Perception of Youth on the Effect of Violent Dramas on Human Behavior in Mangaluru

Ms. Shirlene Jewel Maben
Reg. No: P05WS24S136014
School Of Social Work,
Roshni Nilaya, Mangaluru - 575002

Guided By:
Asst. Prof. Nashwa Iqbal
School Of Social Work,
Roshni Nilaya, Mangaluru - 575002

ABSTRACT - This study explores adolescents' perception in Mangalore of the function of violent dramas—here imagined as television and internet storytelling that promotes crime, aggression, and conflict of mind—to influence human behaviour. With higher exposure to violent media, the controversy regarding its contribution to spurring adolescent aggression, desensitization, and moral judgment has intensified.This research engages the history of violence in media, such as incidents worldwide in which media has been implicated in crimes. It also assesses the role of social relationships in the interpretation of media content by youth and emphasizes the importance of legal and ethical regulation. Considering both Indian and international frameworks, as well as ethical controversies surrounding creative freedom versus social responsibility, this research seeks to guide media policy, education, and public awareness. Finally, it seeks to recognize whether the youth perceive violent content as mere entertainment or as a behavioural influence.

Key points: *Research Focus, Definition of Violent Dramas, Rising Exposure Concern, Historical Evidence, Role of Social Relationships, Legal Analysi, Ethical Dilemma, Practical Implications, Youth Perspective.*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Media is considered one of the most important tools in influencing human behaviour, social interaction, and culture. Between many forms of media, television drama, and digital streaming, the role of violent dramas (dramas that focus on crime, aggression, and psychological conflict) is increasing—especially among young people. The purpose of dramatizing a type of entertainment is primarily to engage viewers and to provide a narrative, but the impact on audiences (particularly young people) from a violent drama has been a contentious issue in psychology, education, and media studies.

Violence in the media is nothing new. However, the accessibility and accuracy of contemporary violent dramas have raised concerns about their potential psychological and behavioral effects. In a time when violence was in a minority, generally limited to specific genres – action movies or crime films – today's violent dramas feature complex characters, morally ambiguous narratives, and realistic portrayals of aggression. As a result, young viewers are exposed to prolonged and immersive forms of violent content, thereby raising issues about whether exposure to these forms of violent content affects how they perceive, feel, and behave as adults.

1.2 Historical Context and Reported Crimes

The debate over the influence of media violence on real-world behaviour dates back several decades. The "Bobo Doll" experiment of Albert Bandura (1961) showed that children copy aggressive behaviour that they see in media and this stirred up early concerns about the affect of violent content on real life behaviour. This has since been underpinned by many studies and real-life events.

Many e. g. the 1999 massacre of students at Columbine High School in the United States, which triggered debate around media violence prompted changes in American media regulations (Anderson & Bushman 2001). And in Japan, the media influence issue

was raised as concerns over an arson attack in 2019 at Kyoto Animation Studio, on the basis that the killer was inspired by violent revenge themes in popular dramas (Saito 2020).

In India, some crimes have been linked to television and digital drama. The murder of a teenager in 2019 in Uttar Pradesh allegedly inspired by television crime drama Mirzapur raised concerns on the role of violent media on children's minds (Sharma, 2021). An international review of findings of studies by the British Board of Film Classification (BBFC) found that, in young people watching violence-oriented dramas, the participants increased their aggression in social contexts (Buckingham, 2003). Recent statistics from the National Crime Records Bureau (NCRB) of India suggest a rising trend in youth-related violent offenses, with some offenders citing inspiration from crime dramas (NCRB, 2022). These reports underscore the need for research into how youth themselves perceive the impact of such content on behaviour.

1.3 Significance of the Study

Understanding youth attitudes towards the influence of violent dramas is significant to parties like parents, educators, policymakers, and media producers. If violent media has robust behavioral influences, then violent media may require stronger content regulation, parental filtering, or education on media literacy so that it can be used appropriately. But if young people are proved to be tuned in and intelligent in distinguishing between reality and fantasy, then it would tip strongly towards artistic liberty and self-censorship rather than external censorship.

This research seeks to bridge the theory-practice gap by examining how the youth themselves perceive the influence of violent dramas on human behaviour. The findings will be utilized in informing future media policy, school curriculum, and public awareness campaigns towards promoting a better educated and responsible viewing public.

1.4 The Importance of Youth Relationships in the Influence of Violent Dramas

According to the World Health Organization (WHO), youth are individuals aged 15 to 24. It is an indispensable phase of social, emotional, and intellectual development when interpersonal relationships play an important role in modelling behaviour. Youth interaction with peers, their families, and society at large influences how they view and react to violent media representation.

1. Social Learning and Influence – Adolescents learn to copy what they are exposed to in the media, especially if sanctioned by their peer groups. If in dramas violence is depicted as the means of conflict resolution and this is reinforced in talk by the peers, then the action may become normative.

2. Emotional and Moral Development – Family values, education, and counselling are significant for the child's attitude towards media violence. Educating environment can provide useful information to differentiate between fictional violence and real effects.

3. Peer Influence and Media Use – Most teens watch violent dramas as social activity, discussing narratives, characters, and themes with friends. This discourse has the potential to fuel violent behaviour or promote thoughtful analysis of media content, based on the dynamics of their social relationships.

4. Impact on Real-Life Conduct – When violent dramas are watched without guidance or reflection, adolescents become desensitized to violence, and it impacts their interpersonal relationships. It has been found that exposure to violent content at frequent intervals impacts conflict resolution attitude and aggression tolerance in social interactions (Anderson et al., 2017).

This research aims to examine how Mangalore adolescents perceive the impact of violent dramas on human behaviour, bearing in mind the way their social relationships affect how they perceive things. It would be interesting to find out whether they perceive violent content as entertainment or a behavioural determinative factor, which would provide insightful data on the overall social impact of media violence.

1.5 Legal and Ethical Considerations of Violent Dramas

The rising trend of violent content on TV dramas, movies, and the web is leading to enormous controversies regarding the law as well as ethical concerns of media violence. While some are persuaded that violent dramas are a part of creative storytelling and

artistic expression, other people are persuaded that overexposure to such TV programs will affect real aggression, render individuals insensitive to violence, and have an impact on children's behavior. Governments and regulatory agencies across the globe have adopted different models of law to control media violence, while the ethical aspect entails weighing freedom of expression against social responsibility. The analysis presented herein examines the legal as well as the ethical aspects of violent dramas and their possible influence on human conduct, with specific reference to Indian law as well as international experiences.

