

Portrayal of Rape Cases in Indian Online Short-films: A Content Analysis

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Abstract

The paper investigates the various ways different online short films portray rape and sexual violence committed against women. Content of three online films named Devi, FOUR and Ek Raat have been analysed to study various written, audio and visual elements, which are depicted in these films. The theme and message catered by these films are also studied for Rhetorical, Narrative, Discourse, and Semiotic analysis.

Keywords: Qualitative Analysis, Bollywood, Crime against Women, Rape, Online films, YouTube, Short Films, Pink,

Introduction

In India, feature films are approximately produced in 20 languages. Out of these, only 20% comprises of films produced in Hindi language (Ganti, 2004, P 3). Hindi film industry (Bollywood) dominates over other film industries such as Bengali, Bhopuri, Gujrati, Kanada, Malayalam, Marathi, Tamil, Telegu and other language films. During the early decade of the 21st Century, the budgets of the Hindi films ranged from 15 million rupees for low-budget ventures to 650 million rupees for high budget- star studded and glamorised films (Ganti, 2004, P 57). For the investors, Hindi film industry was always been depicted as a well invested financial institution to generate large profit. But still, few producers and directors used Hindi film industry for depicting the social plight suffered by Indian women. Films like Mother India (1957), Mirch Masala (1987), Bandit Queen (1994), Mrityudand (1997), Astitva (2000), Chandni Bar (2001), No One Killed Jessica (2011), and Kahani (2012), portrayed the way women are ill-treated in this patriarchal society. Some films like Ghar (1978), Insaaf ka Tarazu (1980), Mera Jawab (1985), Teri Meherbaniyan (1985), Damini (1993), Tejasvini (1994), Dushman (1998), Pitaah (2002), Jaago (2004), Mardaani (2014) Kahani 2 (2016) and Pink (2016) are few names from the huge list on rape based films in Hindi. Bollywood has been always dealing with this subject. Manik Chatterjee's Ghar sensitively portrays the aftermath of rape been suffered by a newly married bride. Damini portrays the continuous fight of a married woman, who witnesses a horrific act of rape by her brother-in law and his friends on their poor maid. Similarly, Tejasvini, an IPS officer fights for the justice of her teacher's daughter in the film. Recently, rape has been an important subject for many film producers and directors.

According to the National Crime Records Bureau (NCRB) 2013 Annual report, 24923 rape cases were filed across the country in 2012. Many rape cases go unreported as they are suppressed by the victims or their families. Rape is the fourth common crime committed against women in India. Other heinous crimes committed against women are Murder for dowry or property, human trafficking, domestic violence, sexual assault, female infanticide, Foeticide, and child force marriage. Rape cases like Nirbhaya, Unnao, Kathua and Hyderabad created uproar in the nation. The increasing violence against women irrespective to their age, clothes, and profession has attracted the attention of the media houses.

The Evolution of YouTube

Three young men named Steve Chen, Chad Hurley, and Jawed Karim developed YouTube as a means to share videos quickly and easily. Their main idea was to form a platform to broadcast themselves (Rowell, 2011, pp7-8). The first video on YouTube was only 19 seconds long and was shot by Yakov Lapitsky. Javed Karim featured the report at the San Diego Zoo (Jarboe, 2012). The site emerged at the time when many social networking sites were gaining popularity. The site grabbed attention of thousands when the wedding video of Heinz and Peterson was broadcasted. Since then, millions of videos have been uploaded by people all across the globe every day (Rowell, 2011, pp7-8). Heinz and Peterson uploaded their wedding video on 19th July 2009 and by mid-December 2009 the number of views were more than 33 million. YouTube broke into the comScore Media

