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## Motion pictures as an agent of socialization: A comparative content analysis of demography of population on Indian silver screen and reported crime news in Pakistan (1976 to 2006)

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**ARTICLE**

**Motion Pictures as an Agent of Socialization:  
A Comparative Content Analysis of Demography of Population  
on Indian Silver Screen and Reported Crime News in Pakistan  
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**Abstract**

*This study aims to examine and analyze role of motion pictures as an agent of socialization. It focuses the contribution of Indian movies to the increase of violent crimes and criminals in Pakistani society across the four decades (i.e. 1970s, 1980s, 1990s and 2000s) through favorable rather glamorized depiction of violence and perpetrators of violence. It is arbitrarily assumed that violence is often projected on silver screen as a quick and easy solution to social injustice and class discrimination in the blockbusters of Bollywood and Lollywood.*

*Five top grossing Indian films selected through popularity charts and youth polls are thus content analyzed from the four decades under study for the census and portrayal of both perpetrators and subjects of violence, following sampling techniques of Shipley and Cavendar, 2001. Subsequently, four samples of one month issues of the largest circulated Daily Jang — from each decade (1976-2006) — were carefully content analyzed to identify the population, age, gender, class and depiction of criminals and victims as a representative day-to-day record of social crime scene.*

*Results show that the population of violent criminals has increased both in Pakistani society and in Indian movies during the forty years sampled but the increase is curvilinear rather than linear in nature. Though, there seems to be fragile, proportional relationship between the two variables, it is observed that the presence and portrayal of criminal elements in Pakistani society fluctuate and subject to several other socio-economic and political factors both in national and international scenario. The very fact reflects that the impact of mass media as an agent of socialization 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 and defining role models in Pakistani society.*

**Key words:** Portrayal, Violence, Crimes, Indian Films, Bollywood Blockbusters, Socialization, Role Models, News, Criminals, Victims, Characterization, Demographic, Socio-political, Economic factors.

**Introduction**

People and institution that contribute to individual’s self-image, approach and conduct are known as agents of socialization. The leading traditional agents of socialization include family, religion, school, daycare, peer group, mass media, sports and workplace. Each one has its unique role in nurturing individuals into an active and functional member of society.

Mass Media viz., books, newspapers, magazines, radio, television, movies, internet and mobile phones are not just the sources of information and entertainment anymore; rather they mould our attitudes, values and perception towards life. It was estimated in US that “on an average people in modern age spend more time using media (3, 661 hours) annually than sleeping (2, 920 hrs.) or other activities other than media (2, 179 hrs) out of total hours of 8,760 in a year” (Stevenson, 2004-2007, Communication Industry forecast).

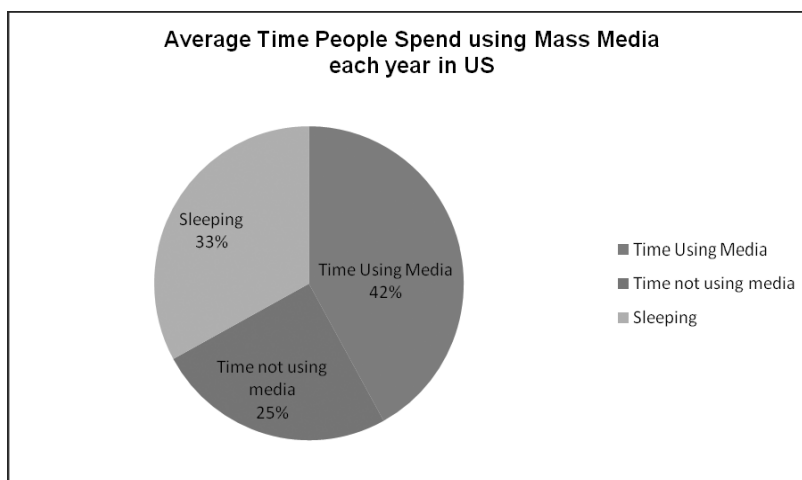


Figure 1: Average Time people spend with Media each year (Veronis Sahler Stevenson’s Communications industry Forecast 2003-2007 as cited by Biagi, 2005), P.2

The above survey reflects that the contemporary generation spends more time with the Mass Media than the conventional social institutions. Hence they get inspiration and understanding of most of unusual life’s experiences such as violence, love and sex through films and TV.

Movies serve as an important agent of socialization that often function independently and mostly against the values and morals of traditional social institutions. Most movies project controversial themes and actions such as violence, drinking, gambling, and adultery in a glamorous way to attract masses and churn out maximum profit. In result they often have a clash and face serious criticism from traditional agents of socialization.

However, 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 social context such as perception of social reality and risks which in turn influence individuals' decisions. Carlyle and Staler (2008), on the other hand, assumed that mass media might manipulate human behavior more effectively through their influence on social institutions rather than individuals (Journal of Communication, pp.68-186).

