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Parallel Session: Effects of Bollywood blockbusters on crime scene in Pakistani society

Erum Hafeez Aslam

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EFFECTS OF BOLLYWOOD BLOCKBUSTERS ON CRIME SCENE IN PAKISTANI SOCIETY

A Comparative Content Analysis of Depiction of Violent Criminals & Victims on Indian
Silver Screen and Reported Crime News in Pakistan

(1976 to 2006)

By Erum Hafeez Aslam

PURPOSE:

This study aims at examining the increasing popularity of Bollywood films in Pakistani market and its dynamic effects on various segments of Pakistani society such as criminals and victims. It primarily analyzes the contribution of Bollywood blockbusters to the demography of violent criminals and silent victims in real crime scene of the country across the four decades (i.e. 1970s, 80s, 90s & 2000s). It is arbitrarily assumed that violence is often projected on silver screen as a quick and easy remedy to social injustice and class discrimination in the blockbusters of Bollywood and Lollywood.

DESIGN METHODOLOGY: Firstly, five top grossing films selected through popularity charts & youth polls are analyzed from the four decades under study (following sampling techniques of Shipley & Cavendar, 2001). Then Violence Index (as per adjusted George Gerbner's Formula, 1976) is calculated to identify and compare the trends in the defined time period. Subsequently, four samples of one month issues of the largest circulated Daily Jang __ from each decade

(1976-2006) __ were carefully content analyzed for crime news as an authentic daily record of social crime scene.

FINDINGS:

Results show that violence and rate of violent as well as victimized characters have been increased both in Pakistani society and Indian movies during the forty years sampled but the increase are curvilinear rather than linear in nature.

LIMITATIONS:

Only a negligibly weak correlation of + 0.2 has been found between the incidences of fictional movie violence and real, newspaper reported violence. Though, there seems to be fragile, proportional relationship between the two variables, it is observed that the crime and violence rate in Pakistani society fluctuate and follow trends and frequency of portrayal of violence in Indian movies in preceding decade under study.

IMPLICATIONS:

The very fact reflects that the impact of media messages on society is rather slow, gradual and subtle unlike the hypodermic needle or magic bullet theories of yesteryears. Besides there is an assumption that strikingly popular Indian movies (which actually fill the cinematic vacuum in absence of sufficient quality local films) are likely to play a vital role in transmitting patterns of conduct, consumer behavior and defining role models in Pakistani society. Above all the desensitization effect of excessive violence in movies on mass audience is also identified.

Key Words: Bollywood, Blockbusters, Effects, Violence & Crimes

INTRODUCTION

Since the contemporary generation of consumers spends more time with the Mass Media than the conventional social institutions like family, school, daycare, peer group, sports and workplace, hence they get inspiration and understanding of most of unusual life's experiences such as violence, love, sex and need through films and TV.

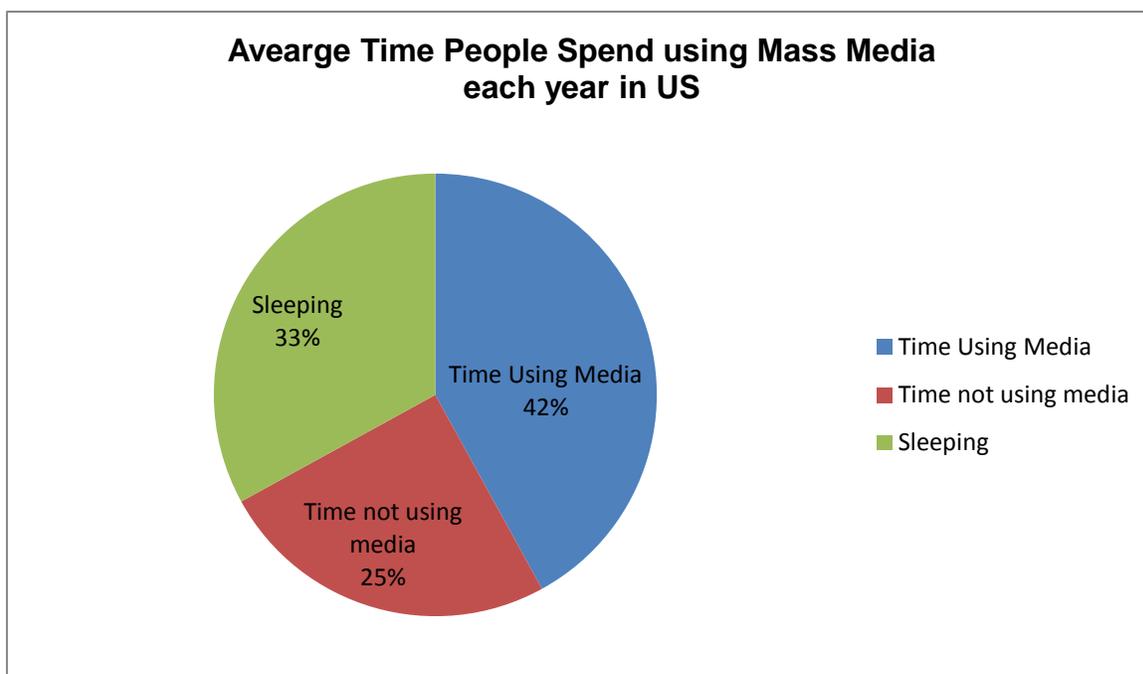


Figure 1: Average Time people spend with Media each year (Veronis Sahler Stevenson's Communications industry Forecast 2003-2007 as cited by Biagi, 2005), P. 2

Movies serve as an important agent of socialization that often function independently and mostly against the values and mores of traditional social institutions. There are researchers such as Yanovitling and Benett (Thompson, 1999, p.446) who discovered that media effects mediated by other agents of socialization such as family, peers and criminal judicial system actually influences the perception of social reality and risks which in turn influence individuals' actions and decisions be it about the selection of a product, service, profession, lifestyle and role models.

