Gender Representation and the Depiction of Violence in Hindi Web Series

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Abstract

Films are considered the mirror of society. Whatever is happening in society, the director shows it through films. With the change in society, the subjects of films have also changed, and the way of depicting those subjects has also changed. When there was hunger and poverty in society, the war between the rich and the poor was shown in Indian films. When crime increased, films based on the underworld emerged. However, after the advent of web series, crime started being shown in films in a disgusting manner. With this, the need for the presented research was felt. We conducted a content analysis of the selected web series to determine the violence depicted in the film in the digital age. The results indicate that when masculine characters are portrayed as strong and independent, only firearms are used to depict violence. When female characters are portrayed as strong and independent, only firearms are used to convey violence. In a web series in which female characters are portrayed as law enforcement officers, both a dagger and a gun are used to depict violence.

Keywords: Digital media, depiction of masculinity and feminism, Indian films, social issues and OTT platforms

1.0 Introduction

Better connectivity and increased demand for a wider variety of media products, such as entertainment, sports, lifestyle, and movies, are driving the growth of OTT streaming media offerings. Online video streaming services such as Disney Hotstar, Amazon Prime Video, and Netflix are a few examples that offer a diverse range of material (Waghmare et al., 2022). "Over the Top" is referred to as an OTT service. It's a way to deliver data through an online channel without having another entity supervise or regulate the data. It is online video content that is being distributed, not radio broadcasts or cable television. The concept of an "OTT" stream is most frequently used in the context of the video industry; however, OTT services can handle a variety of multimedia types, notably sound and chat (Periaiya & Nandukrishna, 2023). There has been a significant rise in the quantity of OTT platforms in India during the last several years. OTT platforms have revolutionized how people acquire data.

Over fifty percent of worldwide citizens use the internet right now. Although China has more Internet users than India, India had 451 million monthly regular internet consumers at the end of 2019, and by the end of this year, that number is expected to rise to 666.4 million (Sundaravel & Elangovan, 2020). Through OTT platforms, we merely need to make a single click to log in and access a world of limitless options, and then people select the space that best suits their mood. However, most people are typically drawn to crime. People are fascinated by true crime because it enables them to comprehend their surroundings better.

Web Series: A Fresh Entertainment

A web series is a collection of multiple separate segments of videos developed on a common theme and then distributed on an online platform. Web series are comparable to television shows; the main difference is that the period of the web series is shorter than that of a TV drama. Web series have become more and more appealing in India in recent years.

These days, young people are particularly interested in web series and internet streaming material. With the rise of online streaming services and the popularity of web series made in India, web series are rapidly replacing television, and due to this, numerous large corporations have made significant investments in local programming (Dhiman, 2021).

Web series and internet streaming entertainment have a significant influence on youth, it can be said without a doubt. The youth's attention has been successfully captured by material created and displayed on the web platforms, diverting them from conventional TV shows like soap operas. The OTT platforms' sexually explicit, cruel, and toxic content, combined with drinks and narcotics, has mental side effects on Indian youngsters.

Web series and violence:

Aggression-driven violence is a widespread issue that is a major cause of illness and death all over the world. And thriller Web shows have filled this void with many more stars (Rajendram et al., 2023). This is generating an increase in wrath, hostility, and violence in society, as well as disrupting the youth's mental health.

 According to the writer and director of Chhorii (2021), violence should be employed in a tale only when the plot requires it; in addition, it will trigger aversion. Violence in the absence of any justification is simply pointless and elicits only revulsion. A good narrator should censor his material on his own (Chowdhury, 2022). Due to their graphic material, streaming services have increased in demand. Extreme violence has become a staple of criminal thrillers. Consider online movies and series like Dhaakad, Khakee, Rangbaaz, Asur, Sacred Games, Bhaukaal, Paatal Lok, The Family Man, Delhi Crimes, Mirzapur, and, most recently, Hasmukh, which several individuals have referred to as a nasty and bloody drama. Aggression frequently serves as a tactic to move the story along. Based on how the storyteller tells the narrative, this provocation may inspire either compassion or hatred.