1.5.1 Legal Regulations on Media Violence

Governments worldwide have established various laws and policies to regulate violent content in media. These regulations aim to protect vulnerable audiences, particularly youth, from the potential psychological and behavioural effects of consuming violent dramas.

➢ **Media Regulation in India**
The legal structure in India to regulate media content, such as violent dramas, is multifaceted. The chief regulating bodies and acts are:

- **Central Board of Film Certification (CBFC): CBFC** tests and certifies films prior to their release in India. Though it mainly oversees films, its ambit covers web series and television dramas too. The board rates material according to its suitability for various age groups, censors explicit violence, indecent content, and gory visuals.
- **Programme and Advertisement Code (Cable Television Networks Regulation Act, 1995):** The act does not explicitly ban television programs from depicting anything which would lead to violence, disturbance of public order, or anti-social conduct.
- **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021:** The rules cover digital content such as violent web series on Amazon Prime and Netflix. Streaming sites must be made to classify content by age rating and include parental control features.
- **Indian Penal Code (IPC) and Juvenile Justice Act**: IPC has provisions which forbid violent, hateful content, or content which contaminates the minds of children. Moreover, under the Juvenile Justice Act, content that can influence children in a negative manner is forbidden.
But then most of these violent dramas nonetheless reach young people because of the greater availability of online streaming websites and lack of capacity to impose tightly age-restricted bans.

➢ **International Legal Frameworks**
Countries around the world have developed innovative ways of regulating violent media content. Some of the prominent worldwide laws are:

- **United States (FCC and MPAA Ratings):** TV programming is regulated by the Federal Communications Commission (FCC), and movies are rated by the Motion Picture Association of America (MPAA) to warn audience members to appropriate content.

- **United Kingdom (BBFC and Ofcom):** The BBFC classifies film and television content to ensure that violent content is adequately classified. Ofcom governs broadcast regulations to avoid staging excessive violence.

- **European Union (Audiovisual Media Services Directive - AVMSD):** AVMSD regulates that media within EU countries are following bans on violent and injurious content, especially exposing kids to such goods.

- **Australia (Classification Board):** Australia has strict content classification legislation that requires media producers to give warnings on content and age ratings.

1.5.2 Ethical Considerations in Violent Media Content

Despite the legal rules governing the dissemination of violent dramatizations, ethical controversies continue to surround media responsibility, creative freedom, and the effects of violence on members of the audience.

Freedom of Expression vs. Social Responsibility are some of the main ethical concerns:

The greatest ethical concern in filmmaking is balancing freedom of expression and social responsibility. Producers and directors argue that violence cannot be avoided if they are to narrate stories, but critics believe that gratuitous and glamorized violence has adverse social impacts.

•**Art Freedom:** Directors believe that censorship of violent content reduces artistic narration. The majority feel that depiction of violence in the context of dramas is real representation and hence cannot be censored.

•**Social Impact:** Mass media affect publics on a large scale, particularly children. Moral concern rises when violent dramas portray violence as the norm, glorify the perpetrator, or result in insensitivity against violence.

➢ **Impact on Children and Mental Health:**
Experiments have shown that exposure to long-term media violence can result in aggressive behaviour, desensitization, and reality perception among young audiences. Ethically significant are:

•**Desensitization:** Young audiences who are exposed to constant violent content will be less sympathetic towards real violence, reducing sympathy towards victims.

•**Violent Behaviour:** Bandura's Social Learning Theory study proves that kids can be taught to copy violent behaviour on television and even imitate it in the future in real life, thus raising an ethical question of media influence on youth violence.

•**Fearfulness and Apprehension:** Violent TV shows have grim situations, which can cause young viewers to feel more fearful and apprehensive, leading to overestimation of society.

➢ **Depiction of Violence and Stereotyping:**
Depiction of violence in dramas is an ethical issue of representation and stereotyping:

•**Glorification of Crime:** The majority of violent dramas depict criminals as tough or heroic figures, perhaps leading innocent viewers to imitate such actions.

•**Gender Stereotypes:** Violent media depicts gender stereotypes by portraying men as violent and powerful and women as victims, perpetuating risky social norms.

• **Cultural Sensitivity:** Media violence directed at certain communities or religious groups is an ethical issue that generates prejudice and communal divisions.

Addressing the Ethical and Legal Challenges

Following the possible adverse effect of violent dramas, a balanced reaction must be formulated that balances artistic freedom and ensures social responsibility. Some of the possible solutions are:

➢ **Strengthening Content Regulation and Age Restrictions**
The government needs to regulate online streaming websites more tightly in order to restrict children from watching violent content. Producers of the media should provide clearer warning labels and age-specific content classification in a way that the viewer can watch the media responsibly.

➢ **Enhancing Media Literacy and Sensitization**
Schools and societies should introduce media literacy programs that teach children critical viewing of the media and the difference between fantasy and reality. Censoring and the discussion of media with kids have to be done by the parents so they can teach them about violent material.

> **Content Creator Ethical Principles**

TV show and movie creators have to keep ethics in view when depicting violence to make it narration and not for glorifying. Aside from violence, other narrative devices must be promoted to depict crime and conflict resolution without excessive violence.

The legal and ethical considerations surrounding violent dramas are complex, requiring a careful balance between **artistic freedom, regulatory measures, and societal responsibility**. While laws exist to regulate violent content, enforcement challenges remain, particularly in the digital streaming era. Ethical concerns regarding the influence of media violence on youth, desensitization, and social perceptions necessitate a proactive approach in content creation and media consumption. Strengthening legal frameworks, promoting media literacy, and encouraging ethical storytelling can help mitigate the negative effects of violent dramas while preserving creative expression.

CHAPTER II

REVIEW OF LITERARTURE

In the study conducted by *Yuldasheva, R., et al, (2022). "You Are What You Watch?": Evaluating the Impact of Media Violence on Youth Behaviour during the COVID-19 Lockdown in Uzbekistan*, they examined the influence of media violence on the behaviour of adolescents during the lockdown phase of the COVID-19 pandemic in Uzbekistan. A mixed-method research design was employed, with quantitative surveys and qualitative thematic analysis both utilized to quantify the influence of violent video game and film watching on the aggression levels of adolescents. The research shows that higher use of violent media during the lockdown was associated with heightened aggression among young individuals. The research revolves around the need to place mechanisms to minimize the adverse effects of violent media on children's behaviour.