Movies as Social Institution

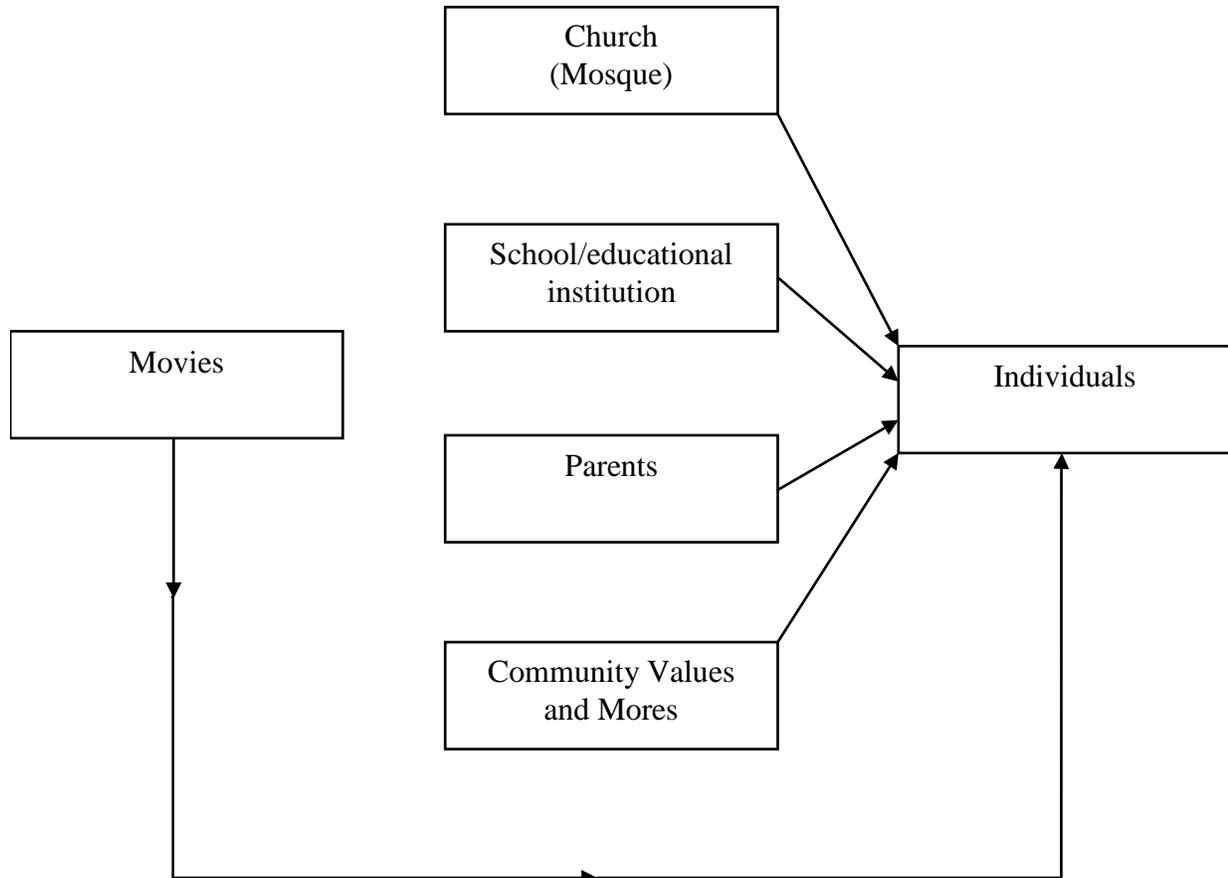


Figure 1 depicts Model of Movie Socialization reflecting role of Movies as one of the leading Modern Social Institutions working independent of the traditional social institutions (Garth Jowett, 1989, p. 82)

Violence and its Categories

Violence refers to the extreme form of verbal or physical aggression that has a significant risk of injuring or causing harm to their victims.

Crime and its Forms

Crime refers to breach of law. It is thus any act that breaks a criminal law.

Violence and Crimes in Movies

Violence and Crimes are the hot cakes that have always attracted film-makers world over due to its mass appeal. For people of all ages greatest exposure to violence also comes from movies. Researchers have identified that Love, Crime and Sex are the ever green themes that have dominated 75% of the commercial films produced world over since 1930. Further National Institute on Media Studies (The Family, 2010, p.2) fosters the fact that “an average American child exposes to 8,000 murders and 100, 000 violent acts before finishing elementary school which raised to 40,000 homicides and 200,000 violent acts by the age of 18.” It can arbitrarily be assumed that the situation might not be much different in Pakistan, thanks to mushrooming cable channels and easily available foreign movies on DVDS, internet and now on cinemas.

Depiction of violence in films is often unrealistic and exaggerated. Fighting and killing are projected as a practical and easy solution in crisis without any hint to its consequences especially when it involved heroes versus villains. The impact on viewers’ psyche seems obvious. However, it is not that simple to blame onscreen violence for rising anarchy in society due to various reasons. Virtually very few criminals and deviants are found guilty because of their heavy exposure to onscreen violence. On the contrary, a large majority of the viewers seem to be unaffected. Though most researches unable to find a straight cause-and-effect link between real and reel world violence, they do recognize multiple and indirect circumstantial links.

Popularity of Bollywood in Indo-Pak Sub-Continent

The society in Indo-Pak subcontinent is believed to be under the immense influence of large and empathic Indian film industry.

The Press Trust of India (2006) claimed that “India has the largest film industry in the world popularly known as Bollywood and often referred to as Hindi Cinema. Its annual worldwide ticket sales are worth **\$ 3.5 billion**. Bollywood churns out approximately **800-1000** movies every year.” Indian Cinema is recognized globally and has a large viewership in almost every region of the world. “Indian movies generate around 30% of their potential profit from overseas markets” (APF Reporter 21 # index).

Cinema of India (2007) further estimated that Satellite television and fast growing home video segment of cable TV are new alternative distribution means that expectedly “expand the Bollywood films’ market to earn around Rs. 12, 900 crores (\$3 billion) by 2009 and it might be doubled by 2012.”

Boom of Indian Films in 1970s and 1980s

Aslam (1999, Pakistan Economist, Issue 40) stated that Video Cassette Recorder (VCR) was introduced in Pakistan in the mid seventies and proved to be an instant hit and reached mass households by the eighties. Considering the growing public demand, all genres of Hollywood and Bollywood flicks were readily available on pirated video cassettes at affordable cost.