Matrix Top 50 for the first time with its 16 million visitors in July 2006. Its viewership increased 20 percent June to July 2006. Since then, the video sharing website has been growing dramatically. During the 15 to 16 session of June 2011, 149.3 million Americans watched an average of 104 YouTube videos for a total of 324.1 minutes (Jarboe, 2012). Today, we can find different kinds of video content such as trailers, movies, live concerts, cookery shows, and makeup session on YouTube. Presently, YouTube has 2 billion users worldwide and 79% of Internet users have their own YouTube account. Users can navigate YouTube in a total of 80 different languages covering 95% of the Internet population. Everyday people spend 1 billion hours to watch videos on YouTube (Mohsin, 2019). Since being purchased by Google on 9th October 2006, YouTube has been changed from an amateur and ad-free video platform to a commercialised and professional video broadcasting platform (Holland, 2016, P 52). The pre-Google era of YouTube is characterized by amateur-produced videos in an ad-free environment, whereas the post-Google purchase stage is characterized by professionally generated videos in an ad-friendly environment (Kim, 2012, P 56).

The short film is a peculiar breed of cinema. There have been several question regarding the short films that whether the short film can be a serious artistic medium. Short films have proved to be serious medium depending on the theme they are covering. Another question that arises regarding length of the short film is that how it can have the scope and complexity of a feature-length film. The obvious parameter that differentiates shorts from features is the length. Short films are between a few seconds and 60 minutes, although most of them are about 15 minutes in length. Since the earliest years in the industry, length was often a criterion used to distinguish film types, including 'one reels' (11 to 12 minutes duration) and 'two reels' (Monaco). The Academy of Motion Picture Arts and Sciences started recognizing short films in various categories as early as 1931, including animated, live-action, and documentary short film awards and defined short films as anything less than 40 minutes (Sundquist, 2010, pp 124-125). Today, the short film as product generally serves as primary purpose: it is a 'calling card' for its creators in technical and artistic skill (Coward, 2017, P 14). YouTube being the favourite online destination of many social media users have been increasingly used by many professional and amateur directors to cover some important rape cases happened in India. Many online short films broadcasted through YouTube depicted the violence committed against women, trauma faced by the victims, and the aftermath of the situation. Rape, Raped, The Rapist Short Film, Devi, Dastak, Marital Rape, Two Faces and War- the Women against Rape are the few names of such short films.

Objectives of the study

The present study aims at investigating various ways few important Rape cases in India have been portrayed through online short films. The study aims:

- To review previous literature highlighting the important role played by Hindi films depicting the Rape scenes.
- To analyse the content of some famous online rape based short-films.
- To analyse the depiction of victims through online rape based short films.

Literature Review

Crime against women has been an important topic for many researchers due to the increasing number of rape incidents. Several research articles have been published on the topic.

Denno (1999, pp. 243-254) made an evolutionary of rape by researching selected rape cases. Most state law definitions of rape contain five elements such as the act of sexual intercourse, the victim's lack of consent to intercourse, the defendant's use of force in achieving intercourse, the defendant's intent to engage in intercourse and the victim's resistance to intercourse.

Baron and Straus (1987) concluded that the variation of rape incidents from state to state is due to four aspects of the social structure and climatic condition. Variables like gender inequality, circulation of pornography, culturally legitimate violence, and social disorganization. These variables represent the integrated theory of rape. The feminist theory of rape, it functions as a mechanism of social control in patriarchal societies. The four theories of rape identified four factors such as Gender Inequality, Pornography, Cultural Spillover and Social Disorganization as cause for rape (pp467-489).

Karki's(2019) article studied the way hind cinema engaged in traditional cinematic representations of rape. The paper analysed Pan Nalin's Angry Goddesses (2015) and Aniruddha Roy Chowdhury's Pink (2016). Karki borrowed the term 'rape script' from Hesford (1999). He used the term for highlighting the historical, geopolitical and cultural struggles, narratives and fantasies shape the materiality of rape and its representation in films (P 192). Karki mentioned reading of these films is impossible without discussing the politics of representation. The film