### Movies as Social Institution

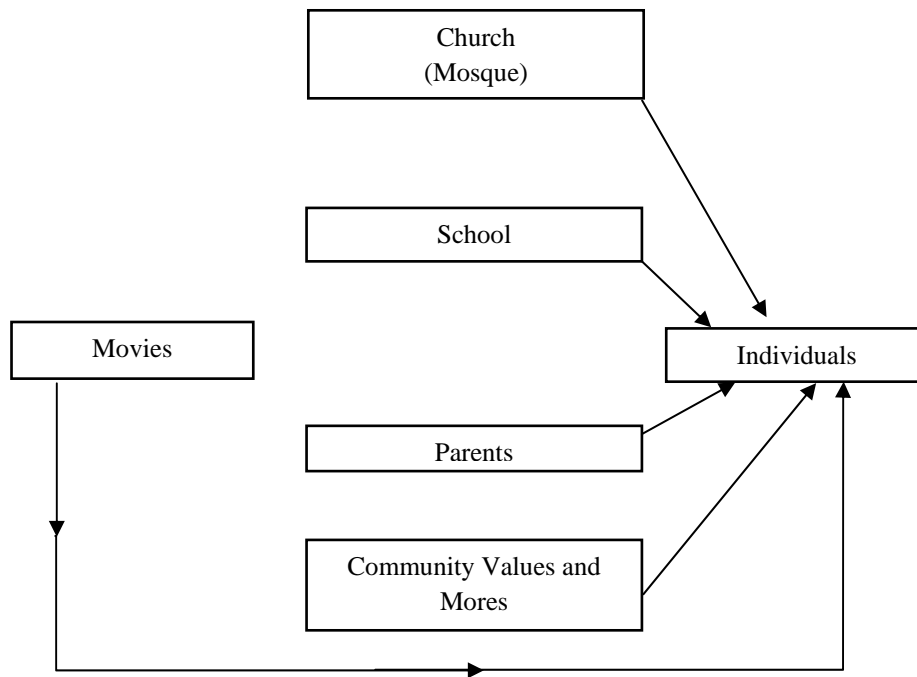


Figure 1 depicts Model of Movie Socialization reflecting role of Movies as one of the leading Modern Social Institutions working independent of the traditional social institutions (Garth Jowett, 1989, p. 82)

### Violence and its Categories

**Violence** refers to the extreme form of verbal or physical aggression that has a significant risk of injuring their victims. Violence can be further divided into two types:

**Verbal Violence** usually refers to saying harmful, insulting or derogatory things to the victims that may influence them emotionally and psychologically.

**Physical Violence** vary in severity ranging from pushing and shoving to serious physical assaults, fighting and even killings.

### **Crime and its Forms**

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

Kerbo (2007) defined Crime as “a particular form of deviance that involves violation of laws reinforced by the political system.” He suggests that the nature of crime thus must be determined within the context of power and the political process (p. 206).

Criminal acts are broadly divided into violent offenses (against persons) and nonviolent offenses (against property). However, the four major categories of crimes (as identified by Kerbo, 2007, pp 206-223; Thompson & Hickey, 1999 et al, p.190) include traditional crime, organized crime, white collar crime and popular crime.

### **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 and internet.

It is crucial to note that depiction of violence in films is often unrealistic and exaggerated. Fighting and killing are often 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 is 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. Due to its international appeal, Bollywood movies are exported to over hundred countries across the world. “These

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.**”

Considering the popularity of Indian movies in Pakistan and its easy accessibility to local mass viewers through satellite television, home video cable channels, videocassette, DVDs and now countrywide display in native Cinema Halls, one can assume that it might play an important role in influencing the mindset by introducing virtual role models and sharing popular filmi culture.

### **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 last few years 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. However popular figures in the Pakistan film industry fervently advocating the open screening of the Indian movies, considering it the only way to revive the country’s comatose film industry.

The growth of cable TV, globalization of film industry and concentrated media ownership has transformed the electronic media from a public trust to a transnational business enterprise. It gives a large part of Pakistan’s population a swift, round-the-clock access to all sorts of programmes on various local and foreign channels that often depict crude violence and sex solely for profit motives. Among them, cable cinema channels are widely popular in the local viewers that showcase all types of Indian and English movies uncensored.

## 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**

The viewers of TV and movies adopt new behavioural patterns by simply watching them onscreen. 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. His model identified four basic processes of social learning that occur in sequence viz., attention, retention, production and motivation. 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**

The factors that motivate or restrain any behavior are the essence of social learning 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. Moreover this study also implies Observational, Instigation and Cue theories in glamourization of criminal violence on silver screen, hypothesizing that people learn and adopt deviant and even criminal behaviors as a ready reaction and quick solution to social injustice. 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

Motion pictures are recognized as one of the core social institutions in the modern world that contribute significantly to the development of contemporary mass society. “Since its commencement in the nineteenth century, it has been preferred as a shared source of recreation that attracts and influences each one of us at some stage of our life” (Garth Jowett, 1989, pp. 83-85). Researchers started investigating motion pictures and its influence on society immediately after the introduction of the medium in 1920s.

The series of 13 studies (1929-1933) conducted under the Motion Picture Research Council was a milestone in the field of research that tried to correlate diverse immoral behavior patterns especially in children with excessive movie viewing. Titled as Payne Fund Studies, these researches provided foundation for the future studies by quantifying hypothesis about movie attendance and themes in 1930s. It found that 72 percent of commercial films’ themes revolved around love (29.6%), crime (27.4%) and sex (15%) in 1930s (Dominick, 2005, pp. 393-396). The ratio remains almost the same even today as evident from the present study which content analyzed commercial Indian movies from the last four decades.

One of the Payne Fund studies (Movies, Delinquency and Crime, 1970) offered a quantitative analysis of moral behaviors that eventually assessed effects of excessive films’ viewing on sleeping patterns, social conduct, racial perceptions, standard of morality, criminal and sexual delinquency in males and females youth.

These studies identified (Pattison, 2006, Vol.6, Issue 1) that movies elicited morally unacceptable behaviours 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 behaviours in youth. The material, secured through interview transcripts of delinquent criminals and non-delinquent boys and girls, suggested that motion pictures might contribute either directly or indirectly to delinquency and crimes.

*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 behaviours 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) discussed film industry’s influence over the then society. He claimed that most Hollywood films projected popular view and expected social roles on big screen irrespective of the reality.



US Department of Health and Human Services issued Surgeon General Report (1972) which advocates that “exposure to intense media violence often incites hostile feelings and can also lead to hostile mental framework that affects even close interpersonal interactions. Heavy doses of violent and obscene content contribute to our nightmares and long-term anxieties developed in early age and often immunizes us to acts of violence and vulgarity in real life” (pp. 393-396).