In eighties, Indian movies were candidly rented and sold at number of rent-a-shops in each locality all over the country. Viewing Indian Movies on VCRs was a major source of family entertainment, specifically arranged on weekends and at the wedding ceremonies as a collective pastime. People spent hours and hours in front of rented VCRs and television to enjoy the

Bollywood hits offering *bara masalay ki chaat* to satisfy their leisure buds in absence of quality entertainment at the local front.

Satellite Channels increases Bollywood's Craze in 1990s

By the commencement of 1990s, introduction of satellite channels and its wider accessibility benefited Pakistani viewers with a much wider array of films and programmes telecast on multiple satellite channels transmitted from across the borders through Satellite (Aslam, 1999).

Cable TV and Hindi Films Mania in 2000s

Zuberi (2003) quoted official estimate according to which a little over 800 cable companies were operating in 2002-2003 in almost all cities and in some towns in the country which might have been doubled in number by 2010-12. The burgeoning number of movie and music channels through cable and internet is a topic of debate and controversy. Despite criticism, number of cable homes has been constantly increasing and threatening the popularity of state-owned channels working under government control despite relatively relaxed censorship policy compared to eighties and nineties (pp. 221-234).

Current Scenario

Approximately, 16 to 20 movies are telecast regularly on 24-hours movie channels available on cable television while a number of Indian movies are showcased in Pakistani Cinemas since 2006 after the ban has been supposedly relaxed on the public release of Bollywood films in the country. The ban was imposed after the Indo-Pak war of 1965.

About 50 Hindi films released in Pakistan now every year and the big ones have the ability to do business of US \$1 million (Rs 4 crore to 5 crore) or more, said Pakistani sources. Some experts say Pakistan is now one of Bollywood's top five overseas markets and could soon rival the business done in Australia. On the other hand, Pakistan's film industry was able to release only 10 films last year but there is a chance these numbers will go up.

THEORETICAL FRAMEWORK

Social Identity Theory

Tajfel and Turner (1986) identified that the innate human inclination to maintain positive self-esteem and categorize often leads individuals to identify with certain social groups while recognize others as out groups to achieve sense of belongingness and social acceptance. Mass Media facilitate these characterizations through narratives of heroes and villains.

Ben-Yehuda (1994) and Jenkins (1998) stressed the importance of visual imagery in the magnification of deviant behavior. Pouliot and Cowen (2007) discovered that exposure to fictional films generate rich memory of verbal and visual information as well as intense emotional reactions.

They summarize that dramatic narratives can cause audience members to identify with protagonists, increase emotional involvement in the story, and activate cognitive frames which Entman (1989, pp. 347-69) defined as “mentally stored clusters of ideas that guide individual’s processing of information”. Moreover their findings were further reinforced by Marsh, Meade and Roediger (2003) who stated that films with well-known social themes had greater influence on memory and emotions.

Popular films often portray morally corrupt people; expose deviant actions through dramatic presentations especially in heroic fiction films in which protagonists often satisfy deprived mass audience by punishing villains. Sparks (1996) identified that these movies pointed towards the partial failure of existing social arrangements (Denham, 2010, pp. 485-502).

Observational Learning

Bandura (1986, 1994, p. 196) indicated in his Social Learning Theory that most of us especially children learn and adopt behavior following striking role models both in real world and media.. The theory highlights the socialization role of media and individual's self-reflective capacity which differentiates the process from imitation.

All of us discover how to use a gun, although majority of us have never seen it in real.

French Sociologist Gabriel Trade coined the Imitation Approach saying that Crime is a social phenomenon and like other social interactions, it involves imitation which results into certain belief or activity that is subsequently imitated. Shah (2003) highlighted that imitation worked most effectively in crowds and mobs as evident in recent violent mob crimes such as Sialkot lynching incident and stabbing and burning of snatchers in Karachi. The incident endorses the claim that people might learn violence from criminal environment and imitate under certain circumstances.

Instigation and Cue theory

Observing justified and rewarded media violence is more likely to cue aggressive modeling in the viewers. Several studies such as the ones conducted by the UNESCO found that most films and Television programs depict justified violence including children's' programs (Kunczik, 2003). *The current study heavily relies on Social Identity, Culture and Learning Theories assuming that onscreen violence might incite certain vulnerable segments of society to react violently especially when they come across similar situations as portrayed in fictional world of films. Even when majority of viewers might not turn criminal in reaction to exposure to violent films, they might get converted into either desensitized or fearful human beings since they possibly take onscreen depiction of violence as a representative reality of its age.*

LITERATURE REVIEW

Researchers started investigating motion pictures and its influence on society immediately after the introduction of the medium in 1920s.

Payne Fund Studies (1929-33) tried to correlate diverse immoral behavior patterns especially in children with excessive movie viewing.

These studies identified (Pattison, 2006, Vol.6, Issue 1) that movies elicited morally unacceptable behaviors like drinking, gambling, adultery, divorce and criminality besides partially encouraging petty theft and inappropriate sexual conduct among adolescents.

Blumer (1900) and Hauser (1909) studied the link between movie viewing and eccentric, delinquent behaviors in youth.

There are two major factors that determine the nature and direction of motion pictures' impact; firstly, the variety and scope of themes portrayed on screen, secondly, social milieu, attitudes and interests of observer. The effect is neutral on various segments of society. Youngsters from high-end delinquency segments are sensitized by the happenings around them and those in the low rate delinquency vicinity are immune to such criminal behaviors impelled by the screen (Hammersley, 1990; Blumer & Hauser, 2001, pp.3-14; Peters & Simonson, 2004, p. 91)

George Gerbner (1967) identified that Films create a new form of collectivity known as the 'mass public' by transforming selected private perspectives into broad public perspective.

Jarvie (1970) claimed that most Hollywood films projected popular view and expected social roles on big screen irrespective of the reality.

It discovered that adolescence engaged in cheating, stealing, malingering, illicit relations, drinking, drugs and other deviant activities are often heavy viewers of music videos and movies (Wilson, 2008, pp. 235-267).

US Department's Surgeon General Report (2001) reinforced further that ardent action movies' viewers often react violently, prefer aggression to resolve disputes, hardly trust others and generally perceive the world as a dangerous place.