In the study conducted by *Dhiman, D. B. (2021). Psychosocial impact of web series and streaming content: a study on Indian youth. Dhiman, B., et al, (2021). Psychosocial Impact of Web Series and Streaming Content: A Study on Indian Youth is* study is focused on the psychosocial effect of web series and online content among Indian youth. In Haryana-based students from Indian colleges and universities, the study investigates the influence of online platforms such as YouTube, Amazon Prime, Netflix, SonyLiv, Hotstar, and Eros Now among young audiences. The research quotes the increasing popularity of web series and observes that they tend to overshadow the traditional television because of the ease of access and variety in the content. The research identifies that exposure to the content is also expected to influence language and behaviour among young people. The research also identifies the fact that the presence of varied and accessible content has played a role in the increased popularity among Indian youth of web series

The study conducted by *Chukwu-Okoronkwo, S., et al, (2020). Television and video films and the rhythm of violence: assessing the negative effect of youths' exposure to violent television and video films content* is focused on the psychosocial effect of web series and online shows on Indian youth. The study among Indian university and college students in Haryana examines the influence of online media such as YouTube, Amazon Prime, Netflix, SonyLiv, Hotstar, and Eros Now on young audiences. The research refers to the increased popularity of web series, where it points out that they substitute the traditional television as they are available and diverse in content. The research adds that viewing of the content will tend to impact language and behavior among the young generation. The research also suggests that the prevalence of available and varied content has been one factor in the increasing popularity of web series among young Indians

In the study conducted by *Bakare, L. E., et al, (2019). Drama-in-education in understanding the contributing factors to aggressive behaviour among teenagers,* implies that adolescent aggression is an imperative concern, precipitated by aspects such as family life, peer influence, and media consumption. Bakare and James (2019) examined the use of Drama-in-Education (DIE) in the prevention and comprehension of the behaviours within their study. The study took place in Ado-Ekiti and Uyo, Nigeria, and consisted of workshops in which adolescents engaged in drama work, which facilitated evoking self-knowledge and recognition of what instigates aggression. The studies point out that DIE can actually inhibit violent behaviour in a major way by instilling empathy and self-reflection among teenagers. Additional studies by James and Bakare (2019) agree with the conclusion of the above research, recommending the integration of DIE into school curricula as an anti-violence preventive initiative among

young people. The above studies attest to the therapeutic value of participatory drama in influencing positive behavioural change among adolescents.

In the study conducted by *Onwubere, C. H. (2010). Exposure of Nigerian Children to Television and Video Violence and Their Perception of Social Relations,* examines television and video violence and its impact on children's perception of social relations in Nigeria with emphasis on media consumption in influencing attitudes for behaviour. The research hypothesizes that constant exposure to violent material may affect the social lives of children by encouraging violence and changing expectations on how conflict would be resolved. Drawing on cultivation theory, Onwubere's argument is that repeated exposure to violent media acts to reinforce a distorted view in which aggression is an acceptable means of interaction. This research is of special significance to current research on attitudes among young people regarding violent dramas insofar as it establishes how media influence patterns construct expectations of behaviour and social knowledge. Through the incorporation of Onwubere's research, this research examines whether or not adolescents are aware of the possible effects of violent dramas on human behaviour and how they view it compared to conceptual models of media influence.

In the study conducted by *Badal, S., et al, (2008). An investigation of three prime time crime dramas and how they affect people's perception of crime in Trinidad,* is conducted in 2008, where the students of The University of the West Indies, St. Augustine Campus—Samantha Badal, Tshenelle Bethel, Sherry-Ann Lawrence, Melissa Ramnarine, Ebony Springer Smith, and Nadia Whiteman—conducted a research study called "An investigation of three prime time crime dramas and how they affect people's perception of crime in Trinidad." This project, as a requirement for their Language and Communication Seminar course, was designed to investigate how best-selling crime dramas impact Trinidadian viewers' conceptions of crime. While the specific findings from available data are not detailed in the summary given, the study is consistent with more general research showing that consumption of media, especially crime-related, can influence public opinion concerning crime and justice. Chadee and Ditton (2005), for example, discovered that media consumption in Trinidad and Tobago was heavily shaped by U.S. cultural imports, with television as one source of crime data. They commented that violence crime was exaggerated in the media and had a possibility to alter public belief. Furthermore, Surette et al. (2011) concluded that Trinidadians believing that TV crime dramas represented what happened on screen were prone to punitive criminal justice policy supports. Overall, the above-mentioned studies demonstrate the fact that crime dramas greatly contribute to crime attitudes of people and emphasize that initiatives on media literacy should help them evaluate media with critical perspective.

In the study conducted by *Yegon, S. K. (2008). The effect of television on growing youths' behaviours both in lower and higher selected institutions of Embu district, Kenya,* examines how television influences youth behaviour in Embu District, Kenya, with a focus on lower and higher learning institutions. The research highlighted some of the disturbing behaviours among youth, including violence, pornography viewing, drunkenness and drug consumption, sexual permissiveness, and rape. The research determined that exposure to some television shows was able to make young people imitate these habits, indicating the influence of the media on youth behaviour. Further, the study indicated that guardians and parents lose control over their children's use of media, leading to the imitation of negative behaviour. The research suggests that parents should proactively advise and direct their children regarding suitable television programs, stressing the need for parental intervention in reducing the adverse impacts of media viewing.

In the study conducted by *Hoffner, C., & Buchanan, M. (2005). Young adults' wishful identification with television characters: The role of perceived similarity and character attributes,* discussses wishful identification, which is a mental process by which young adults long to identify with television characters perceived as similar to themselves and to those they aspire to have desirable traits. Findings from their study indicate that viewers identify most with characters portraying attributes they see as desirable, like strength, intelligence, or dominance. Wishful identification tends to shape attitudes, behaviours, and even morality in the long run. Given the focus of current research on teenagers' attitudes towards violent dramas, Hoffner and Buchanan's study is useful for understanding how teenage viewers might identify with and take on board aggressive or violent characters' behaviour. On the basis of identification with such characters which is strong, young people are likely to internalise aggression as social norm, supporting the argument that the media construct perception of human action. In adopting this viewpoint, the study investigates whether or not wishful identification underlies how young people perceive and construct violent content in dramas.