*The question of whether or not the mass media are capable of moulding the minds of the audience is an extremely complex one, and the answer is subject to a wide variety of factors. “Some people are influenced by some media at some time” is a commonly held belief by social scientists; but exactly how this influence takes place is open to speculation” (Garth Jowett, 1989, p. 83).*

The powerful role of movies as a source of ‘image formation’ was a special area of researchers’ interest in the last century, and many studies were conducted to examine movies impact on the collective public consciousness alongside its crucial influence on the psychological development of individual viewers (Baldwin, 1976; Deming, 1969; and Rosenbaum, 1980).

A randomly sample survey of 2,760 teenagers in America conducted in 1987 confirmed a close connection between ‘exposure to onscreen violence and involvement in risky activities’. 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).

Motion Pictures are the most fascinating creative art that mesmerizes millions and leaves lasting impact on its viewers. According to the identification theory (1961), films not only entertain people but also help them to identify themselves. Considering the potential, former Hollywood movies often projected the theme of nationalism. “In the early 1900s for e.g. new immigrants were among the most loyal moviegoers” (Gomery, 1992, p.21). Likewise, women became loyal fans in the 1910s, and movies helped to define the concept of “New American Woman” in the US society (Gomery, 1992, p. 31). Since the late 1950, movies became a significant source of youth culture (Snyder 1995).

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 testified all the PG-13 rated films from the list of 100 top-grossing movies of 1999 and 2000 identified by a Hollywood reporter. The study revealed that violence pervaded around 90 percent of the movies sampled. Moreover, the media depiction of violence contributes to the teaching of violence, leading to amplified anger, concern for individual’ safety and desensitization to the pain.

In Asia, some significant research studies have been found related to the impact of local and international media especially Film and TV on Asian viewers such as a content analysis in Malaysia conducted in early eighties that utterly condemned the increasing rate of violence in cartoons, films and other programs on Malaysian TV channels.

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, rating the highest scores in the survey. 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).

*More specifically in Indo-Pak Region*, a few researches on Indian movies and some articles are found that highlight the historical evolution, reach and impact of Indian film industry to the current status.

Akbar. S. Ahmed's research article (1992) maintained that art and life have fused in Indian society. Cinema depicts popular political philosophies, social values, group behavior, folk language and fashion in India and like a mirror, reflects back in society. The understanding of the phenomenon will facilitate to examine India's self perception and Bollywood' contribution in fostering India's image as a big brother and regional power in South Asia. Moreover the study also analyzes its impact on neighbouring 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)?
4. Has depiction of victims increased in Indian movies as well as in Pakistani newspapers across last four decades?
5. Are movies projecting victimized characters as heroes or villains, both or none and do they represent any particular segment of society?
6. Has percentage of simultaneously violent as well as victimized characters increased during the last four decade (1970s to 2000s)?

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. Similarly filmmakers' approach towards victimized characters might immune viewers, trigger them or simply lead them to identify and thus hate or love these characters.

### **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 and victims 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.

To gauge the changes in frequency and depiction of violence and crimes both on and off screen during last four decades, a year's worth of movies and newspapers were sampled from 1976 to 2006\_\_ the period under study. Following the sampling model of Shipley and Cavendar's study (2001), top five blockbuster movies were arbitrarily selected to analyze one year's worth of films in each decade over a period of four 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.

Since the second part of the study deals with reported news, one month's newspaper for crime reports were analyzed as a reflection of social crime scene in a sampled year from each decade.

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.

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. 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.

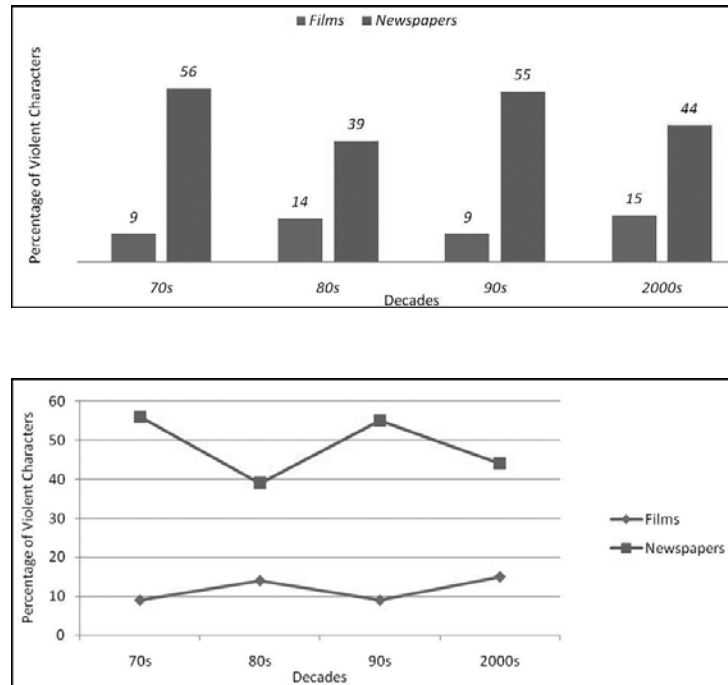


Figure 2 shows Percentage of Violent Characters in Newspapers and Films of four Decades from 1970s to 2000s

### Portrayal of Violent Characters

2. Do the violent characters in films and crime news represent any particular segment of society?
3. Are movies depicting violent characters as heroes or villains or neutral (none)?