Recently, Webb (2009) conducted a study by the title 'PG-13 rated Films adversely-exposed-kids to violence'. She concluded that media depiction of violence often contributed to the teaching of violence, leading to amplified anger, concern for individual' safety and desensitization to the pain.

UNESCO Global Study on Media Violence (Groebel, 1996-97) surveyed around 5,000 children from 23 countries to reveal that 88% children readily identified Arnold Schwarzenegger's Terminator character world over. Action heroes in films and cartoons are the most popular role models especially among Asian children. Around 50% of the surveyed children found to perceive screen images as reality irrespective of cultural and environmental differences. The study reflects universality of media violence and global fascination of aggressive media icons.

Strasburger (1999) pointed out that media violence is no more a western concern only as several researchers signify swift global reach of media content that uniformly target Asian and Indian viewers especially youth with equally graphic programs and resulted into identical "problems of imitation, desensitization, fear, and inappropriate attitudes" towards real life violence both in the East as well as the West (pp. 603-612).

Akbar. S. Ahmed's research article (1992) maintained that art and life have fused in Indian society. The understanding of the phenomenon will facilitate to examine India's self perception

and Bollywood's contribution in fostering India's image as a big brother and regional power in South Asia. Moreover the study also analyzes its impact on neighboring countries like Pakistan, both at their cinema and society (p. 289).

RESEARCH QUESTIONS

- 1. Does the percentage of violent characters increase in Indian films and native crime news reports in proportion through four decades?*
- 2. Do the Violent characters in films and crime news represent any particular segment of society?*
- 3. Are movies depicting violent characters as heroes or villains or neutral (none)?*

The above research questions reflect the gist of the study. Considering the instigation and observational effects of social learning theories, these queries aim to identify the treatment of violence in Indian films; assuming that favorable approach towards violence and violent characters might pave the way to acceptance and even imitation of these acts in real life.

OBJECTIVE AND METHODOLOGY

The key concern of the current study is to explore if there is any correlation between the depiction and representation of violent criminals in fictional world of Indian movies and factual crime-world actors and subjects in Pakistani society, considering the immense popularity and reach of Indian films during the last four decades from 1970s to 2000s.

Content Analysis is adopted as a primary method in this research study as Kelinger (Dominick, 2005, p. 141) identified the fact that these types of studies require analysis of message system or content (movies and reported news) in a systematic and objective manner to quantify the two variables.

SAMPLING: Since we are keen about the effects of movies that are widely watched, we follow “most popular film” approach in our researches adopted by many researchers (Wright 1975, Shipley 2001). As Wes Shipley said, “They and we are interested in the films that have the widest resonance with popular consciousness. (Allen Livingstone and Reineer 1998: 64).”

Thus, top five most lucrative movies in a sampled year were examined for violent content. This way, total 20 blockbuster Indian movies, released during last four decades (2000s, 90s, 80s & 70s), were selected and content analyzed in detail for their portrayal of violence.

This study was conceived in 2006. Hence the year 2006 became a yardstick both for sampling of movies and newspapers. Later to ensure consistency, movies from 1996, 1986 and 1976 were chosen respectively to represent previous three decades.

These movies were sampled from <box officeindia.com> and other authentic websites and examined for their portrayal and prevalence of violent themes and acts.

The prime objective of this study is to evaluate whether the portrayal and proportion of violent and victim characters are growing in Bollywood movies and is parallel to rising criminal and victims rate in Pakistani society. Thus in the subsequent part of the study, we analyzed one-month newspaper for violence & crime stories in a sampled year **as the representation of social crime scene in a sampled year from each decade.**

Following the symmetry of the movies sample, Jang newspapers of Dec 2006, 1996, 86, & 1976 are reviewed in-depth for their reports of real life crimes and terrorist activities in our society.

December, being the last month of the year, contains the summary of the entire year’s crime scene give us a rather holistic view to the issue.

Jang is arbitrarily selected as the sample newspaper for the study as “it is the oldest and largest circulated Urdu Daily in Pakistan which started its publication in 1940, having the readership of

775 thousand (World Press Trade, 2010). It is considered as one of the most influential and popular newspaper which has standing both in public and at the state level.

5. DEFINITION OF UNITS & PROCEDURES

“Although thousand of studies examined violence in the media, there is no one commonly accepted definition of violence (Newman 1998).”

The present study adopts the definition of violence used in **Fazl Rahim Khan’s study conducted on Violence in the Dramatized Entertainment of Pakistan Television**. This definition further broadens the horizon and scope of our study and includes both:

- **“Overt Expression of Physical Force** (with/without a weapon) against self/others compelling action against one’s will on pain of being hurt/killed or actually hurting/ killing as sampled in CI research as well. (Nancy Dowd, 2006).”
- **Verbal & Symbolic Violence** includes “verbal threats/abuse or gestures

This might be psychologically and physically injurious to a person such as yelling, shouting, showing off weapons to threaten, mostly used as a symbol of power. (Signorielli, Gross, & Morgan, Violence in Television Programs- ten years later, Vol 2; 1982).”

The inclusion of verbal & symbolic violence widens the scope of our study in comparison to CI & other such studies that were confined to acts of physical force only.

Eventually, findings of the two studies were compared statistically to evaluate if one can anticipate a link between the real and reel-life crime world’s characters across the Indo-Pak borders during the four decades under study.

RESULTS

The study strengthens the rational revelation that media violence in nexus with several other personal, psychological and socio-economic factors in the environment might contribute to the formation of a volatile generation that often lead to a dangerous society as reinforced by other studies such as Berkowitz (1931), Geen and O' Neal (1969), Frederick and Stein (1973), Joesphson (1987), Bushman (1995), National TV Violence Study (1996-97), Anderson & Dill (2000) and Anderson & Bushman (2002) to name a few.

It is vital to realize that even small statistical effects of media violence on aggressive behavior can have crucial social consequences due to the fact that it affects almost everyone across a large population, influence individuals psyche gradually and leaves lasting impressions on unconscious mind subtly through repetitive and continual exposure to onscreen violence over a period of time .Thus any single incident of violence in reel or real life can trigger the pent up emotions and results into extremely volatile reactions as evident in various recent incidents of brutality such as Sialkot lynching of Butt Brothers, Killings, stoning and burning of snatchers and burglars by mobs in Karachi, Lahore and other cities of Pakistan and violence during Lawyers' Campaign in Pakistan to name a few.