In the study conducted by *Huesmann, L. R., et al, (2003). Longitudinal relations between children's exposure to TV violence and their aggressive and violent behaviour in young adulthood,* carried out a longitudinal study investigating the link between exposure to TV violence in childhood and later aggressive behaviour in young adulthood. From data on those who were observed between the ages of 6 to 10 in the 1970s and 1980s, the researchers concluded that early media violence exposure was a predictor of higher aggression in both males and females about 15 years later. Moreover, identification with violent TV characters and the realism of TV violence were also related to subsequent aggression. These relations held even after controlling for socioeconomic status, intelligence, and other parenting variables.

In the study conducted by *Anderson, C. A., et al, (2003). The influence of media violence on youth,* provides a systematic review of the evidence on the effect of exposure to violent media on children's behaviour. The authors integrate existing literature and provide evidence that long-term exposure to violent media is most likely to enhance aggressive thoughts, feelings, and behaviour among children. The authors describe several theoretical mechanisms by which exposure to violence in the media may affect aggression, such as desensitization and social learning. The article also mentions the moderating variables, i.e., individual differences and environmental factors, which may potentially modify the strength of these media effects. Overall, the authors emphasize that one should consider media violence as a powerful risk factor for aggressive child and adolescent behaviour

In the study conducted by *Huesmann, L. R. (1998). The role of social information processing and cognitive schema in the acquisition and maintenance of habitual aggressive behaviour,* discusses the social information processing and cognitive schema roles in the acquisition and reinforcement of aggressive tendencies. According to him, repeated exposure to violent media shapes how people process social cues and eventually develop aggressive scripts in their heads that guide how they react to actual interactions. This process helps to normalise aggression, since people who view violent material will learn to see hostile intent in ambiguous provocation and react aggressively. When the present study into how adolescents judge violent dramas, Huesmann's work documents the cognitive frameworks through which aggressive media can modify behaviour. Whenever adolescents are presented with violent dramas repeatedly, then their understanding of human relationships, conflict resolution and aggression can become shaped by those cognitive schemas. Based on the same framework, the study reviews whether adolescents anticipate the possible psychological consequences of aggressive media and match their perceptions of the present accounts of media-inspired aggression.

In the study conducted by *Aluja-Fabregat, A., et al, (1998). Viewing of mass media violence, perception of violence, personality and academic achievement,* analysed the interaction among exposure to violent television shows among teenagers, personality, and academic achievement. The study sampled 235 boys and 235 girls who were teenagers in age, testing their TV viewing of violent cartoons and action-adventure films with personality dimensions such as the Eysenck Personality Questionnaire (EPQ-J), Sensation Seeking Scale (SSS-J), and Sensitivity to Punishment and Sensitivity to Reward Scales (SP-SR). Teachers provided student ratings of aggressiveness, excitability, leadership, responsibility, and interest in school. Results indicated that boys who liked violent cartoons as being exciting and humorous tended to be rated by teachers as more aggressive and excitable. Boys who had a higher interest in action-adventure films were also found to have lower grades. Both boys and girls who found violent cartoons to be interesting and exciting were high in Neuroticism, Psychoticism, Sensation Seeking, and Sensitivity to Reward dimensions. The results suggest that disinhibited and less socialized personalities are oriented towards the enjoyment of violence on television and suggest policymakers' attention to media violence in youth's behaviour and school achievement.

In the study conducted by *Paik, H., et al, (1994). The effects of television violence on antisocial behavior,* measures the relationship of adolescents' viewing of violent television shows, personality, and their academic performance. The sample population was 235 adolescent boys and 235 adolescent girls and it measured their watching of violent cartoons and action-adventure films. In addition to this, personality tests like the Eysenck Personality Questionnaire (EPQ-J), Sensation Seeking Scale (SSS-J), and Sensitivity to Punishment and Sensitivity to Reward Scales (SP-SR) were administered. Teachers also provided ratings on the students' aggressiveness, excitability, leadership potential, responsibility, and interest in school. The findings indicated that boys who liked violent cartoons and found them exciting tended to be rated by teachers as more aggressive and excitable. Boys with higher interest in action-adventure movies were also found to have lower academic achievement. Men and women students who enjoyed violent cartoons as fun and exciting rated higher on Neuroticism, Psychoticism, Sensation Seeking, and Sensitivity to Reward scales. The study suggests a correlation between the less socialized, disinhibited personality and

enjoyment of violent television programs and directs towards the potential influence of media violence on the behavior and educational performance of children.

In the study conducted by *Huesmann, L. R. (1986). Psychological processes promoting the relation between exposure to media violence and aggressive behaviour by the viewer,* suggests repeated exposure to violent material socializes aggression and legitimates violent problem-solving styles. This is even more significant in the case of children, bearing in mind that their cognitive schemas are in the process of formation, and therefore they are all the more vulnerable to media impact. Within the context of the current study of young people's attitudes toward violent dramas, Huesmann's results supply a theoretical foundation for comprehension regarding whether young audience members are aware of the behavioural impact of violent programming. If violent dramas influence social interaction, conflict resolution, and moral reasoning, how adolescents perceive such an influence becomes decisive in determining their media effects awareness. Through the incorporation of Huesmann's model, this research is able to analyse if adolescents are aware of the possible influence of violent media and if their attitudes correspond with existing research in aggression and media consumption.

In the study conducted by *Gunter, B.,et al, (1984). Perceptions of television violence: Effects of programme genre and type of violence on viewers' judgements of violent portrayals.* examines how television program genres and the context of violence portrayed influence viewers' ratings of violent content. They found that violence depicted in the context of modern drama was generally rated as more serious than in non-modern or cartoon contexts. Viewers' individual differences did, however, impact these ratings. This research indicates the importance of remembering the program context, as well as the form of violent acts in measuring the effect of violence watched on television among viewers.