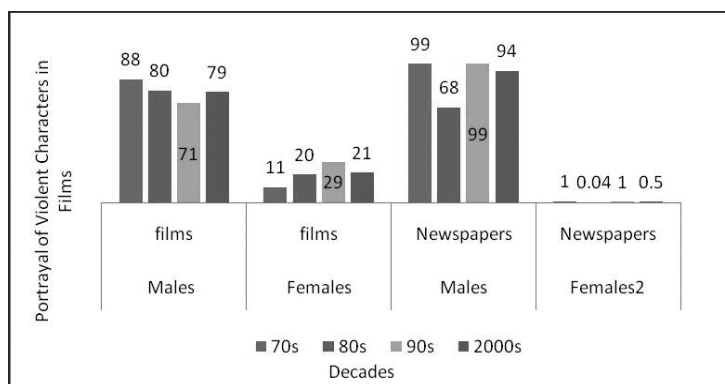
**Social Class:** As far as films are concerned, it is evident from the **tables 1 to 4** that the social class of the violent characters is mostly unidentified. In the single decade of 1970s where it was identifiable, most violent characters, 44 percent seemingly belong to upper class than middle and 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.



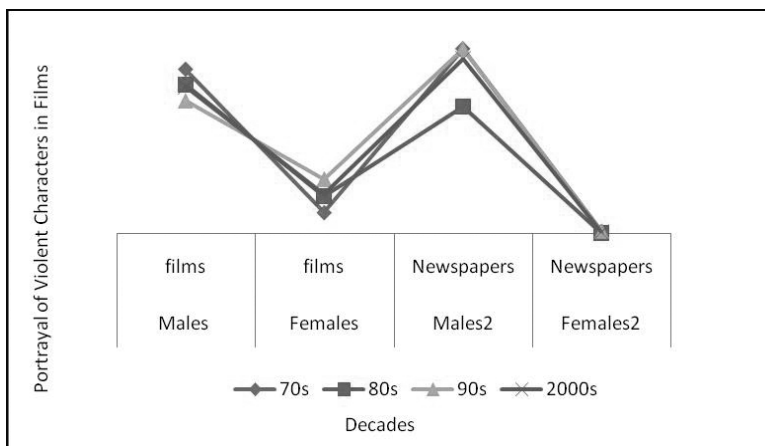


Fig.3 represents Gender Percentage of Violent Characters' in Films and Newspapers from 1970s to 2000s

**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.

**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.

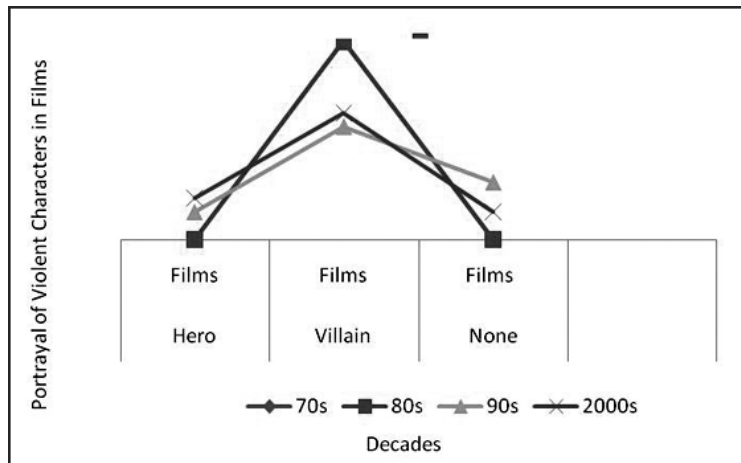
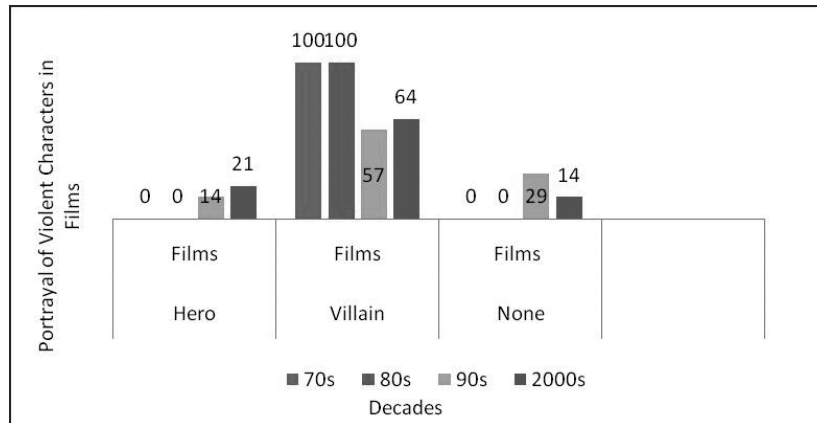


Fig.4 represents Portrayal of Violent Characters in Films in the four decades of 1970s, 1980s, 1990s and 2000s



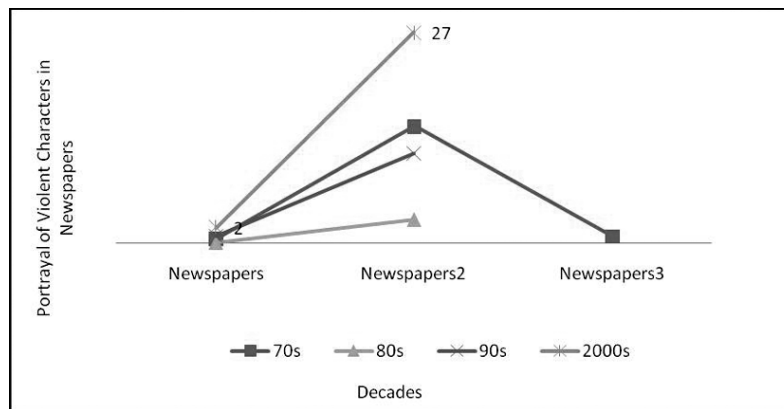
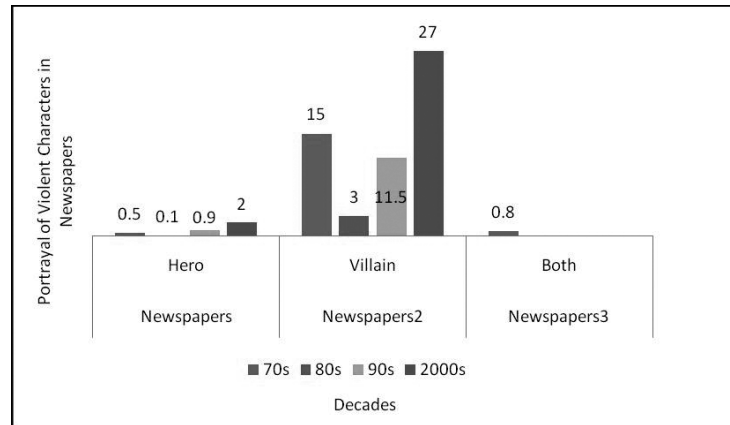