Rangbaaz is a web series about a young man who goes from hooliganism to politics and eventually becomes an alcohol smuggler. It is based on the life of Anandpal, a notorious mobster from Rajasthan, India. He is later killed in a confrontation. Rangbaaz's all three seasons appear to incite hooliganism, demonstrate how politics have devolved, and, as usual, the language is coarse, which transmits an unwelcome signal to the adolescents. The three seasons of Rangbaaz focus on the corrupt politics of Uttar Pradesh, Rajasthan, and Bihar. And encourage the youth's proclivity for concealed violence (Khurana, 2022). Similarly, Dhaakad is about a serial murderer; overall, there is no shortage of crime or gangster shows in the Indian OTT market.

There are no actual narratives or fiction-based content in the OTT market anymore since offense arose as the undisputed big winner. As usual, terrorist activities, crime stories, and murder investigations are current hot topics. These stories capture people's attention because they are true and provide an intoxicating burst of excitement (Verma, 2021).   But this intoxicating burst of excitement is propagating very calmly and quickly in our culture. Hasmukh, the most recent online series, A Dark Comedy, combines both stand-up and drama. The main protagonist of the narrative cannot crack a comedy show without murdering someone. Every new show requires him to commit murder. His "sense" for performing—his thrill—comes from murder. That is his motivation. It starts a deadly combination trip, one that slowly brings him to Mumbai for a major standup show (Bhanage, 2020). Awful language has also been used throughout the episodes.

Debate over web content censorship:

There is no crime or political violence scarcity on the Indian OTT platform. The issue of web content filtering continues there. According to an updated amendment to the Government of India Rules, 1961, the Ministry of Broadcasting and Information will oversee online streaming services, current news, content, and online (Deshmukh & Rajkotwala, 2021).

First and foremost, the point is how an offensive program is created. There is a need to develop a system that allows users to flag objectionable material instantly on certain platforms, and the governing body should implement the required controls (Strongly Object To Violence And Abuses In OTT Series: Neelesh Misra, 2021). On February 16, 2021, the Supreme Court of India responded to a lawsuit filed in the public's interest calling for the creation of an independent organization to oversee web series and films. The ruling was swiftly overturned since it was seen as a danger to the right to free speech. Without regard for culture, society, or social decency, the ban was placed on the OTT platform for anything that contributed to spicing up any story. However, the prohibition was lifted after loud protests, and as a result, today's web content is entirely totalitarian. And as a result, violence in all its manifestations is highlighted in this place (Nadaf, 2020).

Display of violence by using weapons and other various variables:

The directors have expanded their imaginative license as a result of the proliferation of web series on multiple OTT platforms and the increasing popularity of these shows among viewers. At the same time, there have been more instances of people from different social groups reporting that certain pieces of creativity have harmed their feelings.

The second episode of the well-liked television series 'The Family Man' received criticism for its callous depiction. There is a lot of violence with weapons and profanity in episodes like Mirzapur. In one scenario, Munna starts to publicly display his gun in the air, which is a representation of their open practice of gun tradition. As the celebration goes on, Munna begins to shoot a few gunshots into the air, one of which hits the groom in the eyes, causing him to tumble off the horse. Munna is seen giggling and exclaiming 'Band Baj Gaya' after the event, which suggests how easy murdering is for him and establishes the idea of antagonistic strength and views being used and not feeling sorry but triumphant (Bhadra & Singh, 2022a). The show succeeds in widely spreading gun culture and establishing the idea of how strength may be abused or utilized for personal gain. The film Chup depicts violence through weapons like knives (Kumar & Sharma, 2023c).

