

CONCLUSION

In connection with the study of women and culture in the serials of Ekta Kapoor the assumed objectives of this thesis are asserted. The thesis has tried to establish that Ekta Kapoor's 'K' serials have a major motive of encasing the Indian cultural content through popularity and publicity. Many instances are chosen from the primary text to analyze the fact that the modified culture is adapted and promoted through the serials and as a matter of fact they have gained popularity and publicity. Hence this motive is clearly accomplished.

The thesis reflects the prime time shows enhancing the Television viewing hours of the Indian audience. 'Kyun Ki Saas Bhi Bahu Thi' is the only Hindi show in the history of Indian Television Industry to have crossed 1500 episodes, besides, Balaji possess' 23 modern sets and 37 editing suites in India, an unrivalled achievement. 'K' serials reflect the importance of families and woman. In India most of them live in joint families with respect and frictions, they follow a hierarchy; the eldest in the family decides on behalf of the rest. In spite of the fact that, Indian society is a male dominated, domination at the home front is by the women. They believe in exercising their power on their younger generations; which results into disputes in the family. Mother-in-law of the family 'rules the roost' in all the 'shows'. These serials have tried to break the tainted image of the mothers-in-law, they

are partial, in secured, hence criticize and taunt their daughters-in-law to gain sadistic pleasure. The thesis has proved the fact that, Women and Culture of India are successfully used by the Indian capitalists to mint money. Indian audiences watched ideologically based soaps. The fact that they still believe in elite art forms and its value based implication, forces these capitalists to create popular art forms that communicate value based life passively.

Serials are chosen as literary text or the primary source for the thesis. The serials reflect the current issues of a society and family. These texts also reflect the mad rush for the new trends. The repeat telecasts and the texts availability on www.youtube.com serves the purpose of the study.

The thesis represents the modification of the Indian culture industry. The change in styles is very obvious. A modified role is played by a woman; she does not know the scientific reason behind the rituals and culture, but at the same time celebrates festivals. Changes are seen in every aspect of an Indian family system and its members. Women dominate the serials, woman is used as a product by the Indian cultural industry because the women chosen to play are bold and beautiful, the way they represent themselves on screen fulfills all the wishes of the viewer. Hence it is proved in the following chapters of the thesis that women are used as commodity.

The thesis has analyzed the psychological and sociological accomplishment that takes place through these soap operas. These serials satisfy the viewers as they are proved to be stress busters and wish fulfillers. The thesis has proved that the serials unconsciously help their viewers off load their burden and feel relieved psychologically. At the same time the serials have socially brought changes in society's outlook towards stereotypes, culture, women and their family relationships. The thesis has proved that serials are social reformers and educators as the CEO of the star channel declared that night schools were opened for the women to educate them and bring in reforms. The serials have done propaganda against dowry, female infanticide and women's right.

The thesis defines culture and the factors influencing culture, and its implication in Ekta Kapoor's serials, the cultural association of geographical features like rivers, forests, trees, mountains, and plant have been emphasized in the thesis and it has emphasized on the rituals, customs which wholly contribute to our existence, the publicity of the pilgrim centers and their significance in the soaps help the younger generations to know their cultural roots. The celebrations of the festivals with pomp and shows, draws attention to the rich cultural tradition being passed on from one generation to the other. The impact of diversity on culture has been identified. The soaps reflect the culture

of three generations. The thesis has proved through the serials that culture is shared and transmitted, is not stagnant, cumulative and adaptive. The thesis reflects the growth of the cultural industry in India through discussing the definitions of a cultural industry and the influence of the ideological society In India.

The culture Industry has encashed on the joint family system and the ancient patriarchy, mother-in-law/daughter-in-law syndrome, a woman and her different roles are portrayed through her serials. The thesis has proved that the socio-cultural life has not perished in India because of its family structure and bondage.

Many episodes convey the message of a value based society. Balaji Telefilms has been the ruling the cultural industry, with the Indian cultural content and unrealistic aspects in the Serials.

Serials are fictitious, often continuity is not found in a few episodes, they have abrupt ending, and few important characters in the show slowly disappear. Men of the family are often found missing in the latter episodes of the soap. Kidnaps are common, accidents resulting in memory loss, plastic surgery of the main leads, predictable story lines, and extra-marital affairs in all the serials. Divorces and remarriages, teenage pregnancies are very commonly adapted in the serials. All the stories are of the highly sophisticated class and

incredible. The extremities in positive as well as negative characters is showcased in such a way that the numbing effect of the serial remains charged till the next episode starts.

Impact on viewers: Repeated telecasts and sound effects of certain scenes make it significant. Special effects are such that viewers turn pseudo actors while watching the episodes. Serials attract viewer's attention in emotional scenes like, a death, children being kidnapped, love between couple, courtship, hatred, jealousy, extra-marital affairs, friendship, loneliness, mother-child relationship, father-daughter relationship, husband-wife relationship etc. Family name and fame are very important for Indians; they live and die for it, but do not let anybody sling mud at it. The same concept is picturized in the serials.