Research Gap:

The local research on the attitude of young people in Mangaluru toward violent dramas and how they shape human behavior is not present. Past research has largely explored the effects of television violence, video games, and online streaming material on aggression and interpersonal relationships In addition, parental influence, religious beliefs, and local media consumption trends are also yet to be examined in the context of an Indian coastal city. This research seeks to fill this gap by examining how young people in Mangalore view, understand, and think about the impact of violent dramas on human conduct, thus making localized contributions to the global debate on media violence and youth psychology.

CHAPTER III

METHODOLOGY

Research methodology refers to the systematic process and techniques used by researchers to conduct a study or investigation. It outlines the overall approach, procedures, and tools employed to collect, analyse, and interpret data in order to address research questions or objectives. Research methodology encompasses various components such as research design, sampling techniques, data collection methods (e.g., surveys, interviews, experiments), data analysis techniques (e.g., statistical analysis, qualitative analysis), and ethical considerations. A well-defined research methodology is crucial for ensuring the validity, reliability, and rigor of a research study.

3.1 Aim Of The Study:

To understand the perception of youth on the effect of violent dramas on human behaviour in Mangaluru.

3.1 Need For The Study:

With a rise in popularity of violent drama content in media and digital forms, there is controversy regarding whether such content has a negative or positive impact on the actions of youths. In Mangalore, as media watching was common, it is important to study what youths perceive about the impact of such content on human action. Exposure to violent media has the potential to be an intervening factor that provokes aggression, desensitizes people, or changes emotional and social responses.

The study will attempt to test attitudes among youth regarding violent dramas and how they can influence behavior. The study results will provide educationists, parents, and lawmakers with relevant information on how best to provide health media consumption as well as sensitization. Information about attitudes will be useful for backing claims around the authority of the media as well as adolescence psychology within the evolving digital landscape.

3.2 Objectives Of The Study:

- To assess the extent of exposure to violent dramas among youth in Mangaluru and their viewing habits.
- To analyze youth perceptions of violent dramas and their influence on human behavior.
- To examine the impact of violent dramas on aggression, emotional responses, and social interactions among youth.
- To provide suggestions for responsible media consumption and awareness based on the study's findings.

3.3 Research Design:

Research design refers to the master plan or framework employed to carry out a research study. It prescribes methods of data collection, analysis, and interpretation to accomplish the research goals. A research design that is good will make the study systematic, valid, and trustworthy. It encompasses the nature of research (qualitative or quantitative), methods of data collection, methods of sampling, and analysis methodology. In brief, research design serves as a master plan that directs the whole research process efficiently and effectively.

3.4 Universe, Sample Size, Sampling Techniques:

For the purpose of the study researcher took all the youths of Mangalore as universe. The 100 samples are randomly selected. Sample are selected using Simple Random method.

3.5 Tools Of Data Collection And Procedure:

The Questionnaire is used as a tool for data collection. To fulfil the objectives of the study, the questionnaire has been administered. The questionnaire consisted total of 15 questions. Once the tool for data collection is prepared, it was made sure to take the consent of the respondents, the questionnaire in printed form in English language was then administered to the respondents. The doubts were cleared about the questions while filling the questionnaire by the respondents and Questionnaires filled with responses were collected.

3.6 Inclusion Criteria:

As per the World Health Organization (WHO), young people are those between the ages of 15 and 24 years. This age group falls under the larger category of "young people," which comprises adolescents (10–19 years) and youth (15–24 years). These youths are from Mangaluru.

3.7 Exclusion Criteria:

The youth who are not of the age of 15-24 years and are not from Mangaluru are excluded.

3.8 Data Coding:

The submitted questionnaires by the respondents were checked for discrepancies and the data from completely filled questionnaire was used for analysis. The obtained data was classified in code book in Microsoft Excel software. Then the coded data was entered into SPSS (Statistical Package for Social Sciences) software and was analysed.

3.9 Data Presentation:

Data presentation is the process of visually representing data sets to convey information effectively to a reader. The coded data was presented in Bi-variate tables.

3.10 Report Design:

A report design is the structure of written record of research describing various aspects of the project. The major chapters in the report are:

Chapter I: Introduction which contains information about the topic such as Historical Context, Significance of the Study, Legal Regulations on Media Violence and Ethical Considerations in Violent Media Content.

Chapter II: Review of literature which includes the note on previous studies conducted on the same topic

Chapter III: It includes methodology, which contains materials and methods used for data collection, objectives, aim, data analysis and report design.

Chapter IV: It includes data analysis and interpretation.

Chapter V: It includes Major findings, suggestions and conclusions made by the researcher.

3.11 Limitations:

• The research is applicable only for Mangaluru.

• The sample size is limited to 100 youths

• Since the Questionnaire is used as a tool for data collection, respondents might not able to answer efficiently.

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION:

In research, data analysis is the process of examining and interpreting the information collected during the study to draw meaningful conclusions. It involves organizing the data, identifying patterns or trends, and summarizing the findings in a way that answers the research questions. This step is crucial because it transforms raw data into useful insights, helping the researcher understand the relationships between variables and the overall significance of the results. Effective data analysis ensures that the research is valid, reliable, and provides evidence to support or refute the original hypothesis or objectives.

4.1 GENDER AND AGE OF THE RESPONDENTS:

The table presents the distribution of respondents based on their gender and age, showing how male and female participants are distributed across various age groups. It allows an understanding of which age groups are most represented for each gender.

Gender * Age Crosstabulation							
Gender	**Age**						**Total**
	No response	**15-16**	**17-18**	**19-20**	**21-22**	**23-24**	
No response	0.0%	0.0%	1.0%	0.0%	0.0%	0.0%	1.0%
Male	0.0%	0.0%	0.0%	7.0%	8.0%	18.0%	33.0%
Female	1.0%	1.0%	6.0%	10.0%	29.0%	19.0%	66.0%
Total	1.0%	1.0%	7.0%	17.0%	37.0%	37.0%	100.0%

TABLE NO 4.1.1

The data shown in Table No.4.1.1 pertaining to the gender of the respondents indicates that 66 percent were female and 33 percent were male. One percent did not disclose their gender. This highlights a higher participation rate from females compared to males in the study.

The data shown in Table No. 4.1.1 pertaining to the age of the respondents indicates that one percent did not disclose their age, one percent were aged 15 to 16, seven percent were 17 to 18, 17 percent were 19 to 20, 37 percent were 21 to 22, and 37 percent were 23 to 24. This shows that the largest proportion of respondents were in the 21 to 24 age group.