Angry Goddesses explores female sexuality and everyday misogyny towards women. It ends with the brutal rape and murder of Joanna. India witnesses massive protest and media campaign against rape in December 2012 after the gang rape of Jyoti (Nirbhaya) Pandey. Directors are adopting more scripts on 'Rape'. In classic narratives of violence female are subjected as victims and need a man to tell the story. Rape revenge films like Pink, Teri Meherbaniyan (1985), Mohra, it has been seen that a male protagonist is required to take revenge of rape. Whereas films like Phool Bae Angaarey (1991) portrays female protagonist (Rekha) taking revenge of her rape and husband's murder. Films like Angry and Phool Baney have reformed the representation of revenge rape films by killing the male.

Phillips, Mostofian, Jetly, Puthukudy, Madden, and Bhandan (2015) agreed that Media has played an important role in disseminating information to the global community when such an incident as South Delhi Rape occurs. Media's presentation of such controversial incidents provides numerous tools to the individuals drawn towards the social movement. Phillips and his Colleagues performed a systematic review to examine the media coverage of the Delhi gang rape. The study reveals 55 articles showed a polarized representation towards the victim. In 32 reports the victim has been supported and people have shown support to her. Professional media's responded massively to women health and safety issues (pp1-10). Like news media, entertainment media such as films too are changing their content with changing violent against women. According to the National Crime Records Bureau of India (2013), number of crimes against women has increased 91% from 2003 to 2013. The prescriptive gender roles are prominent in Hindi films. Women challenging the prescriptive gender norms are not properly represented or under-represented. Khan (2018) analyzes 100 commercial films released in 2003, 2004, 2013 and 2014. 25 samples are selected from each year for analysis. Out of 100, 11 films showed no significant role and importance give to women, whereas 89 films have at least one central character as women (pp 3641-3662). Datta (2000, pp71-82) studied that Indian mainstream cinema are dominated by patriarchal version of female sexuality. The song and dance sequence of Yash Johar's Duplicate has explicitly used sexual gesture. Sonali Bendre playing the role of anti-hero gagster has been objectified by the collective male gaze similar to the Cabaret Girl of sixties and seventies, while her dancing in the night club. Unlike Duplicate, the film Dushman produced and directed by females disallows any alternate subjective vision to underpin the narrative. The rape and murder scenes signal the consolidation of criminality and vigilantism with the increasing displacement of law and order. Criminalizing rape identifies with a progressive legal position but at the same time induces the voyeuristic pleasure prompted in the cinematic representations (pp 71-82).

Kausar & Singh (2015, pp 103-115) surveyed 200 college going (under-graduate and post-graduate) women to examine the effect of women oriented Hindi cinema on their lives. Questionnaires were regarding the film content and depiction of actresses in 8 women oriented Hindi films such as Revolver Rani, Mardaani, Queen, Gulaabi Gang, Mary Kom, Lakshmi, Bobby Jassos and Dedh Ishqia. The study concluded that the purpose of the women centric films is not only to entertainment or to earn money but to inspire the masses to be brave, clever, insightful, experimental, loyal, determined and other virtues which make them positive minded. These movies are mirrors of society inspired by our daily lives, partially or fully. These are reflections of society, both present and past. They create awareness, build civic sense, and ensure public morality and their propagation. Wazir (2013, pp 42-43) states that often Indian mainstream cinema are criticised for presenting women wrongfully. Human right activists, filmmakers, politicians, and commentators often link rape to Westernization, individualism, consumerism, education, clothing and caste. A significant portion of media blames film industry to tragic rape cases like Nirbhaya. Editorials in The Times of India and Outlook India have spoken of the nausea some cinema-goers feel when watching 'item numbers' in Bollywood films - musical sequences where scantily clad females sing and dance around large groups of men. The elaborate sequences, once bashfully flirtatious, have in recent decades edged towards X-rated misogyny, occasionally toying with fantasies of humiliation and rape. The portrayal of women on-screen mirrors in the Fifties and Sixties romantic comedies such as Shree 420 and Padosan were mostly as domestic goddesses who prepared meals meticulously for husband and family, raised children politely and mainly confined to household chores. In the Seventies and Eighties, women were introduced as thrill-seeking femmes fatales, likely to be found prowling in nightclubs and hotels. Films like Mirch Masala, Joshila, Mohra, and Corporate showed the changing role of women in the society (Agarwal, 2014, pp 145-160). Like the feature-length film (running time more than 75 minutes), short-films too are playing an important role in representing women of the country. In the beginning, all films were short in length. Munroe (2009) stated that filmmaking is a business. It is an art. It can be done on film, on video, or on laptop. A great short begins with a solid story and characters (pp1-3).