Most of the serials are close to the viewer's heart, as the plots presented in the serials are the common plots that, a spectator comes across in his real life. The viewers share similar feelings and relationships. The culture that they follow is more or less the same on the Television. Ekta Kapoor and her team have made a study of the Indian culture and psychoanalysis of the Indian masses, based on which they have come up with stories, which effortlessly draw attention. Indian television soaps do not misinterpret Indian culture but glorify it. The same is proved right in the serials. Women are portrayed

as revolutionaries they do not believe in the pati parmeshwar concepts, contemporary social situation has been projected; women have been the apple of eye of all the serials. Positive and negative roles are portrayed in such a manner that a viewer can never imagine that such a woman can exist over ruling all the realities of life.

Ekta Kapoor has selected the high society stories where the highly sophisticated life style is showcased, which is far from reality for the middle class and lower-class majority. These serials act as a sort of wish fulfilling dreams. The two extremities of a woman are shown with all intensity. A woman has been shown as the embodiment of patience, sacrifice, and service too. The delicacies in relationships do act as a warning to the spectators.

Principal conflict in the serials are due to the self centered attitudes, communication gaps, satire, misunderstandings, and all the negative thinking. Every serial reflects the growth of the extramarital affairs, teenage pregnancy and repentance, divorce, accident resulting in plastic surgery, loss of memory and re entry of the dead or the lost. There are episodes highlighting the brutality of man cruelty of a woman, cunningness, deceitfulness in women only signifies that society is no more value based. The thesis has tried the best to be an eye opener to the blind followers, and a thought provoking text to the

thinkers, an advice to the educated folk; who believe in chopping and changing in the pretext of novelty and modernity.

‘K’ serials portray characters of different types. Characters like Tulsi, Archana, Parvathi, kasish and Prerna are alike in few aspects, for instance; all of them are from middle class, love a principled life, and are selfless, humble, and positive. Characters are the byproducts of the writers imagination, Characters add colour to the writer’s imagination. They involve in enacting writer’s imagination, characters are the charm and link of the plot.

Cinemas and serials have gained popularity, because of the characters and the way they are presented to the audience by the directors. These creative heads usually create a plot and a character for the plot. The director caters to the viewers. Both the director and the scriptwriters create the spectacle for a spectator.

Popular characters have won laurels for serial; the plot of the drama is associated to the society. Favorite characters exhibit bold tackling of common problems like eve teasing, identity crisis, male dominance, rituals, and traditions. Just as the tag line goes for Star Television Ltd. “Rishta wahi soch nayee”. Relationships in the serials are same but its presentation is as per the want of the new generation. These characters of the family drama are sacrificing, humble, selfless, polite, honest, truthful, smart, and knowledgeable, they have sharp

attractive features, long nose, fair complexion, tall, beautiful cascade of hair, beautiful eyes and most importantly they were matured enough to understand everyone.

Balaji Telefilms is successful in portraying the Indian society; through these family drama's, these dramas address issues in the Indian family and value system. Indian women are very good home makers and the same is potrayed in the serials with few changes. The visual effects have a greater influence on the viewers

Ekta Kapoor has adapted the same ideologies in her serials. Hence they are popular amongst the masses. The thesis highlights how the characters in the serials raise their voice against the domestic humiliation and torture which is over looked in the name of culture and sacrifice.

Gender bias and the trouble this male dominated world gives birth to is very closely picturized in this serial, all these serials portrayed that a woman is doing a thankless job. Women are accepted to sacrifice and the same is presented in Pavitra Rishta where Archana gives up her education to reduce her parents burden, so that, they can take care of the others and educate them but accept her parents, nobody acknowledges her sacrifice, instead all of them start using her as a maid. The same concept has been deeply engrained in the minds of women and the same has been followed by all the members of the

society, if somebody doesn't follow it then they are forced to because they are women. The same bias prevails in all the generations and in all the communities of a society; as a result, it is accepted out of her to be a subordinate because her life just revolves around her family and not herself, of course there are reasonable changes in a society now where women are given opportunity to work at home and office, she is getting educated in more numbers; in spite of it gender bias still dominates.

Men can have a bad or good habit, but a woman should be as chaste as a goddess, people just tend to forget that, she is just an ordinary human being. There are several rules made only for women, a man's mistakes are ignored whereas a woman is punished for her mistakes. Man gets leisure while woman has watertight compartments in her duty which is round the clock.

So all the serials only present the gender bias in twenty first century and the expectations society has from a daughter-in-law and the main lead of the serials does run around since morning to evening fulfilling each one's need but the members of the family are never satisfied and still find fault with her. Everybody wants a daughter-in-law as good as Tulsi and Parvathi but the question is why a daughter-in-law can't be to herself instead of serving and letting others take her, for granted and why not a man manage both the family and profession.

Serials are a combination of the conspiracy, love, hatred, jealousy, ambition, ego, torture, insult, punishment, suspicion, humility, biased outlook, stereotypical ideas and faith in it. The worst part that hits the family is the dominance and dictatorship; which creates a rift among the members giving birth to silent protests in the family. There are certain flaws in our system and when these are not accepted and changed the elder's interference in the matters. The younger ones usually tend to forget the protocols and grow a poison tree in their heart. The serials majorly showcase the battle between the good and bad and finally end up in the triumph of victory of good over the bad.