The cross-related data with regard to gender and age indicates that among males, seven percent were aged 19 to 20, eight percent were 21 to 22, 18 percent were 23 to 24, and none were in the 15 to 16 or 17 to 18 age groups. Among females, one percent were aged 15 to 16, six percent were 17 to 18, 10 percent were 19 to 20, 29 percent were 21 to 22, and 19 percent were 23 to 24. The distribution shows that female respondents were more evenly spread across the 17 to 24 age range, while male respondents were concentrated in the 19 to 24 age group, particularly in the 21 to 24 range.

Overall, the data shows that females contributed more responses across all age groups, with the largest female participation coming from the 21 to 24 age range. Male respondents, on the other hand, were more heavily concentrated in the 19 to 24 age range, with a notable spike in the 23 to 24 age group.

4.2 PLACE OF THE RESPONDENTS AND THEIR UNDERSTANDING OF VIOLENT DRAMAS:

The table presents a cross-tabulation of data based on the place of residence and the respondents' definition of violent dramas. It shows how individuals from urban, rural, and unspecified areas perceive violent dramas by categorizing them as aggressive, thriller, entertaining, terrifying, peaceful, or a negative influence. This allows us to understand whether the location of the respondents influences their interpretation of what violent dramas mean. The total column reflects how many respondents came from each location, while the row data compares how definitions vary based on place.

Place * Definition of Violent Dramas Crosstabulation								
Place	**Definition of Violent Dramas**							**Total**
	No response	**Aggressive**	**Thriller**	**Entertaining**	**Terrifying**	**Peaceful**	**Negetive Influence**	
No response	2.0%	1.0%	0.0%	1.0%	0.0%	1.0%	0.0%	5.0%
Urban	21.0%	29.0%	6.0%	4.0%	4.0%	2.0%	2.0%	68.0%
Rural	6.0%	8.0%	7.0%	5.0%	1.0%	0.0%	0.0%	27.0%
Total	29.0%	38.0%	13.0%	10.0%	5.0%	3.0%	2.0%	100.0%

TABLE NO 4.2.1

The data shown in Table No 4.2.1 pertaining to the place of the respondents indicates that 68 percent were from urban areas, 27 percent were from rural areas, and five percent did not disclose their location. This shows that a majority of the participants were from urban settings, while just over one-fourth belonged to rural backgrounds. A small number chose not to mention their place of residence.

The data shown in Table No 4.2.1 pertaining to the definition of violent dramas indicates that 38 percent of all respondents described violent dramas as aggressive. 13 percent viewed them as thrillers. 10 percent found them entertaining. Five percent defined them as terrifying. Three percent considered them peaceful, and two percent believed they had a negative influence. 29 percent of the respondents did not give any response to this question.

The cross-related data with regard to the place of the respondents and the definition of violent dramas indicates that 29 percent of the respondents who were from urban areas defined violent dramas as aggressive, six percent as thrillers, four percent as entertaining, four percent as terrifying, two percent as peaceful, and two percent as having a negative influence. Among rural participants, eight percent defined them as aggressive, seven percent as thrillers, five percent as entertaining, and one percent as terrifying. No rural respondents identified them as peaceful or a negative influence. From the group that did not specify their place, two percent gave no response, one percent defined them as aggressive, one percent as entertaining, and one percent as peaceful. None of these respondents considered violent dramas to be thrillers, terrifying, or a negative influence.

Overall, the results show that the definition of violent dramas was most varied among urban respondents. The most common interpretation across all groups was that violent dramas are aggressive, with fewer participants choosing options like peaceful or negative influence. Rural respondents had more limited views, and none selected the peaceful or negative categories, indicating a narrower perception in that group compared to those from urban areas.

4.3 AGE OF THE RESPONDENTS AND THEIR OPINION ON THE INFLUENCE OF VIOLENT DRAMAS ON HUMAN BEHAVIOUR:

The table presents a cross-tabulation of respondents based on their age and their opinions on whether dramas influence human behaviour. The categories include "Yes," "No," "Not sure," and "No response." This table helps in understanding how perceptions about the behavioural impact of dramas vary across different age groups. It also allows comparison between those who agree, disagree, or are uncertain about the influence of dramas based on their age.

Age * Behaviour Influence by Dramas Crosstabulation					
Age	**Behaviour Influence by Dramas**				**Total**
	No response	**Yes**	**No**	**Not sure**	
No response	0.0%	1.0%	0.0%	0.0%	1.0%
15-16	0.0%	1.0%	0.0%	0.0%	1.0%
17-18	0.0%	5.0%	1.0%	1.0%	7.0%
19-20	0.0%	16.0%	1.0%	0.0%	17.0%
21-22	4.0%	28.0%	2.0%	3.0%	37.0%
23-24	2.0%	33.0%	1.0%	1.0%	37.0%
Total	6.0%	84.0%	5.0%	5.0%	100.0%

TABLE NO 4.3.1

The data shown in Table No. 4.3.1 pertaining to the age of the respondents indicates that 37 percent each belonged to the 21 to 22 and 23 to 24 age groups. 17 percent were from the 19 to 20 age group, followed by seven percent from the 17 to 18 category. Only one percent each came from the 15 to 16 group and from those who did not disclose their age. This shows that the older age groups made up the largest share of respondents, especially those between 21 and 24 years.

The data shown in Table No. 4.3.1 pertaining to the behavioural influence of dramas indicates that 84 percent of the respondents agreed that dramas influence behaviour. five percent said they do not believe dramas have an influence, while another five percent were not sure. six percent of the respondents did not give any response. This shows a clear majority of respondents believe that dramas have an impact on behaviour.

The cross-related data with regard to the age of the respondents and their opinion on the behavioural influence of dramas indicates that among those aged 23 to 24, 33 percent agreed that dramas influence behaviour, one percent disagreed, one percent were not sure, and two percent gave no response. In the 21 to 22 group, 28 percent agreed, two percent disagreed, three percent were unsure, and four percent gave no response. In the 19 to 20 group, 16 percent agreed and one percent disagreed. No one from this group was unsure or left the question unanswered. Among the 17 to 18 group, five percent agreed, one percent disagreed, and one percent were unsure. The 15 to 16 group had one percent agreeing and no respondents selecting other options. One percent of those who did not disclose their age also agreed that dramas influence behaviour. This pattern shows that belief in the behavioural influence of dramas was strongest in the 21 to 24 age range.