YouTube is an online video 'community' that attracts millions of people who want to view and share originally created short video (Longhurst, 2009, pp46-63). Juhhasz (2012) studied the way video art on YouTube has been altered due to Web 2.0 technologies and a corporate architecture. YouTube has been changed the media scenario and converted the mass media to a 'personal' one. Video arts on YouTube can be created personally bypassing the strict and controlled infrastructure of commercial media. YouTube yields consumer-generated- content and has a democratic advantage over mass media content (pp 309-324).

Harrington (2018) studied that the present generation of women are speaking fearlessly about their stories of physical abuse and violence. They are sharing about their rape stories, individual trauma and self transformation through YouTube videos and other social media. Program like "My Rape story" is a platform where any ordinary YouTube user can post his/her story.

Research Questions

Based on the document analysis of previous available literature, this study aims to answer three questions about Online Short Films available on the YouTube:

RQ1: What is the relationship between written, audio and visual elements in these short films?

RQ2: What theme or themes do we find in these short films?

RQ3: What message is expressed through these short films?

Research Methodology

The research methodology involves content analysis of three rape-based short films broadcasted on YouTube.

Content analysis is a widely used method in communication research and is particularly popular in media and popular cultural studies. It is a systematic, quantitative approach to analyzing the content or meaning of communicative messages. It is also a descriptive approach to communication research and used to describe communicative phenomenon. Content analysis is used to examine the manifest or latent content of communication (Allen, 2017, pp 242-243).

The technique of content analysis present in the book entitled "The Content Analysis Guidebook" is mainly systematic and quantitative in nature. Apart from this, there are many forms of analysis that can be applied to the human production of messages.

Neuendorf (2002) reviewed the Hijman's (1996) typology of qualitative content analysis applied to media content. The qualitative analytic method can be categorised into Rhetorical, Narrative, Discourse, Structuralist or Semiotic, Conversation, Critical and Normative form of content analysis. The Rhetorical Analysis technique engages in reconstruction of manifest characteristics of text or image or both. In this process message construction, structure and form are analysed. The narrative structure analysis mainly focuses on character's choices, conflicts, complications, difficulties and developments. The Discourse Analysis aims at typifying media representation, whereas Semiotic Analysis digs into deeper analysis of messages. It aims at deep structure, latent meanings and the signifying process through codes and signs (pp 4-6). The current study aims at studying two types of content. It uses the four qualitative analytic methods to study the content of short films.

Findings

These three short films' content have been analysed to find out both:

(a) Manifest Content i.e. any specific characteristics of the message present in these films

(b) Latent Content i.e. any underlying meaning present in these films

Film 1:

Name: Devi

Director: Priyanka Banerjee

Broadcast Date: 2nd March 2020

Time: 13 minutes 2 seconds

Summary: Story opens with a scene of well-decorated room filled with 15 to 18 ladies. 1 deaf maid (Yashaswini Dayama) trying to switch on the TV, 1 housewife (Kajol) worshipping, 1 corporate lady (Neha Dhupia) sitting on a comfortable chair, 1 short-dressed alcoholic rich girl (Shruti Haasan) lying on couch, 1 medical student (Shivani

