girl ends up angry, she ends up prettier). Amitabh Bachchan in Hum / We (1991) publicly requests that a lady kisses him in Jumma Chumma De (Jumma, Kiss Me); she surrenders inevitably when Bachchan, with the lipstick spread over his face, smiles triumphantly. Akshay Kumar in Mohra / The Pawn (1994) with his Tu Cheez Badi Hey Mast (You're an Intoxicating Thing) generalizes the lady. The last two have been the heralds of what turned out to be known as the "item-song." In such melodies, an expansive gathering of men moves around a woman or a group of women. There is not much or imaginative about male artists: their movements and appearance spell obscenity and evil. The ladies appear in impotent positions and move wriggling their breasts and buttocks in close-ups. The verses of the melodies are accused of sexual innuendos and two-sided sayings — collaboration with prominent screening identities, such as Amitabh Bachchan, Shah Rukh Khan, Salman Khan and Akshay Kumar in the case of melodies as they guide men's packets, while longing for apparently vulnerable ladies in a roundabout, contemplates aggression and attack.

Similar stars when participating in mistakes and misleading behaviors is the message for the fans that if such actions and activities are suitable for Bachchan, Khans or Akshay Kumar, these activities become recognized practices. For example, Shah Rukh Khan's characters in Darr / Fear (1993), Bazigar / Gambler (1993), Don (2006), Don 2 (2011) and Raees / Rich (2017) do not offer a positive example for his practitioners. Nor did Aamir Khan in Ghajini (2008) or Salman Khan in Kick (2014).

This document does not maintain supervision or power over the manufacturers' aesthetic decisions. Rather, it is a matter of solving skilled decisions and depicting malice if it is fundamental to the story and understanding the attackers' thought processes. The motivation behind movies is not only to engage except to highlight the viewers, to influence them to stop thinking about social issues and offer arrangements. No one asks that film producers turned out to be social reformers and born shades of evil from the public. Everything in the media has some responsibility towards the citizens. The news media as well as cinema, as a social establishment, are invoked to record specific capabilities in public. These include performing reconnaissance of the socio-political framework, linking the various sections of a society, giving social transfer, providing useful and vital data, and definitely, giving definite “entertainment” (Wright, 1959).

Customs also extends to custodians, instructors, filmmakers, and local law enforcement agencies to take responsibility and make their offer by informing young people and youth about the contrasts between this current reality and dreamland of movies. The theater administrators need to apply stricter measures to keep the kids away from the moving images that may contain content deemed to be inaccurate for the more youthful gathering of people. National and local control experts need to order movie shots as appropriate for different ages.

At last, Law enforcement agencies should be active in playing their part towards censorship responsibilities, and ensuring that children stay away from such content which is not meant for them. This responsibility comes to every individual in public. Just blaming movies, cinema or media industry for this havoc is unjustified.

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