Fig.5 exhibits Portrayal of Violent Characters in sampled Newspapers from 1970s to 2000s

**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	Her o	Vill ain	Non e	Bot h
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%
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		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			71	29	–	Unidentified				14	57	29	–
Paper	2049	0.3	.09	0.2	99	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	–

<i>Note.</i>	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
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**Percentage of Victims only (% VC)**

- Is depiction of victims increased in Indian movies as well as in Pakistani newspapers across last four decades?

Percentage of characters portrayed as victims in films decreased gradually during first three decades i.e. 40% in 1970s to 22% in 1980s and 21% in 1990s. However it rose to 34% in the last decade of 2000s. On the contrary, percentage of victims in news crime stories increased from 33 to 45 percent between 70s and 80s, reduced markedly to 18 % in 90s to increase again to 28 percent in 2000.

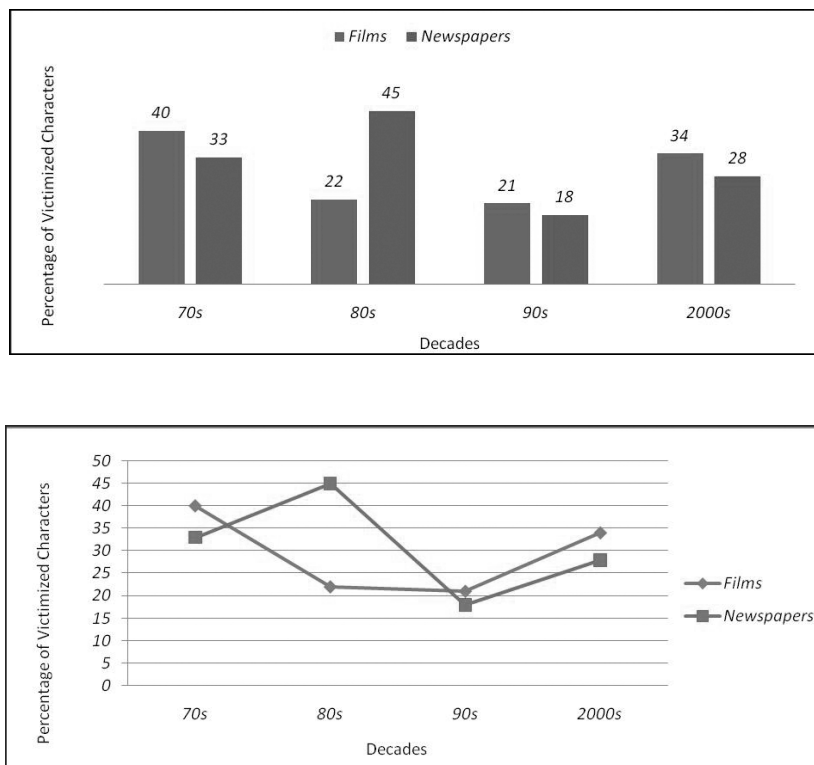


Fig 6 represents Percentage of Victimized Characters in Films and Newspapers in the four decades from 1970s to 2000s (% Vc)

### Portrayal of Victims

- Are movies projecting victimized characters as heroes or villains or both or none?

In movies number of victims decreased gradually referred (Tables 5-8), following the themes and trends prevalent in the relevant decade. Most of the victims represented poor class i.e.18% in 70s followed by 13% from upper and 7% middle class consecutively. Movies in following three decades remained less obvious as far as the class of the victims is concerned. Most victims were females than men i.e. 57.5% women vs. 42.5 men % in 70s, 64% females vs.36 males% in 80s, 62.5% women vs. 37.5% men in 90s. However the ratio changed in 2000s to 29% females vs. 71% victimized male presence on screen. Most victims seemingly belonged to poor class i.e. 18% followed by upper class representation of 13% and that of middle class by 7 % in the decade of 70s. While the movies in other three decades were not that clear as far as the depiction of social class of the victims is concerned. Almost an equal proportion of 7.5% victimized characters represented minor, young and middle age group in 70s which markedly increased to 18% minors, 36% youth,

27% middle aged and 4.5% people from the old age group i.e. above 60 in 1980s. Age representation in the films of 1990s and 2000s was quite vague, since different phases of characters’ lives were depicted, thus declared as unidentified in findings.

Victims considering the nature of their characters mostly depicted neutrally i.e. 55% in 70s, 9% in 80s, 69% in 90s and 52% in 2000s. Relatively lower but a large proportion of victims portrayed as heroes on screen i.e. 42.5% in 70s, 13% in 80s, 31% in 90s and 45% in 2000s. While seldom victims appeared as villains as reflected through the findings i.e. 2.5% in 70s and % in 2000s on silver screen.