Raghuvanshi) trying to study on dining table, 1 lady in burqa (Mukta Barve) waxing her legs, and 3 Marathi rural women (Neena Kulkarni, Sandhya Mhatre and Rama Joshi) chattering and playing cards. Suddenly, they hear about an incident that happened recently through news report. Before the news is finished, the TV turns off with squeaking sound and sound of door bell is heard. All ladies started debate whether the new guest at the door will be allowed or not. House wife gets worried due to increasing number of guests in tone small room. Their discussion reveals that they are all rape victims. They argue whether rich victims or the rural victims will be thrown out of the room as the room is getting over-populated. Based on the rapist's age, number, relationship, modus operandi or identity they decide who will remain inside the room. Meanwhile, the guest aging 6 or 7 years old enters the room and all become dumbstruck.

Message: Indian court have backlog of more than 1 Lakh pending rape cases. Each day close to 90 rape cases are reported in India. The conviction rate in Rape cases is just 32%. It is ironic that crime rates against women are higher in a nation where nearly 80% of the population worships Goddesses.

Film 2:

Name: FOUR_

Director: Abhishek Rai

Broadcast Date: 1st June 2018

Time: 5 minutes 33 seconds

Summary: The story begins with a small girl (Rudrakshi Sharma) aging 6 to 8 is unwilling to have food. An injured college going student (Shamangi Sharma) asks her to have some food but she denies. Meanwhile, a woman (Nisha Upadhyay) in 30s appears and discusses about their traumatic situation. They say the small girl might be missing her parents and her home. College going girl says that her rape occurred on 16th December 2012. And the other woman says her rape occurred on 1st September 2011. Their discussion reveals these two women representing two famous rape cases happened in India. The first one is Nirbhaya Rape case and the second one is Bhanwari Devi rape case. Then suddenly bell rings, Jyoti goes out to receive the next guest. She is in shock to find the next guest is an infant.

Message: Heaven is comfort, but it's still not living. # STOPRAPE

Film 3:

Name: Ek Raat (One Night)_

Director: Pooa Jha and Abhishek Bharti

Broadcast Date: 8th March 2020

Time: 15 minutes 28 seconds

Summary: The film is based on Dr. Priyanka Reddy's brutal rape and murder case occurred on 27th November 2019 in Hyderabad. The story begins with a mid-close up shot of a news anchor covering the story of Nirbhaya rape case. Then a family of four is shown where a veterinary doctor Priyanka (Pooja Jha) is getting ready for clinic. After her departure, her mother shows concern for her late night work. Her father assures that nothing will happen to her. Priyanka parks her scooty at the tool plaza and hire a cab. Some men punctures her scooty. Priyanka returns at night after work to the toll plaza and sees her scooty has been punctured. She calls her sister about the puncture and speaks about her fear. Two men arrive to help her and take it away for repair. As she waits for the scooty, some men grab her from back and drag her to a dark place. She is then raped and burnt by the rapists. Suddenly, a burnt face appears and speaks about the incident. She questions the society "How many times such incident will occur?" At last, she is dragged backward by two large hands.

Message: The message comes from death Priyanka in Hindi. "*Daaro nahi mein Priyanka, kuch kehna chahti hu. Ek Raat, Ek Raat me meri zindagi badal gayi. Itni ki ab meri zindagi nahi rahi. Us raat se pehle sab acha tha - padai puri karke doctori kar rahi thi. Roj kam karke, ghar akar, Maa ke hath se khana khawa karti thi. Papa ke lad se khus raha karti thi. Paar pata nahi tha Ek Raat meri zindagi ko kaali kar jayegi. Aaisa nahike sirf mere sath huya ho, koi na koi masoom in haiwano ke sikar hota rahta hai. Phir uske insaaf me log candle lekar nare lagate rahe hain. Par firse koi darinda ek larki ke rooh ko toor maroor ke raakh deta hai, ha thik hain mujhe insaaf mila, lekin ye silsila kya rukh payega? Mein phirse tarpi jayungi, cheekhi jayungi, chilayi jayungi, jalayi jayungi, maar di jayungi. Mauka milega aap sabhi ko kya bacha payoge mujhe, rokh payoge in darindigio ko?Mita payoge is samaajse in gandhgiyo ko, darindo ko, in haiwaniyat ko?"*