DISCUSSION/ANALYSIS

The constantly increasing crime rate in Pakistani Society makes sense only when we analyze it in reference to the socio-political scenario of its times. As Kunczik (2003) discovered that though “majority of viewers will remain unaffected, portrayal of violence on media might adversely

influence a few inclined, predisposed young males in the environment in which violence is a routine experience” (p. 19).

It was statistically proven that the annual crime growth rate exceeded faster than the population growth rate in Pakistan since 1951 despite the fact that data includes reported crimes only which is roughly speculated to be around 50 to 70% in the country (UN Office on Drugs & Crimes, 2007).

Political and economic instability, successive martial laws, short-term state policies, Soviet-Afghan War and influx of Afghan refugees in seventies and eighties resulted into narcotics trading, illegal arms smuggling, kidnapping for ransom and increasing crime rate in nineties that dived down during the first half of 2000s. However, it might have reached its height after 9/11 as a consequence of Pakistan’s involvement in war against terrorism.

Percentage of Violent Characters (%Vt)

1. Does the percentage of violent characters increase in Indian films and crime news reports in Pakistan is in proportion through four decades?

Analyzing percentage of violent characters in films sample determines that the decades of 1970s and 1990s exhibit identical onscreen representation i.e. 9 percent respectively while the remaining two decades viz., 1980s and 2000s reflect almost a parallel representation of 14 and 15 percent characters as perpetrators of violence. To an extent somewhat comparable trends at much higher rate dominate the journalistic front of native crime scene where consecutively 56 and 55 percent characters were portrayed as violent in news stories in the decade of 1970s and 1990s while around 39 and 44 percent characters were found guilty in the decade of 1980s and 2000s respectively.

It appears that the representation of violent characters might not religiously follow the overall crime rate in the sampled films in the relevant decades. For example the films from seventies contains the second highest crime rate of 80, however, projected a small population of violent characters i.e. 9% which is equivalent to the representation of violent characters in the romantic musical decade of 1990s with the lowest crime rate of 62. Eighties, however, projected the highest population of violent characters i.e. (14%) with an equally highest silver screen crime rate of 94. But the presence of almost similar percentage of perpetrators of violence in 2000s i.e. 15% with the second lowest crime rate of 76 decade is somewhat bewildering.

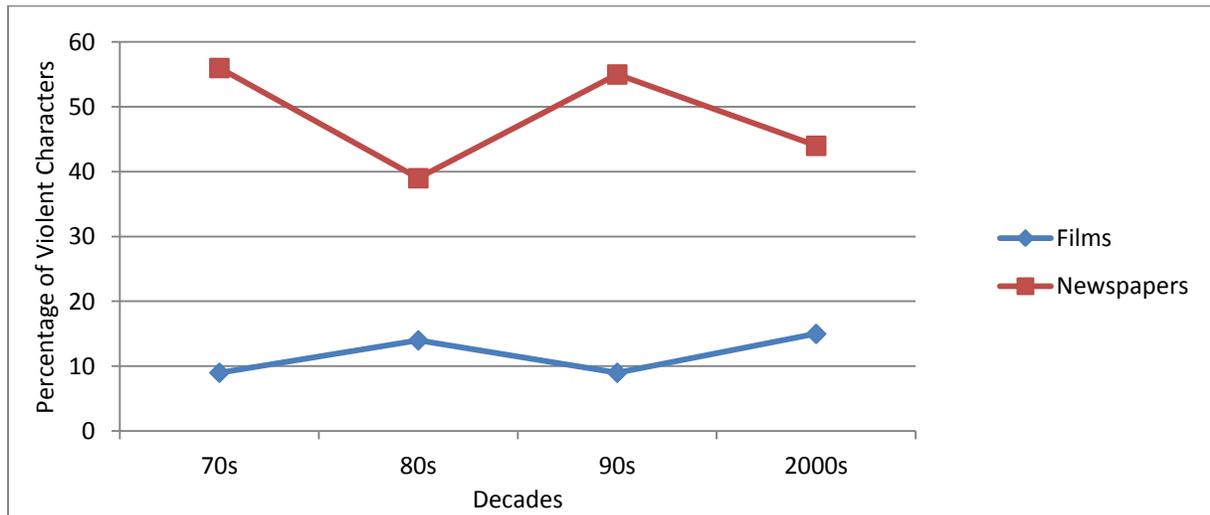
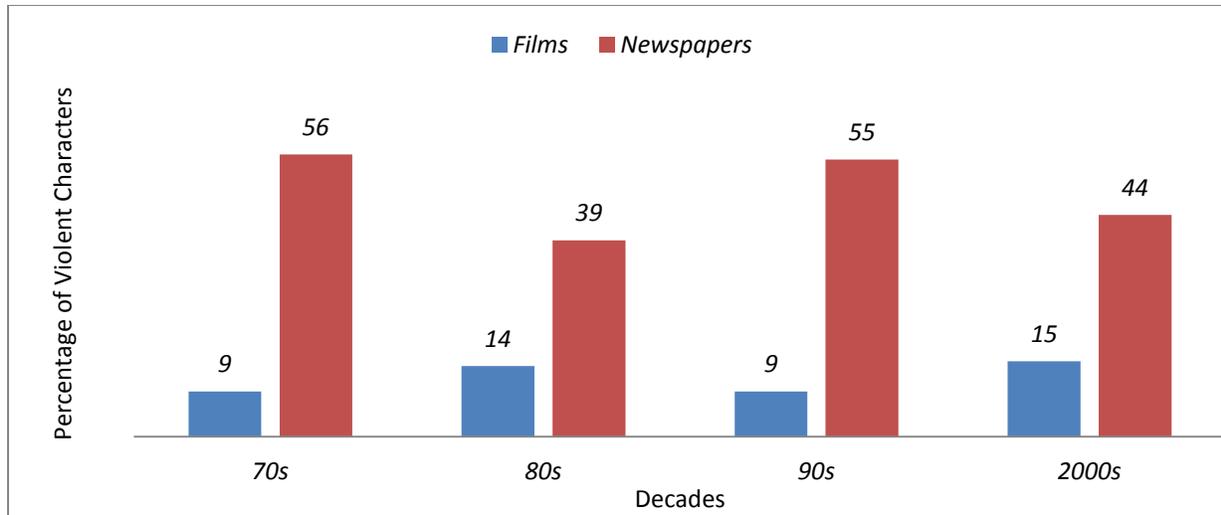