Reported news on the other hand reflects that the number of victimized characters increased from 199 in 70s to a shockingly highest number of 2791 victims in 80s, relatively lower but still high rate of 653 and 754 in the decade of 90s and 2000s respectively. Most victims belonged to lower income groups i.e. 6.5% in 70s, 18% in 80s, 7% in 90s and 5% in 2000s followed by diverse proportion of upper class victims i.e. 0.5% in 70s, 0.3% in 80s, 3% in 90s and 1.5% in 2000s. Middle class representation as victims also varied from 1% in both 70s and 90s to 0.2% in 80s and 2% in 2000s in the world of reported news crimes. Unlike the onscreen depiction, most victims were males, 86% in 70s, 22% in 80s, 75% in 90s and 81% in 2000s in comparison to female representation of 14% in 70s, 2% in 80s, 12% in 90s and 19% in 2000s. Age group of most of the victims was not that obvious though findings depict that victims mostly belong to minor group i.e.7%, youth, 2.5% and old aged group, 1.5% in 1970s in reported news. In the subsequent decade of 80s, 1 minor, 0.5 young and middle-aged both and 0.1 old age range were found in reported news, with the similar proportion of 8% minor, 3% both young and middle aged and 0.9% old aged groups in reported news of 90s and representation of around 8% minors, 4% youth, .05% middle aged and 0.7% old age groups was discovered as victims in the reported news crimes of 2000s.

Like the Indian silver-screen depiction of victimized characters, most victims in reported crime news in Pakistan were covered in neutral way i.e. 0.5% in 70s, 3% in 80s, 39% in 90s and 35% in 2000s followed by portrayal of victims as heroes i.e. 5% in 70s, 0.8% in 80s, 14% in 90s and 9% in 2000s. Very few victims were reported as villains i.e. around 2% in 70s, 0.1% in 80s, %1 in 90s and 3% in 2000s. Besides only the decade of 70s had the representation of 34% victims as both heroes cum villains in the then reported crime reports.

**Table 5: Depiction of Victims in Films and Newspapers from the Decade of 1970s**

Depiction of Victims	Class%	Class%		Gender%		Age Group%				Depiction%				
		Up	Md	Lo	M	F	0-19 minor	20-29 yng	30-59 mid	Abv 60	Her o	Vill ain	Non e	Bot h
Film	40	13	7	18	42.5	57.5	7.5	7.5	7.5	--	42.5	2.5	55	_
Paper	199	0.5	1	6.5	86	14	7	2.5	--	1.5	5	2	0.5	34

**Table 6: Depiction of Victims in Films and Newspapers from the Decade of 1980s**

Depiction of Victims		Class%			Gender%		Age Group%				Depiction%			
		Up	Md	Lo	M	F	0-19 minor	20-29 yng	30-59 mid	Abv 60	Hero	Villain	None	Both
Film	22	Unidentified			36	64	18	36	27	4.5	13	0	9	_
Paper	2791	0.3	0.2	18	22	2	1	0.5	0.5	0.1	0.8	0.1	3	_

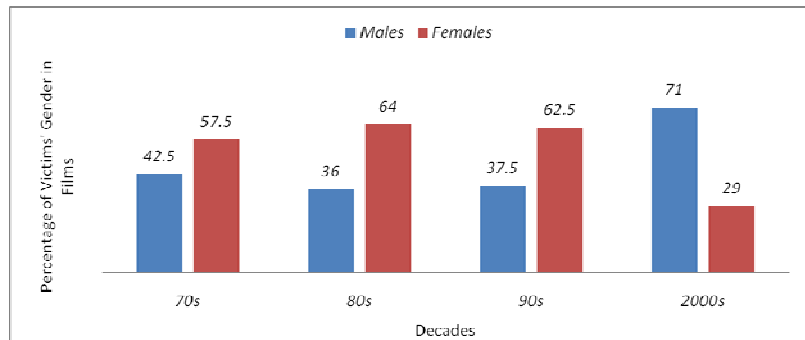
**Table 7: Depiction of Victims in Films and Newspapers from the Decade of 1990s**

Depiction of Victims		Class%			Gender%		Age Group%				Depiction%			
		Up	Md	Lo	M	F	0-19 minor	20-29 yng	30-59 mid	Abv 60	Hero	Villain	None	Both
Film	16	Unidentified			37.5	62.5	Unidentified				31	_	69	_
Paper	653	3	1	7	75	12	8	3	3	0.9	14	1	39	_

**Table 8: Depiction of Victims in Films and Newspapers from the Decade of 2000s**

Depiction of Victims		Class%			Gender%		Age Group%				Depiction%			
		Up	Md	Lo	M	F	0-19 minor	20-29 yng	30-59 mid	Abv 60	Hero	Villain	None	Both
Film	31	Unidentified			71	29	Unidentified				45	3	52	_
Paper	754	1.5	2	5	81	19	8	4	0.05	0.7	9	3	35	_

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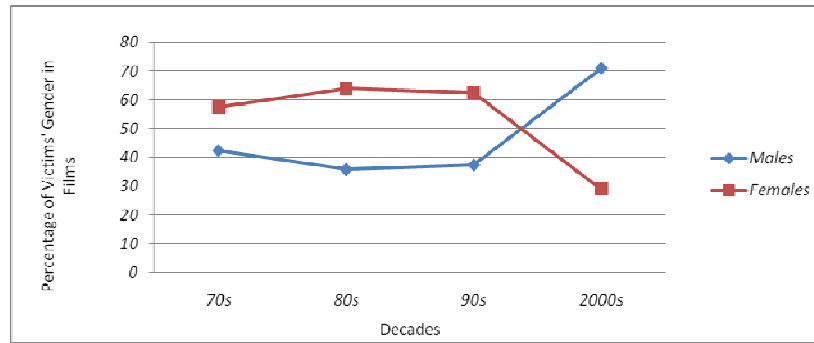


Fig 7 reflects Percentage of Victims' Gender in Films in the Decades of 1970s, 1980s, 1990s and 2000s