Result and Discussion

Traditional mass media such TV, Radio, Film, Videos and New Media such as Streaming Video sites (YouTube), Social Networking Sites (Facebook, Twitter, Instagram) are playing an important role in spreading awareness about crime against women. People share their viewpoint regarding rape, sexual assault and domestic violence by sharing videos through YouTube and Google Video. The study analysed the content of three important award winning and largely viewed short films portraying the afterlife of well-known rape case victims happened in this decade.

RQ1: Relationship between written, audio and visual elements used in these films

In many Communication researches for content analysis, researchers verify the frequency of specific ideas, terms, concepts and message present in the media content. These three short films portrayed the afterlife of some recognized rape victims named Jyoti (Nirbhaya), Dr. Priyana Reddy, Bhawari Devi and Asifa Bano, which caused a tumult in the nation especially among the youths. After studying the contents of these films, it has been concluded that the Manifest content is that filmmakers want to show that masses do remember about rapes when they hit the headlines. But, they tend to forget these victims in the course of time; suddenly they again remember when another headline strikes back on the front page of newspaper. The short film *Devi* is a tale of suffering and a tale of forced sisterhood. It has been released at the time when, Nirbhaya aka Jyoti's mother was struggling hard for the justice of her daughter.

Even, Neena Kulkarni's dialogue to Shivani Raghuvanshi '*Kaunsi exam ki padai kar rahi hai, jo tu kabhi nahi deni wali hai*' can be regarded as both Latent and Manifest content. As a manifest content these sentences directly mean Jyoti Singh aka Nirbhaya who dies an intern will never be able to pass her exam. And as the Latent content the underlying interpretation of these words is that her case will not get judgment due to the long lasting judicial procedure.

The much hyped short film starring some of the famous face of Bollywood has marked a question on the face of this dual society. The drawing room of these victims is constantly getting populated due to large number of rape cases in India. The conversation of these ladies also revealed that the profession status, duration, dress, age of the victims have no relation with the crime. Arzoo, the girl in burqa and the rich girl in short dress are equal for the rapist. Women are just mere flesh for them irrespective to their dress, age, religion and social status for their rapists.

The conversation of these victims reveals that age, number, and relation of the rapist don't matter. Rape can be spousal rape, gang rape, or statutory rape. Phrases like '*zinda jala dala*' 'beer bottle' '*patthar se*' '*churi se*' '*sadme se*' show that these rapists don't have a single mode of operation. Some are killed by the rapists and many others died due to trauma. The sentence of Arzoo "*thus diya bakriyo ke tarah*" shows that they have been forced into this sisterhood. No one has asked for their consent. Their sitting place and posture also reveal about their class and education. Corporate and elite are sharing the comfortable couches whereas illiterate rural women are sharing the floor.

Words said by Kajol "*Yaha ki abadi bhadti hi jaa rahi hai. TV dekh kar lag raha hai har roz koi naya ayega*" tell us about the increasing number rape cases in India. Both short film *Devi* and *FOUR* use sound of calling to indicate the entry of a new member in the room. The screeching sound of TV in *Devi* indicates the death of another victim. After Priyanka's message in *Ek Raat*, makers have used a lashing sound to mock the prevailing hypocrisy in Indian society. At one side this society marches with candle for the justice of rape victims, on other side the same society delays the judgment. Lawyers stand for rapist's human rights. Male hypocrisy teaches girls to be covered up from head to toe or to stay inside home after 9 pm to avoid 'being raped'.