Weapons have been seen in the hands of female characters in various series for both violence and self-defense, although men have primarily chosen guns and other weapons for violence. Aarya is unique though. Aarya Sarin is the focal point of the entire story. Aarya is a sad widow and a guarded mother. Aarya bravely engages in the bloodiest of conflicts without giving up who she is as a woman, and she triumphs like a real heroine (8 Best Indian Crime Thrillers Available On OTT Right Now, 2022). It is common knowledge that films have a significant social impact. It provides a fascinating reflection of societal changes, racial tensions, and contemporary tendencies. The perspective of cinema is shifting as a result of this transformation. In terms of right and wrong, good and bad guys, physical action, history, subject, etc., action and adventure films have their formula.

Display of violence through planned accidents:

Hysteria and conspiracy are the main causes of any violence. Instead of stories, the secret plot explains the biological causes of the incident with anecdotal evidence. Conspiracy theory is a way to think about the effects of social phenomena (Als, 2020). Mania (paranoia) is defined as the peak of enthusiasm and bewilderment, or mental imbalance produced by other factors. Childhood trauma, dysfunctional family relationships, social humiliation, and economic factors can all be the root causes of violence (Feldman, 1993). When this violence is exhibited on film, the viewer's concealed feelings become frenzied, motivating him to violence.

The web series' sequences of intentional catastrophes or accidents are also afflicted by a sense of conspiracy, which hides wrath, anger, and vengeance. People become so involved in binge-watching that they neglect their everyday routines, such as studying or fulfilling professional commitments. Anxiety, a lack of sleep, and a preference for seclusion are all prevalent issues among binge-watchers. Violence, foul language, and sex are increased in these web series under the guise of presenting the actual world authentically, yet morality is frequently compromised, resulting in a harmful impact on the public's mind (Chattopadhyay, 2020). Accident situations in the web series mirror this mentality as well, with the feeling of vengeance providing stimulus to the criminal mentality.

Violence through verbal communication

Indian web series on over-the-top (OTT) platforms have suffered as a result of an overall dip in content quality or, more accurately, as a result of a compromise of the value-added material. The content of the OTT platform these days, apart from the genre, is abusive in terms of verbal and visual language (Gupta, 2023). The utilization of colloquial expressions and offensive language that directly or indirectly inflict psychological harm on an individual. Verbal communication is a widely utilized kind of interpersonal interaction that possesses a distinct and direct influence on the conveyed message. This characteristic also applies to instances of violence perpetrated by verbal means.

The exploitation of tolerance granted to digital media by content creators and producers can have potentially devastating consequences. It is certain that the younger generation, who are well-versed in internet usage, will increasingly incorporate instances of verbal mistreatment into their daily interactions due to their frequent exposure to such language through online series. This increasing comfort with abusive languages through uncensored cinematic expressions can lead society to a new kind of verbally violent species (Bhadra & Singh, 2022b). In the film Dasvi, the lead actor, Gangaram Chaudhary, commits violence through verbal communication (Kumar & Sharma, 2023a).

Portrayal of male characters in web series and display of gender issues:

Web series with a dominant male character have always shown a common tendency to portray female characters in a limited and unfavorable fashion. Frequently, women are subjected to sexual objectification, typically through the portrayal of their bodies in revealing or suggestive attire. The portrayal of male characters is often suggestively made stronger by portraying female characters in subordination through many means, as seen by their face expressions, body postures, and other related factors. Ultimately, the female characters are depicted in conventional feminine roles, which are often associated with stereotypes (Collins, 2011). Such a depiction is purposeful to establish instances of gender-based violence. Gender-based violence is one of the most prominent kinds of violence OTT web series tend to show. They often depict women in roles that are not associated with professional careers but rather as individuals fulfilling domestic duties, assuming the roles of spouses or parents, and being responsible for regulating sexual interactions, with males as the dominant force behind them.