Almost all the serials have a few common issues resulting in tension, leading to misunderstanding: for example the Mega serials 'Kyun Ki Saas Bhi Kabhi Bahu Thi' and 'Kahaani Ghar Ghar Ki' show that a family can scatter and members can go astray if not bound together. It is very easy to create misunderstandings and problems between them.

The thesis reflects that in all the serials; there is one family member; who wants to own the responsibility for everything but he is not given enough attention instead his younger brother. Who seems to be the smartest in the family is asked to shoulder the responsibility;

this act of the elders takes him away from the family, as he starts feeling jealous about his own brother.

The thesis also accomplishes how a Television has always reproduced content for the masses and is also called as mass-communication, the soaps and other shows on air have an immediate impact on the masses as they tend to unconsciously adapt the changes happening in the society and express their wish to flow with the tide. India has been witnessing a series of changes in its existence. The changes are numerous, to cite a few changes, the aesthetic sense in people has changed, discrimination in caste and creed has reduced, education is widely spread through various sources, gender bias has reduced to a greater extent, diseases like polio, chicken pox have been attended and awareness about diseases is spread through mass communication.

Technology keeps changing every day, there is a new gadget introduced to the market on daily basis, and these gadgets help its users to make life an easier one, literature has always been a teacher of moral science and society. When mass communication came into existence the first thing the society did was the panel of censor board which would telecast shows which will not harm the faith of the society and not ruin the peace of the society.

As most of the target viewers are women, the social construction of a serial revolves around a woman for several reasons; men individually believe that women represent delicacy, an object of desire and must take care of the house hold chores, but this is a biased social construction that is instilled into the minds of the people ever since the evolution of the society.

The collective stereotypes that have been existing in our society are used by the directors and they also have picturized the changes that have been happening culturally in the country. Spice is added to the existing stereotypes and is presented to a set of audience that strongly believe in religious rituals, Men and women are given equal importance and most importantly few serious social issues are addressed by the favorite actors of the viewers, social issues like fight for women's dignity, empowerment, equality, widow remarriage and divorce.

In the 'K' serials dialogues used are pieces of information at a primary level. It is about the prime characters of the soap, their likes and dislikes, In a nutshell an overall picture of a character is produced before the viewers by the writers and the directors through the introductory dialogues. The introductory information of the characters is described through dialogue form successfully.

Costumes depicted the cultural background of the family and the person, as they are the first glimpse of social status of a family or a person. Costumes differ from lower class to middle class to upper class and it also reflects the principles of a set of people. As principles differ from person to person depending on the cultural adaptations they make in their life.

Costumes depicted in the serial are neither completely ethnic nor modern but are a combination of both, costumes do half the job of describing characters in the serial. The directors have used apt costumes to depict a middle class girl and an upper class girl, a middle class girl is shown to believe in simple living and high thinking concept, whereas an upper class girl believes in living a glamorous life with modern clothes and heavy jewellery. Similarly directors have distinguished costumes for negative characters like 'Ramola, Komolika, Payal,' there are many negative characters that are dressed in an awkward fashion, even though these characters are draped in sari's they are seldom found in pleasing costumes, the sari's draped by these negative characters match with the lip stick and the eye makeup of the character and the overall costume represents a lot of negativism in the character.

This thesis has focused on how a camera captures a spectacle and feels the emotions because of the special effects and the sound

system, the chapter also proves that serials are a spectacle and people love being spectators because they unconsciously turn pseudo characters and fulfill their wishes and rejuvenate themselves. It also defines a spectacle and a spectator. The spectator ignores the politics of the camera and the directors marketing skills but enjoys the show. In this chapter it is proved that both women and culture in the serials of Ekta Kapoor are a spectacle for the spectators. It also reflects how serials are mass deceptive, it also glorifies the ideological spectatorship and the history of Indian spectatorship, it discusses of variety of spectators and how the serials cater to all the age groups because these serial can be viewed with several perspectives.

This thesis also highlights on how the innocent spectators are educated by bringing in partial reforms in the plots, the best example is the election of Smriti Irani as the member of the parliament, these spectacular shows have influenced the masses to such an extent that, many night schools are opened for a woman's education, girl babies are equally accepted in this society.

Soap operas are doing the same work of instilling the existing images with special effects as visual education has a longer memory. The serials are family oriented; Indians have given first priority to family since the evolution of Indus valley civilization. The soaps in the serials have given special significance to the family values, they have

cinematographed the intensity of the relationships on screen. Scenes are elaborately shown to the spectator as the director is confident of the passive involvement of the spectator. Anxiety and excitement are successfully created among the audience and the spectators either discuss in favor of their favorite characters or against them, they discuss on the content of the episode and relate it sensibly to the reality. Thus the 'K'Serials are the apple of eye of all the viewers.

The thesis has accomplished all that was assumed through the observation method, saying so it can be concluded with woman and cultures in Ekta's serials have been incredibly appreciated worldwide. So Ekta Kapoor remains the CULTURAL QUEEN of Indian Culture Industry.