Figure 2 shows Percentage of Violent Characters in Newspapers and Films of four Decades from 1970s to 2000s

Portrayal of Violent Characters

2. Do the Violent characters in films and crime news represent any particular segment of society?

Social Class: As far as films are concerned, it is evident from the **tables 1 to 4** that the social class of the violent characters is mostly unidentified. In the single decade of 1970s where it was identifiable, most violent characters, 44 percent seemingly belong to upper class than middle and lower classes which have an equal representation of 11 percent each. It is found that most filmmakers believe and propagate Conflict Theories of Crime in their depiction of violence and violent characters.

These theories maintain that laws are made, imposed and used by the capitalists (rich) in their vested interest against working (middle) and marginal working (poor) classes while they are protected with their crimes under the similar penal system (Henslin, 1997, pp. 100-267). Thus most Indian films condemn the prevailing justice system as biased and project elite class as tyrants against poor victims. Moreover some studies such as Aidman's (1997, p.2) confirmed that violent crimes are often fictionalized even justified when committed by heroes in almost 40% cases in films thus promoted it as popular and quick way to get social justice.

Reported news somewhat reflect similar treatment since it can be seen that social class of a large majority of the violent characters is unidentified in most crime incidents and in cases where it is known, a slightly large population of these characters seemingly represent upper class i.e. (2 % in 70s, 0.3% in 90s and 1% in 2000). In comparison, there is comparatively less representation of poor class as oppressors i.e.(1, 0.2 and 0.4 percent in the decades of 70s, 90s and 2000s respectively).While the middle class has the lowest presence as perpetrators of violence in

reported news which is 0.09 and 0.1 in the decades of 1990s and 2000s respectively contrary to popular beliefs. Sociological Crime Theories have already indicated that the poor and minorities are often arrested and given larger terms and severe punishments for minor deviances compared to their affluent counterparts with much serious crimes (Henslin., 1997, p. 267).

Gender of Criminals: Men always dominate women as active player in violence be it films or news reports. In films the ratio of man, woman representation is 88% male vs.11% females in 70s, 80% male vs.20% females in 80s, 71%male and 29% females in 90s and 79% males vs. 21% females in 2000s. On the other hand, reported news even show the higher male domination as violent characters i.e. 99% male vs. 1% female in 70s, 68% male vs. 0.04% female in 80s, 99% male and1% female in 90s and 94% male vs. 0.5% female in 2000s while gender identity of rest of the violent characters depicted in news reports remain unrevealed.

Male domination as perpetrators of violence both in movies as well as reported news reinforce the fact that women are still subjected to severe violence in countries like Pakistan and India which is often glamorized than condemned in local media especially on silver screen as confirmed by the findings of Ramasubramanian and Mary's study (2003, pp. 327-336) about portrayal of sexual violence in popular Hindi films in nineties. The study revealed that moderate sexual violence including harassment is often romanticized when it's inflicted upon heroines by heroes.

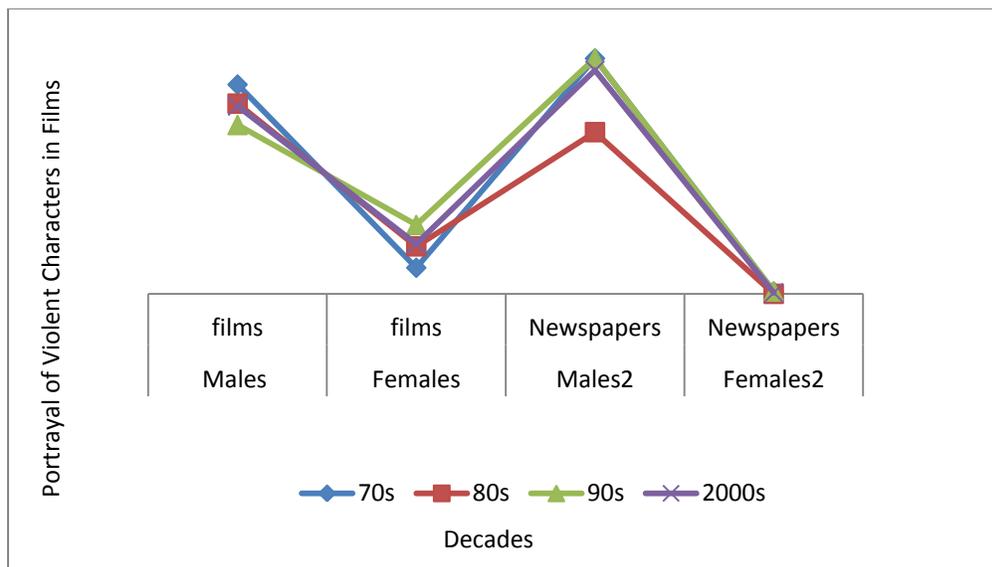
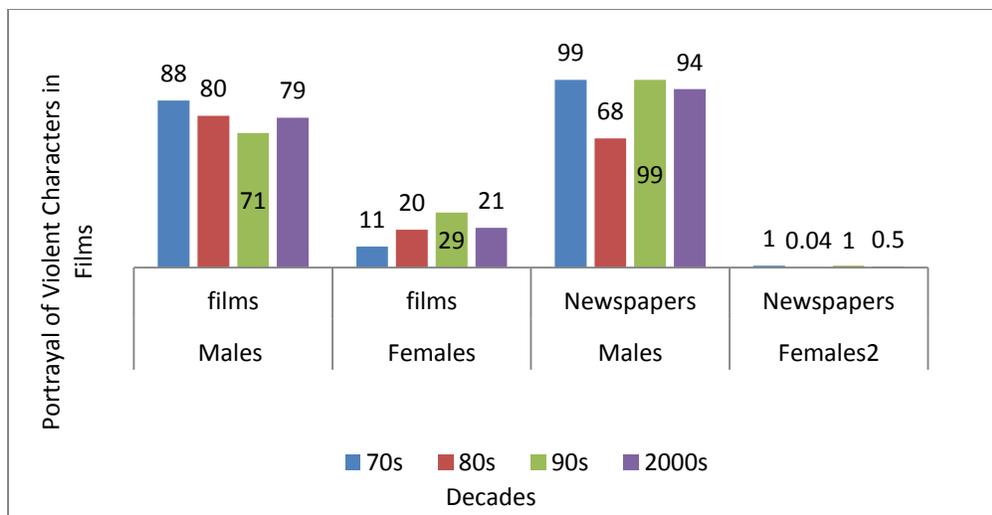