2.0 Review of Literature

Koravi and Swasthvritta (2019) evaluated the impact of streaming online web series on Indian youth. The study found that kids and early adults value web series programming and digital content that affects their emotional lives. He claims that digital platforms' web series shows contravene their lifecycle ethics, emotions, culture, mental hood, expectancy, and society assessment. Web series affect kids intellectually and physically (Koravi & Swasthvritta, 2019).

Masanet and Dhaenens (2019) examine how audiences interpret the series' depiction of gender violence, concentrating on how they handle male aggressiveness against women, gender stereotypes, and unequal romantic and sexual adolescent interactions. This grounded theory-based qualitative analysis was inductive. The investigation showed that teenagers had internalized romantic love norms and myths that legitimized men's violence toward women. The series' genuine depictions challenge stereotypes and encourage viewers to discuss gender-based violence among teens and romantic idealization. This is because the series risks providing contentious and provocative depictions that put dilemmas out in the open without moralizing, letting people discuss them in the fan forum (Masanet & Dhaenens, 2019)

In her study, Chattopadhyay (2020) states that Over-the-Top (OTT) platforms have given viewers more control over their viewing choices. OTT platforms are popular in India, especially in remote locations. Amazon Prime, Netflix, and others, which allow viewers to stream films and series online, have made "binge-watching" more popular (Chattopadhyay, 2020).

Ahuja (2020) claims that television and film influence Indians' thinking, attitudes, behaviors, and beliefs. Children and teenagers often remember movie or TV conversations, music, or scenes. Therefore, parents and older people prefer positive channels, TV shows, and films without unsuitable content. However, the rise of online video streaming platforms has changed Indian youth's entertainment habits and perspectives. Cinema represents Indian culture and variety, it often depicts significant brutality. Films with violent protagonists are popular, but they can harm viewers. Hindi cinema's representation of violence will be examined through content analysis. The researcher examined certified Hindi films for violence. The study found that Hindi cinema often emphasizes violence. The study also indicated that close-up views of physical violence may influence viewers' perceptions of violence. The study also contrasted violence in Hindi-certified films (Singh & Goel, 2021).

Sharma (2021) examined gender roles and hate speech in the Indian web series OTT Media. Digital media has attracted younger and older viewers in India. Indian content consumption has surged with internet availability. The public now has many new, high-quality entertainment options because of this transition. Indian consumers will pay extra for Netflix and Amazon Prime's global content. With so many internet options, short-attention-span people prefer bite-sized content. Violence and hate speech in web series are examined in this study. OTT platforms have changed masculinity. Another study examines how Indian OTT platforms challenge masculinity stereotypes. In representing masculinity, OTT platforms encourage gender equality and diversity, according to the study. Men's progress and Indian OTT platforms' presentation of non-patriarchal masculine figures are examined (Sangra, 2021).

In their study, Friedrich-Cofer & Huston (1986) debated television violence and viewer aggressiveness. First, the researchers described 1950s and 1960s studies linking media violence to aggression. The study then examines how media violence affects aggressiveness using Social Learning Theory, Cultivation Theory, and General Aggression Model. The

study found that age, gender, and prior aggression mitigate the media violence-aggression relationship. In media violence and aggression studies, causal relationships are difficult to demonstrate, hence longitudinal and experimental studies are essential. The researchers also emphasize media literacy education to help people critically and reflectively evaluate media and media violence's real-world repercussions.

Haridakis (2006) evaluated audience aggressiveness and television violence motive. The college student study found a positive correlation between TV violence motivation and viewer aggression. The researchers found that TV violence viewers may empathize with aggressive characters and act aggressively. The study implies that television violence may increase animosity and underlines the need to examine violent media consumption motivations. The study solely assessed motivation for watching TV violence and viewer aggression, not other aggression factors. A film Drishyam-2 also depicts the perfect combination of murder, media, and middle class morality (Kumar & Sharma, 2023b).