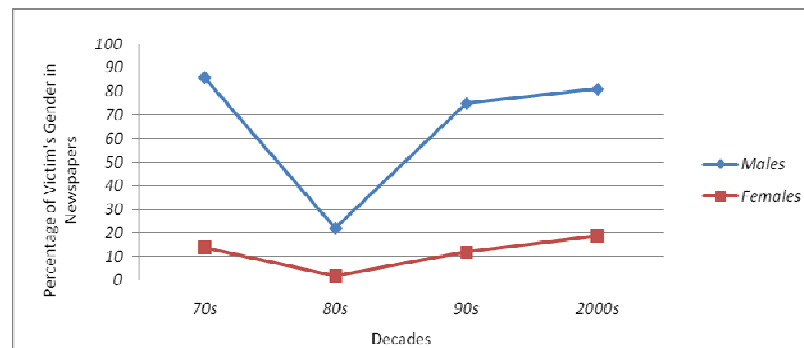
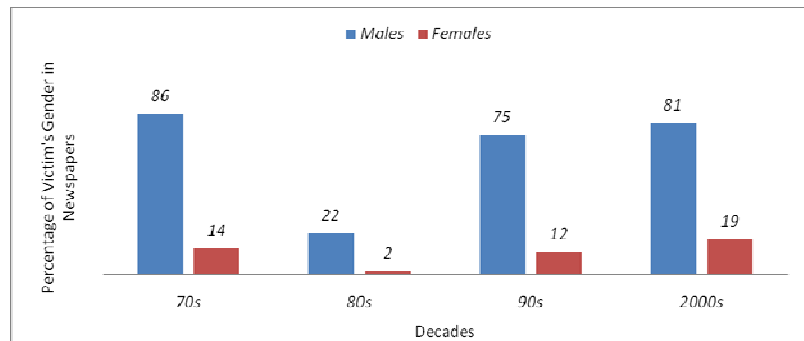
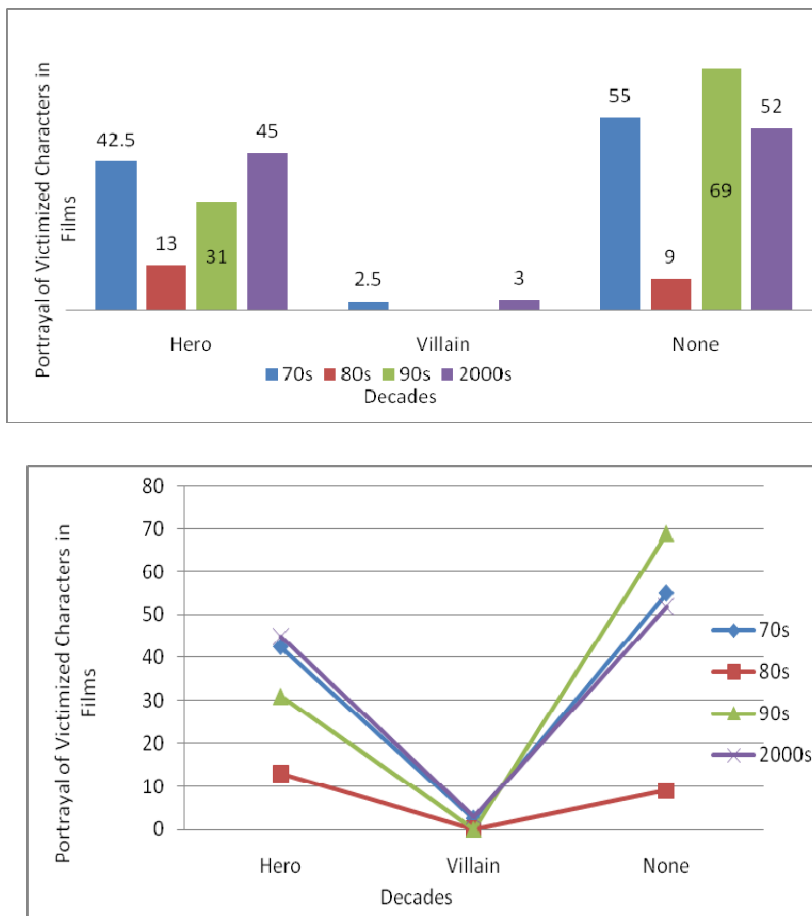
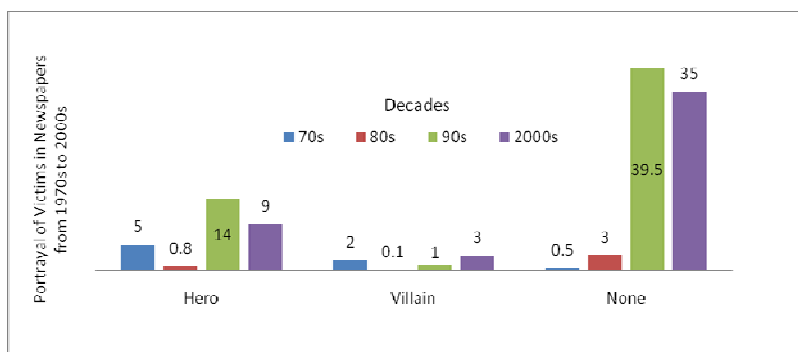


Fig 8 shows Percentage of Victims' Gender in Newspapers in the decades of 1970s, 1980s, 1990s and 2000s



**Fig.9 exhibits Portrayal of Victimized Characters as Hero, Villain and None (neutral) in Films in the decades from 1970s to 2000s**