Fig.3 represents Gender Percentage of Violent Characters' in Films and Newspapers from 1970s to 2000s

Age groups of the violent characters both on and off screen are often unidentifiable. Wherever evident, most of violent characters in films depict youth and middle aged villains i.e. 22% aged between 20 and 29 and 11% between 30 and 59 in the decade of 70s. In the 1980s, there were 21 percent characters aged between 20-29 and 50 % between 30 and 59. Sociologists' Krohn and

Massey (1980) identified in Control Theories of Crimes that delinquents are generally teenagers and youngsters with fragile associations, less obligations and ignorance to social norms and values.

While in the following two decades of 90s and 2000s, age range of violent characters was unknown. In reported news we could gauge only 0.5 % violent characters aged from 30-59 in 70s followed by 0.08 violent characters fell in age ranged between 1-29 and 0.04 aged from 30-59 in 80s. In subsequent decade of 90s, 0.1 % violent characters were recognized between the age range of 20-29 while 0.04% were found from the rest of the age groups. In 2000s only 0.1 % was identifiable who belong to 30-59 while the age range of rest of the violent characters was not evident through the reported news analyzed as the reflection of real crime scene in the time period under study.

3. Are movies depicting violent characters as heroes or villains or neutral (none)?

Portrayal: Most violent characters, almost 100 percent were depicted and projected as villains in the films of 1970s while the reported news portrayed 15 percent perpetrators of violence as villains, 0.5 as hero and 0.8 as both while rest were reported neutrally. The trend was continued in the subsequent decade of 1980s when despite glamorization of violence, onscreen criminals and violent characters were almost always (100%) portrayed as villains who met divine justice in the end. However, reported news presented around 3% as villains and only 0.1% as heroes while rest of the violent characters were covered neutrally.

There is a noticeable change in the treatment of violent characters on silver screen in the subsequent decades as findings demonstrate that around 14% violent characters were depicted as hero, 57% as villains and 29% appeared neutral in 1990s. Reciprocally there is a slight shift in the treatment of violent characters in Pakistani Newspapers as around 0.9 percent criminals were

reported in favorable light while 11.5 % appeared as real life villains and rest reported rather objectively in the same decade. The ratio of violent heroes further increased to 21 percent in 2000s followed by still bigger ratio of 64 % sadist villains while rest appeared neutral on silver screen. Following the trend, around 2 % real news world offenders were cherished as heroes, 27 condemned as villains and rest mentioned neutrally in 2000s in crime news reports of Jang.

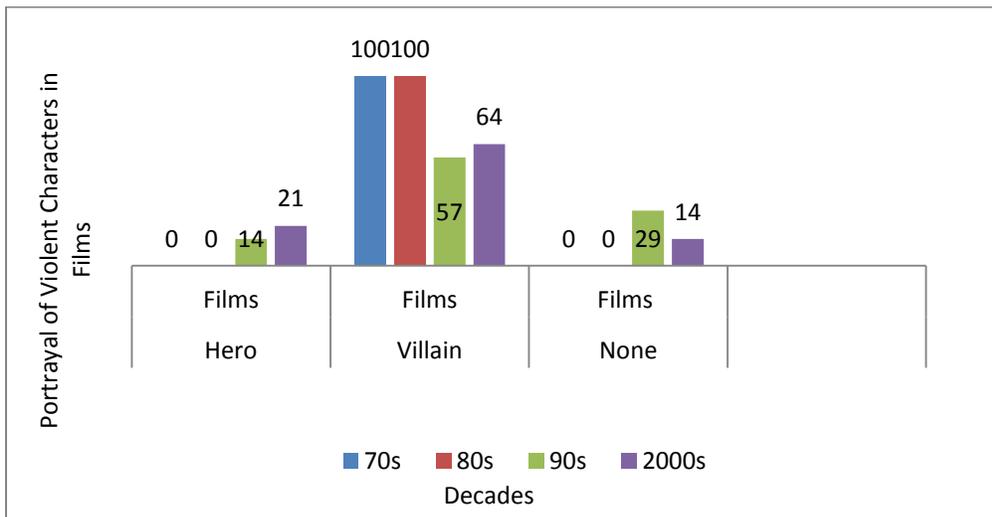


Fig.4 represents Portrayal of Violent Characters in Films in the four decades of 1970s, 1980s, 1990s and 2000s