3.0 Method and Material

3.1 Research Objectives: Present study has following objectives:-

1. To know the association between portrayal of gender in web series and display of violence through weapons.

2. To find out the relationship between portrayal of gender in web series and display of violence through planned accidents.

3. To explore the relationship between portrayal of gender in web series and display of violence through verbal communication.

4. To find out the relationship between portrayal of gender in web series and display of gender issues.

3.1 Research Methodology

The present study is quantitative in nature. We did content analysis to explore the relationship between gender and violence depicted in the web series. We applied the codebook technique to collect data from the web series. We applied the purposive sampling technique to select web series with violence. We used both independent variables like gender and dependent variables like depiction of violence through weapons, display of violence through planned accidents, display of violence through verbal communication, and display of gender issues.

4.0 Analysis:

The current phase of the research focuses on conducting an analysis of research data through the utilization of cross-tabulation techniques to examine the relationship between various variables. The researchers endeavored to ascertain the relationship between portrayal of male-female characters in the web series, and display of violence by using weapons, planned accidents, verbal communication, and gender issues.

Table. 4.1: Cross tabulation between portrayal of male characters in web series and display of violence by using weapons.

Portrayal of male characters in web series	Display of violence by using weapons								
	Display of Gun	Display of Knife	Display of Machine Gun	Display of any other weapon	Bombarding and Explosion	Killing by using Chemicals	Display of more than five weapon	No weapon was shown during the violence in the scene	Total
Strong and Independent	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%

Weak & dependant on Others	53.0%	43.0%	4.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Law Enforcement Officer	0.0%	0.0%	15.4%	25.2%	9.3%	2.5%	20.2%	27.5%	100.0%
Others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to data shown in table 4.1, it can be observed that within the context of a web series, when male characters are portrayed as strong and independent, the depiction of violence only involves the use of guns, accounting for 100 percent of the instances. In web series, when male characters are portrayed as weak and dependent, 53% of the violence depicted involves the use of guns, and 43% is depicted via knife. On the other hand, in the web series in which male characters are portrayed as law enforcement officers, no weapon was shown during the violence in the 27.5% scene.

Table. 4.2: Cross tabulation between portrayal of female characters in web series and display of violence by using weapons.

Portrayal of female characters in web series	Display of violence by using weapons							
	Display of Gun	Display of Knife	Display of Machine Gun	Display of any other weapon	Bombarding and Explosion	Killing by using Chemicals	Display of more than five weapon	No weapon was shown during the violence in the scene	Total
Strong and Independent	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Weak & dependant on Others	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Law Enforcement Officer	35.8%	58.7%	5.5%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Criminal	0.0%	0.0%	52.1%	47.9%	0.0%	0.0%	0.0%	0.0%	100.0%
Victim	0.0%	0.0%	0.0%	23.5%	19.8%	5.3%	42.8%	8.6%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%

According to the data shown in Table 4.2, it can be observed that within the context of a web series, when female characters are portrayed as strong and independent, the depiction of violence only involves the use of guns, accounting for 100 percent of the instances. In web series, when female characters are portrayed as weak and dependent, the depiction of 100% violence involves the use of guns. On the other hand, in web series in which female characters are portrayed as law enforcement officers, in 58.7% of the scenes, violence is depicted through a knife, and in 35.8% of the

scenes, crime is depicted through a gun. In a web series in which female characters are portrayed as criminals, in 52.1% of the scenes, violence is depicted through a machine gun, and in the remaining 47.9 percent of the scenes, crime is depicted through any other weapon.

Table. 4.3: Cross tabulation between portrayal of male characters in web series and display of violence through planned accidents.