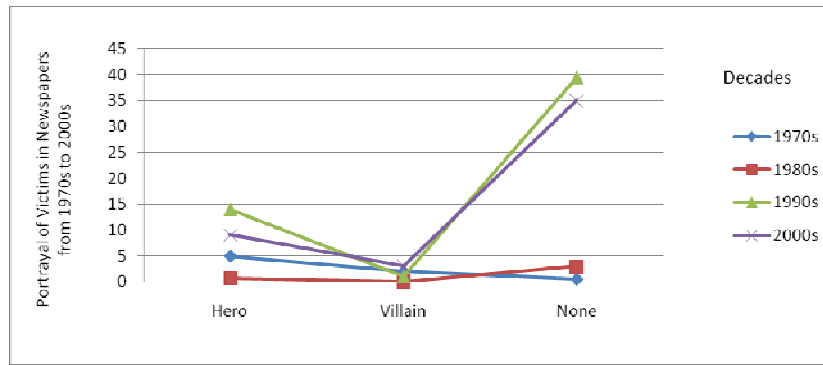
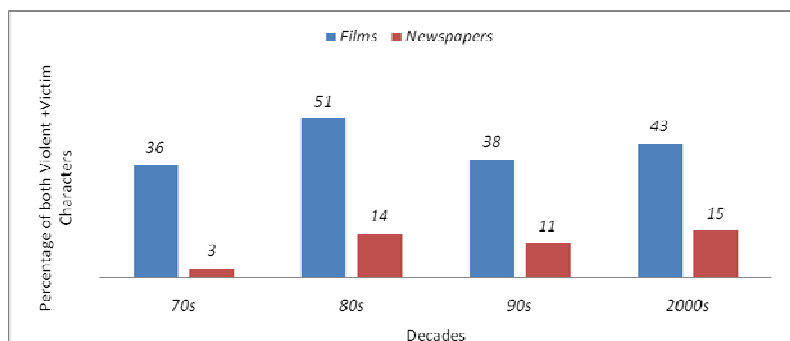


Fig 10 shows Portrayal of Victimized Characters as Hero, Villain and None (neutral) in Newspapers from 1970s to 2000s

**Percentage of Characters Portrayed on Screen both Violent and Victim (Vt+Vc)**

6. Is percentage of simultaneously violent as well as victimized characters increased during the last four decade (1970s to 2000s)?

Findings represented the similar curvy fluctuation as evident from portrayal of onscreen violent characters. The films of 70s had 36 percent characters depicted both violent as well as victim at the same time. The proportion increased to 51 percent by 80s, goes down to 38 percent again in 90s and finally climbed to 43 percent characters by 2000s. On the other hand, news reports reflect almost similar variation and percentage of characters portrayed as both violent and victims increased from 3 to 14 percent between 70s and 80s, reduced to 11% in 90s and reached to 15% in 2000s.





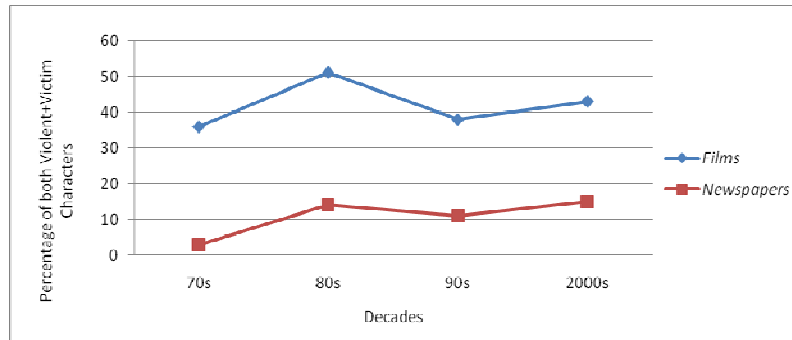


Fig11 shows Percentage of both Violent+ Victim Characters in Films and Newspapers from the decades of 70s, 80s, 90s and 2000s.

**Percentage of Violent and Victimized Characters (%V)**

It is evident from the results that the overall percentage of violent and victimized characters in the representative samples of four decades i.e. %V reinforces almost the same trends as reflected through the last two variables (i.e. %Violent and Victim separately). The characters involved in violence either as victims or perpetrators of violence were least represented in the films of 1990s, exhibiting 68%, which was the era of love stories and romantic movies. With an exception of 90s, however, it increases steadily during the rest of the three decades i.e. from 86 in 70s, 88 in 80s to 92 in 2000s.

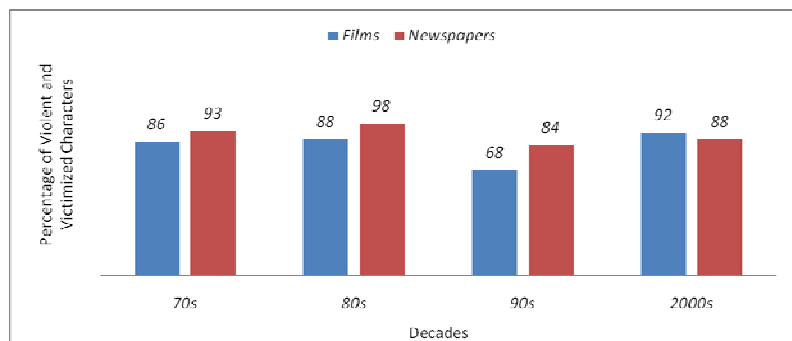
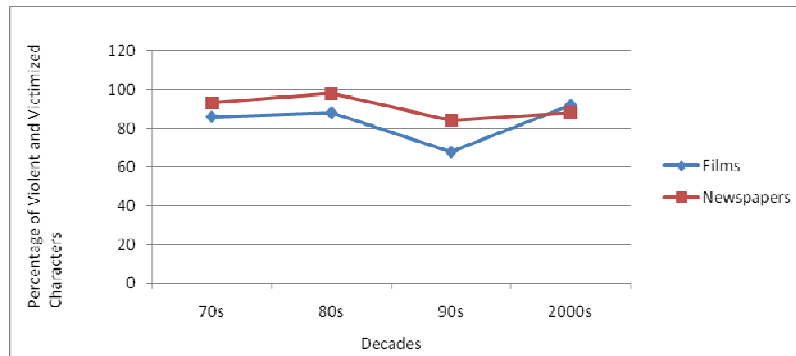



Fig. 12 represents Sum of Percentage of Violent and Victimized Characters in Films and Newspapers from 1970s to 2000s



The findings indicate that the depiction of perpetrators as well as subjects 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 and victims 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 and victims 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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