Overall, the findings suggest that respondents from the older age groups were not only more in number but also more likely to believe that dramas influence human behaviour. The belief in such influence decreased in the younger age groups, with less certainty and fewer responses overall from those below 19 years of age.

4.4 GENDER OF THE RESPONDENTS AND THE EMOTIONAL IMPACT OF VIOLENT DRAMAS:

The table presents a cross-tabulation of respondents based on gender and their views on the emotional impact of dramas. It categorizes emotional responses into anti-social behaviour, aggression, desensitization, PTSD, fear, anxiety and stress, fear alone, and a combination of aggression and desensitization. The purpose of this table is to examine how male and female respondents differ in their emotional responses to watching violent or intense dramas.

Gender * Emotional Impact of Dramas Crosstabulation									
Gender	Emotional Impact of Dramas								Total
	No response	Anti-Social Behaviour	Aggression	Desensitization	PTSD	Fear, Anxiety, Stress	Fear	Aggression and Desensitization	
No response	0.0%	0.0%	0.0%	1.0%	0.0%	0.0%	0.0%	0.0%	1.0%
Male	9.0%	2.0%	11.0%	2.0%	1.0%	0.0%	6.0%	2.0%	33.0%
Female	6.0%	11.0%	20.0%	12.0%	3.0%	10.0%	2.0%	2.0%	66.0%
Total	15.0%	13.0%	31.0%	15.0%	4.0%	10.0%	8.0%	4.0%	100.0%

TABLE NO 4.4.1

The data shown in Table No. 4.4.1 pertaining to the gender of the respondents indicates that 66 percent were female and 33 percent were male. One percent of the respondents did not disclose their gender. This shows that female participants made up nearly twice the number of male participants in this study.

The data shown in Table No. 4.4.1 pertaining to the emotional impact of dramas indicates that 31 percent of all respondents identified aggression as the main impact. 15 percent selected desensitization, 13 percent mentioned anti-social behaviour, 10

percent reported fear, anxiety and stress, eight percent chose fear, four percent selected PTSD, and another four percent experienced a combination of aggression and desensitization. 15 percent did not respond to this question.

The cross-related data with regard to gender and emotional impact of dramas indicates that among males, 11 percent reported aggression, two percent each selected anti-social behaviour and desensitization, one percent chose PTSD, six percent reported fear, and two percent selected aggression and desensitization. Nine percent of males did not respond to the question. Among females, 20 percent identified aggression, 12 percent chose desensitization, 11 percent reported anti-social behaviour, three percent selected PTSD, 10 percent reported fear, anxiety and stress, two percent each chose fear and aggression and desensitization, and six percent did not respond. One percent of those who did not disclose their gender reported PTSD. This shows that female respondents reported a wider range of emotional effects and in higher numbers than males.

Overall, the data reveals that aggression was the most commonly reported emotional impact of dramas for both genders, with females reporting it in larger numbers. Female respondents were also more likely to report desensitization and anti-social behaviour, indicating a stronger emotional response to violent or intense dramas compared to their male counterparts.

4.5: AGE AND THE PERCEIVED EFFECT OF DRAMAS ON EMPATHY AMONG THE RESPONDENTS:

This table presents the distribution of respondents' views on whether dramas affect empathy, categorized by different age groups. The response options include "Yes," "No," "Not Sure," and "No Response," helping to understand how perception varies with age regarding the influence of dramas on empathetic feelings.

Age * Dramas' Effect on Empathy Crosstabulation					
Age	**Dramas' Effect on Empathy**				**Total**
	No response	**Yes**	**No**	**Not Sure**	
No response	0.0%	1.0%	0.0%	0.0%	1.0%
15-16	0.0%	1.0%	0.0%	0.0%	1.0%
17-18	1.0%	6.0%	0.0%	0.0%	7.0%
19-20	0.0%	16.0%	0.0%	1.0%	17.0%
21-22	1.0%	28.0%	6.0%	2.0%	37.0%
23-24	1.0%	35.0%	1.0%	0.0%	37.0%
Total	3.0%	87.0%	7.0%	3.0%	100.0%

TABLE NO 4.5.1

The data shown in Table No. 4.5.1 pertaining to the age of the respondents indicates that 37 percent each belonged to the 21 to 22 and 23 to 24 age groups. 17 percent were from the 19 to 20 age group, followed by seven percent from the 17 to 18 category. Only one percent each were from the 15 to 16 group and those who gave no response. This shows that older youths made up the largest portion of the respondents.

The data shown in Table No. 4.5.1 pertaining to the perceived effect of dramas on empathy indicates that 87 percent of the respondents agreed that dramas do affect empathy. seven percent did not believe there was an effect, three percent were not sure, and another three percent did not respond. This suggests that a large majority of participants believed that dramas have the potential to influence empathy.

The cross-related data with regard to age and the effect of dramas on empathy indicates that among the 23 to 24 age group, 35 percent agreed, one percent disagreed, and one percent gave no response. In the 21 to 22 group, 28 percent agreed, six percent disagreed, two percent were not sure, and 1onepercent gave no response. Among the 19 to 20 group, 16 percent agreed and one percent were unsure. From the 17 to 18 group, six percent agreed and one percent gave no response. In the 15 to 16 group, one percent agreed and no other options were selected. One percent of those who did not disclose their age also agreed that dramas affect empathy. This shows that agreement with the idea that dramas influence empathy was highest among the older age groups.

Overall, the findings show a strong belief among respondents, especially older youths, that dramas can affect empathy. Agreement was consistently higher across all age groups, with minimal disagreement or uncertainty, reflecting a general awareness of the emotional and psychological impact of media.

4.6: AGE OF THE RESPONDENTS AND FREQUENCY OF WATCHING VIOLENT DRAMAS:

This table displays the distribution of respondents based on their age and how frequently they watch dramas. The response options include "Frequently," "Often," "Rarely," "Never," and "No Response." The table helps to identify patterns in drama-watching habits across different age groups and shows which groups are more actively engaged in watching dramas.