Portrayal of male characters in web series	Display of violence through planned accidents							
	Accidents through two-wheeler, killed	Accidents through Four-wheeler, not killed	Accidents through Four-Wheeler, killed	Accidents through Bus/Trucks, killed	Accidents on railway tracks	Throwing/Pushing from a building	No accident is shown in the scene	Total
Strong and Independent	1.0%	0.5%	2.0%	1.5%	0.5%	2.0%	92.5%	100.0%
Weak & dependant on Others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Law Enforcement Officer	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to data shown in table 4.3, it can be observed that within the context of a web series, when male characters are portrayed as strong and independent, in 92.5 percent scene no accident is shown for depiction of violence. About 2% accident shown through four-wheeler. In web series, when male characters are portrayed as weak and dependent, no violence depicted through planned accidents. In the web series in which male characters are portrayed as law enforcement officers, no violence depicted through planned accidents.

Table. 4.4: Cross tabulation between portrayal of female characters in web series and display of violence through planned accidents.

Portrayal of female characters in web series	Display of violence through planned accidents							
	Accidents through two-wheeler, killed	Accidents through Four-wheeler, not killed	Accidents through Four-Wheeler, killed	Accidents through Bus/Trucks, killed	Accidents on railway tracks	Throwing/Pushing from a building	No accident is shown in the scene	Total
Strong and Independent	2.1%	1.1%	4.2%	3.2%	1.1%	4.2%	84.2%	100.0%
Weak & dependant on Others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%

Law Enforcement Officer	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Criminal	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Victim	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%

According to the data shown in table 4.4, it can be observed that within the context of a web series, when female characters are portrayed as strong and independent, in 84.2 percent of scenes, no accident is shown for the depiction of violence. In about 4% of scenes, accidents are shown through a four-wheeler, and in about 2% of scenes, accidents are shown through a two-wheeler. In web series, when female characters are portrayed as weak and dependent, no violence is depicted through planned accidents. In the web series in which male characters are portrayed as law enforcement officers, criminals, or victims, no violence is depicted through planned accidents like two-wheelers, four-wheelers, buses, trucks, or railways.

Table. 4.5: Cross tabulation between portrayal of male characters in web series and display of violence through verbal communication.

Portrayal of male characters in web series	Display of violence through verbal communication					
	Abusing Face to Face	Verbal Threat Face to Face	Abusing on Phone	Verbal Threat on Phone	Narration	Total
Strong and Independent	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Weak & dependant on others	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Law enforcement officer	10.7%	63.0%	26.3%	0.0%	0.0%	100.0%
Criminal	0.0%	0.0%	12.4%	29.6%	58.0%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to the data shown in Table 4.5, it can be observed that within the context of a web series, when male characters are portrayed as strong and independent, violence is depicted through face-to-face verbal abuse. In web series, when male characters are portrayed as weak and dependent, 100% of the violence depicted involves face-to-face abuse. In the web series in which male characters are portrayed as law enforcement officers, in 63% of the scenes, violence is depicted through a face-to-face verbal thread, and in 26.3% of the scenes, violence is shown through abuse on the phone. On the other hand, in the web series in which male characters are portrayed as criminals, in 58% of the scenes, the violence is depicted through narration, and in 29.6% of the scenes, the violence is shown through verbal threats on the phone.

Table. 4.6: Cross tabulation between portrayal of female characters in web series and display of violence through verbal communication.

Portrayal of female characters in web series	Display of violence through verbal communication					
	Abusing Face to Face	Verbal Threat Face to Face	Abusing on Phone	Verbal Threat on Phone	Narration	Total
Strong and Independent	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Weak & dependant on others	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Law enforcement officer	100.0%	0.0%	0.0%	0.0%	0.0%	100.0%
Criminal	36.8%	63.2%	0.0%	0.0%	0.0%	100.0%
Victim	0.0%	96.3%	3.7%	0.0%	0.0%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to the data shown in Table 4.6, it can be observed that within the context of a web series, when female characters are portrayed as strong and independent, violence is depicted through face-to-face verbal abuse only. In web series, when female characters are portrayed as weak and dependent, 100% of the violence depicted involves face-to-face abuse. In the web series in which female characters are portrayed as law enforcement officers, in 100% of the scenes, violence is depicted through a face-to-face abuse. On the other hand, in the web series in which female characters are portrayed as criminals, in 63.2% of the scenes, the violence is depicted through face to face verbal threat, and in 36.8% of the scenes, the violence is shown through face-to-face abuse.