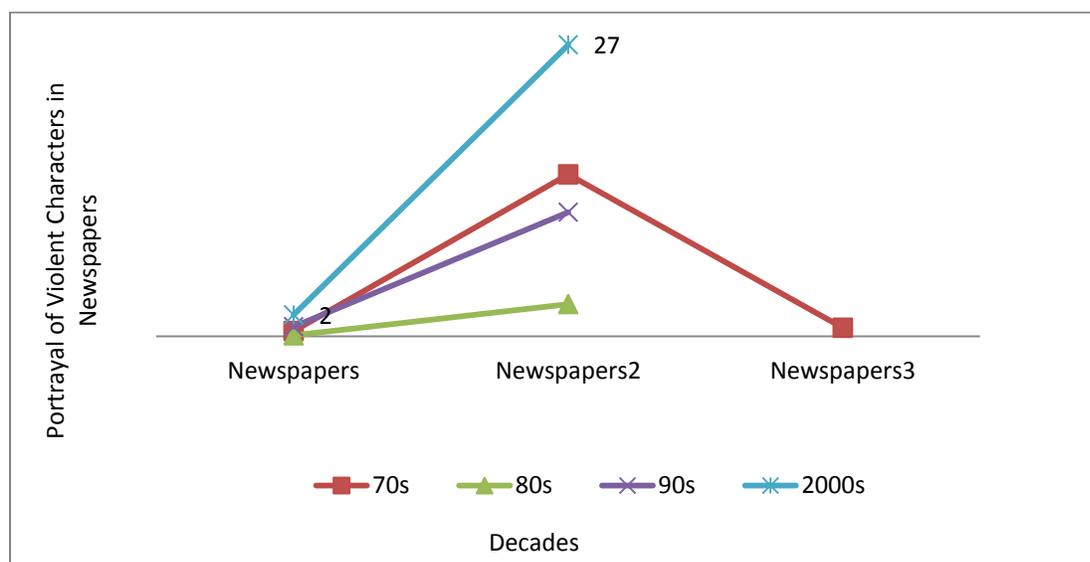
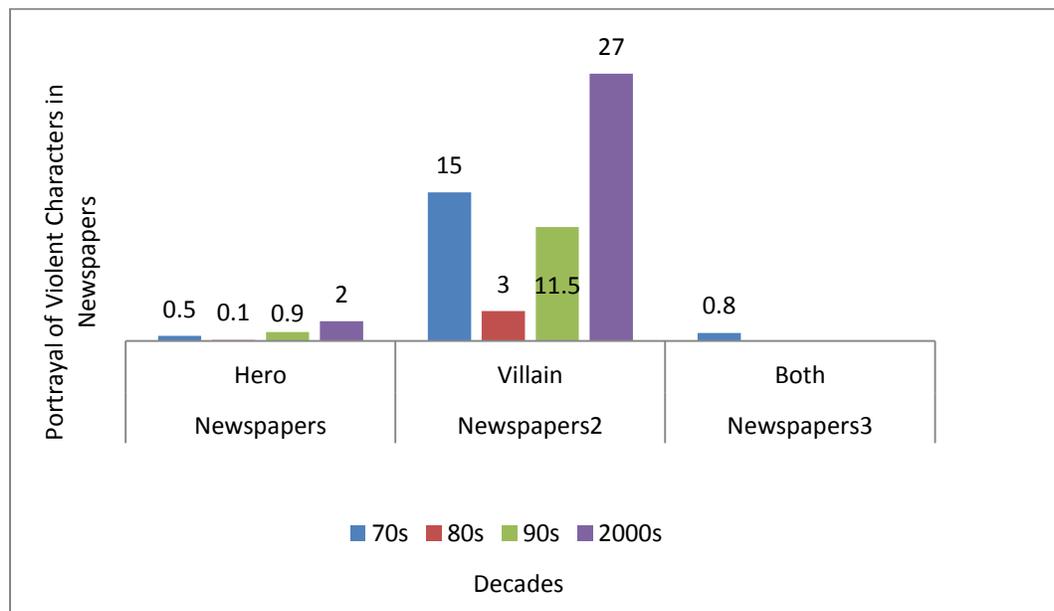


Fig.5 exhibits Portrayal of Violent Characters in sampled Newspapers from 1970s to 2000s

Table 1: Depiction of Violent Characters in Films and Newspapers from the Decade of 1970s

	Total No.	Class%			Gender %		Age Group%			Depiction%				
		Up	Mid	Low	M	F	0-19	20-29	30-59	Abv 60	Hero	Villain	None	Both
Film	9	44	11	11	88	11	–	22	11	–	–	100	–	–
Paper	335	2	–	1	99	1	–	–	0.5	–	0.5	15	rest	0.8

Table 2: Depiction of Violent Characters in Films and Newspapers from the Decade of 1980s

	Total No.	Class%			Gender %		Age Group%			Depiction%				
		Up	Mid	Low	M	F	0-19	20-29	30-59	Abv 60	Hero	Villain	None	Both
Film	14	Unidentified			80	20	–	21	50	–	–	100	–	–
Paper	2422	Unidentified			68	.04	.08	.08	.04	–	0.1	3	rest	–

Table 3: Depiction of Violent Characters in Films and Newspapers from the Decade of 1990s

	Total No.	Class%			Gender %		Age Group%			Depiction%				
		Up	Mid	Low	M	F	0-19	20-29	30-59	Abv 60	Hero	Villain	None	Both
Film	7	Unidentified			7	29	–	Unidentified			14	57	29	–
Paper	2049	0.3	.09	0.2	9	1	.04	.14	.04	.04	0.9	11.5	rest	–

Table 4: Depiction of Violent Characters in the decade of 2000s from Films and Newspapers

	Total No.	Class%			Gender %		Age Group%			Depiction%				
		Up	Mid	Low	M	F	0-19	20-29	30-59	Abv 60	Hero	Villain	None	Both
Film	14	Unidentified			79	21	Unidentified			–	21	64	14	–
Paper	1176	1	0.1	0.4	94	0.5	–	–	0.17	–	2	27	rest	–

Note. Up=Upper Md=Middle L=Lower M=Male F=Female Min=minor Yng=young Mid=middle aged Abv=above Both=Hero as well as Villain

The findings indicate that the depiction of perpetrators of violence have been constantly increased in Indian films during the three decades irrespective of themes and rate of projected crimes on silver screen. On the other hand, the percentage of violent in news reports and real world crimes fluctuated from 93 to 98 between 70s and 80s, while it reduces to 84 in 90s and then slightly increases to 88 in 2000s. Representation of violent characters in reported news is somewhat more reflective of the crime rate and trends in the Indian movies of the same decade than that of the respective news world of crimes.

As Eron (1962 cited by Stossel) and Gerbner (1976) maintained that violence in films might not only turn some predisposed vulnerable viewers into violent criminals, but also produce a large majority of fearful beings who accept a police state or dictatorship as a sole safe solution in a highly dangerous society often projected by filmmakers and state channels. Further there is the third dimension of the media violence effect that leads to highly immune and numb segments of society remain equally insensitive to social violence and injustice with “none of my business” approach. Thus as the findings of this study demonstrate that explicit immediate impact of violent films in the making of violent criminals is difficult to gauge, latent impact contributing to the mass mentality resulting into insensitive and fearful public is more common though subtle to trace which might also reflect state and foreign films agenda behind these violence laden films and plays.

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