In *FOUR*, sentences like "*logo ne sawalon se kured na band thori na kiya hoga*" and "*1000 mombattiya jalane se man ka andhera to nahi chala jata*" also show the double-facedness of the society. In India, girls are accused for rape. They are accused for their dress, professional timing and voice. Even parents of the victims are questioned for their parenting instead of getting sympathy.

RQ2: Themes of these short films

The themes of these films revolve around the plight of these rape victims. *FOUR* directed by Abhishek rai, a student of the Asian Academy of Film and Television deals with the same subject as *Devi*. India where women are worshipped as Durga, Laxmi, Saraswati and Kali, they are also raped and assaulted. The title *Devi* has been used

ironically to show in India these Devis (Goddesses) are increasingly molested by their husband, brothers, relatives, colleagues and strangers.

FOUR is based on the three real life rape case Nirbhaya, Asifa and Bhanwari Devi. Bhanwari Devi, 36 years Auxiliary Nurse Midwife (ANM) was a village level health worker, who was kidnapped and raped by local politicians. Asifa Bano, an 8-year-old girl of Rasana village near Kathua was abducted, raped and murder on 17th January 2018. Nirbahaya case also known as 2012 Delhi gang rape case is another well known rape case of India. Jyoti Singh, a 23-year-old physiotherapy intern was brutally beaten, gang-raped and tortured in a private bus by 6 men. The story ends with the arrival of an infant rape victim. These cases attracted media attention both nationally and internationally. Though FOUR was released on 2018, it is very relevant today because the number infant-rape is increasing day by day. On February 2020; a four-month-old baby girl from Hardoi was raped by her 30-year old cousin. According to the NCRB, 21,605 child rapes were recorded in 2018, which included 21,401 rapes of girls and 204 of girls.

RQ3: Messages of these short films

- (a) *Devi* - The film speaks about several pending rape cases in India. Nearly 90 cases are reported daily but only few get justice. India where 80% population worship Goddesses ironically has higher number of rape cases in the world. The colour and style used in the title also give a message. The colour red represents the holy colour of vermilion. It represents colour of strength, violence and blood. The smudging of the font 'i' in the title shows the way women's lives have been smeared messily by men. The film also uses a song "*Jiya jaye na*" to scorn the present state of the country as it has been a tough place for girl's residence. These Devis have been forced to reside in this so called safe heaven.
- (b) *FOUR* — this short film speaks that Heaven is a comfort place to live in but still it's not worth living for women. It acts as a reminder to the male-dominating society, where sexual abuse is normalised as an insignificant crime. Four women from different age, class, education, and region give a strong message to stop Rape in the country.
- (c) *Ek Raat* — as the short film has been released on International Women's Day 2020, it gives a strong message to all women and men of the society. It describes the way a girl's normal life has been changed to an aberrant one in just 'One Night' (*Ek Raat*). The night has been a darker one for the whole nation. The way Dr. Reddy was raped, smothered and later burnt created an upsurge agitation among the women. The film throws many questions to the society. Even after 8 years of Nirbhaya Rape case, cases like, Priyanka, Asifa, Unnao, Mumbai Gang Rape (2013), Badaun Gang rape case (2014) are occurring.

Conclusions

Since inception, Indian film industry has played a great role for creating awareness about crime against women. From the very beginning, Indian film industry is producing women centric film. Romance and Comedy are the most popular genre for the industry as they generate large amount of revenues. Still, last decade witnessed production of many women centric films. *Pink* (2016) provides a strong message for the society. The film gives 4 rules from the "Rule Book of the Girl's Safety Manual": a girl should never go anywhere alone with a boy; she should never smile or touch a boy; time decides character, when girls go out alone at night people slow their cars and roll down the window pane; and she shouldn't drink along with a boy because if she does so boy gets an indication that if she can sit and drink, then she won't hesitate to sleep with him. The film gives a powerful statement on the feudal mindset of the Indian society. Like feature films, short films play an important role in creating awareness among the women. These "Short Rape Scripts" on YouTube are working as a reminder about the never ending fight against sexual harassment and violence.

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