Table. 4.7: Cross tabulation between portrayal of male characters in web series and display of gender issues.

Portrayal of male characters in web series	Display of gender issues							
	Eve Teasing	Forced Touch	Forced Kiss	Sexual Desire	Verbal Threat	Gender Specific Insult	Any Other	Total
Strong and Independent	7.5%	9.5%	2.5%	51.0%	14.5%	15.0%	0.0%	100.0%
Weak & Dependant on Others	0.0%	0.0%	0.0%	0.0%	0.0%	53.7%	46.3%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to the data shown in Table 4.7, it can be observed that within the context of a web series, when male characters are portrayed as strong and independent, in 51% of scenes, sexual desire is shown, followed by gender-specific insults in 15% of scenes, and in another 14.5% of scenes, verbal threats are depicted. In web series, when male characters are portrayed as weak and dependent, in 53.7% of scenes, a gender-specific insult is depicted, and in the remaining 46.3% of scenes, gender issues are depicted in any other way.

Table. 4.8: Cross tabulation between portrayal of female characters in web series and display of gender issues.

Portrayal of male characters in web series	Display of gender issues							
	Eve Teasing	Forced Touch	Forced Kiss	Sexual Desire	Verbal Threat	Gender Specific Insult	Any Other	Total
Strong and Independent	15.8%	20.0%	5.3%	58.9%	0.0%	0.0%	0.0%	100.0%
Weak & Dependant on Others	0.0%	0.0%	0.0%	31.7%	20.0%	48.3%	0.0%	100.0%
Law Enforcement Officer	0.0%	0.0%	0.0%	0.0%	0.0%	9.5%	90.5%	100.0%
Any others	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

According to the data shown in Table 4.8, it can be observed that within the context of a web series, when female characters are portrayed as strong and independent, in 58% of scenes, sexual desire is shown, followed by force touch in 20% of scenes, and in another 15.8% of scenes, eve-teasing is depicted. In web series, when female characters are portrayed as weak and dependent, in 48.3% of scenes, a gender-specific insult is depicted, and in 31.7% of scenes, sexual desire is depicted.

5.0 Results:

In web series, when male characters are portrayed as strong and independent, the depiction of violence only involves the use of guns. While when male characters are portrayed as weak and dependent, violence depicted involves the use of guns as well as knife.

In web series, when female characters are portrayed as strong and independent, the depiction of violence only involves the use of guns. While, in web series in which female characters are portrayed as law enforcement officers, violence is depicted through a knife as well as through gun. When female characters are portrayed as criminals, the violence is depicted through a machine gun, and other weapons.

Web series, in which male characters are portrayed as strong and independent, violence is depicted through face-to-face verbal abuse. In web series, when male characters are portrayed as weak and dependent, the violence is depicted through face-to-face abuse. Web series in which male characters are portrayed as law enforcement officers, violence is depicted through a face-to-face verbal thread and abuse on the phone.

Web series, in which female characters are portrayed as strong and independent as well as weak and dependent, violence is depicted through face-to-face verbal abuse. When female characters are portrayed as or law enforcement officers, the violence is depicted through face-to-face abuse. If the female characters are portrayed as criminals, the violence is depicted through face to face verbal threat and face-to-face abuse.

Web series in which male characters are portrayed as strong and independent, sexual desire is shown followed by gender-specific insults and verbal threats. Web series in which female characters are portrayed as strong and independent, sexual desire is depicted followed by force touch and eve-teasing. While when female characters are portrayed as weak and dependent, a gender-specific insult and sexual desire is depicted.

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