Age * Frequency of Drama Watching Crosstabulation						
Age	**Frequency of Drama Watching**					**Total**
	No response	**Frequently**	**Often**	**Rarely**	**Never**	
No response	0.0%	0.0%	0.0%	1.0%	0.0%	1.0%
15-16	0.0%	0.0%	0.0%	0.0%	1.0%	1.0%
17-18	1.0%	1.0%	2.0%	2.0%	1.0%	7.0%
19-20	2.0%	1.0%	7.0%	3.0%	4.0%	17.0%
21-22	2.0%	1.0%	11.0%	6.0%	17.0%	37.0%
23-24	1.0%	4.0%	12.0%	13.0%	7.0%	37.0%
Total	6.0%	7.0%	32.0%	25.0%	30.0%	100.0%

TABLE NO 4.6.1

The data shown in Table No. 4.6.1 pertaining to the age of the respondents indicates that 37 percent each belonged to the 21 to 22 and 23 to 24 age groups. 17 percent were from the 19 to 20 category, followed by seven percent from the 17 to 18 group. Only one percent each came from the 15 to 16 group and from those who did not disclose their age. This shows that the older age groups formed the majority of the sample.

The data shown in Table No. 4.6.1 pertaining to the frequency of drama watching indicates that 32 percent of the respondents watched dramas often. 30 percent never watched them. 25 percent watched rarely. seven percent watched frequently, and six percent did not respond. This shows that the highest number of respondents watched dramas often, while nearly one-third did not watch them at all.

The cross-related data with regard to age and frequency of drama watching indicates that among the 23 to 24 age group, four percent watched frequently, 12 percent watched often, 13 percent watched rarely, and seven percent never watched. In the 21 to 22 group, one percent watched frequently, 11 percent often, six percent rarely, and 17 percent never watched. In the 19 to 20 group, one percent watched frequently, seven percent often, three percent rarely, and four percent never watched. Among the 17 to

18 group, one percent watched frequently, two percent often, two percent rarely, and one percent never watched. In the 15 to 16 group, one percent never watched, and no respondents selected other options. One percent of those who did not disclose their age watched rarely. This shows that the highest engagement in watching dramas often came from the 21 to 24 age range.

Overall, the data shows that drama watching was most common among older youths, especially those aged 21 to 24. While a considerable number of participants watched dramas often, a large portion also reported never watching them, indicating a mixed pattern of media consumption within the sample.

4.7 GENDER AND THE ROLE OF EDUCATION IN SHAPING THE PERCEPTION AMONG RESPONDENTS:

This table presents data on how respondents of different genders perceive the role of education in shaping an individual's perception. The options include "Yes," "To Some Extent," "No," "Not Sure," and "No Response." It helps to assess whether male and female respondents differ in their views on how education influences their understanding or judgment.

Gender * Education's Role in Perception Crosstabulation						
Gender	**Education's Role in Perception**					**Total**
	No response	**Yes**	**To Some Extent**	**No**	**Not Sure**	
No response	0.0%	1.0%	0.0%	0.0%	0.0%	1.0%
Male	0.0%	27.0%	5.0%	0.0%	1.0%	33.0%
Female	3.0%	51.0%	7.0%	2.0%	3.0%	66.0%
Total	3.0%	79.0%	12.0%	2.0%	4.0%	100.0%

TABLE NO 4.7.1

The data shown in Table No. 4.7.1 pertaining to the gender of the respondents indicates that 66 percent were female and 33 percent were male. One percent did not disclose their gender. This shows that female respondents made up the majority of the study population.

The data shown in Table No. 4.7.1 pertaining to the perception of education's role indicates that 79 percent of respondents agreed that education does play a role in shaping perception. 12 percent believed it influences perception to some extent. two percent said it does not, four percent were not sure, and three percent gave no response. This shows a strong overall agreement on the importance of education in forming perceptions.

The cross-related data with regard to gender and the role of education in perception indicates that among males, 27 percent agreed that education plays a role, five percent believed it influences perception to some extent, and one percent were unsure. No males said no or gave no response. Among females, 51 percent said yes, seven percent believed it affects perception to some extent, two percent said no, and three percent were not sure. In addition, three percent of females did not respond. One percent of the total respondents who did not disclose their gender said yes. This shows that both male and female respondents largely agreed on the importance of education, though females expressed it more strongly.

Overall, the responses indicate a clear belief across both genders that education significantly shapes perception. Female respondents not only formed the majority but also gave the strongest support to this idea, suggesting a greater awareness or appreciation of the role of education in their thinking.

4.8 PLACE OF RESIDENCE AND AWARENESS OF SOCIO-ECONOMIC EFFECTS AMONG RESPONDENTS:

This table presents how respondents from different residential backgrounds — urban, rural, or undisclosed — perceive the socio-economic effects of dramas. The responses are divided into "Yes," "Not Sure," and "No Response," to understand how awareness of these effects varies by location.

Place * Socio-Economic Effects Crosstabulation				
Place	**Socio-Economic Effects**			**Total**
	No response	**Yes**	**Not Sure**	
No response	1.0%	2.0%	2.0%	5.0%
Urban	1.0%	49.0%	18.0%	68.0%
Rural	1.0%	25.0%	1.0%	27.0%
Total	3.0%	76.0%	21.0%	100.0%

TABLE NO. 4.8.1

The data shown in Table No. 4.8.1 pertaining to the place of the respondents indicates that 68 percent were from urban areas, 27 percent were from rural areas, and five percent did not disclose their place of residence. This shows that the majority of respondents were from urban locations, with rural participants forming just over one-fourth of the total.

The data shown in Table No. 4.8.1 pertaining to the perception of socio-economic effects indicates that 76 percent of all respondents believed dramas have socio-economic effects. 21 percent were not sure, and three percent did not respond. This shows that a large portion of the participants were aware of the broader economic and social impacts of dramas.

The cross-related data with regard to place of residence and awareness of socio-economic effects indicates that among urban respondents, 49 percent agreed that dramas have socio-economic effects, 18 percent were not sure, and one percent gave no response. Among rural participants, 25 percent said yes, one percent were not sure, and one percent gave no response. From the group that did not disclose their location, one percent believed there were socio-economic effects, two percent were not sure, and one percent did not respond. This shows that awareness was higher among urban respondents, while rural respondents showed lower levels of uncertainty and fewer responses overall.

Overall, the data indicates that belief in the socio-economic impact of dramas was stronger among urban participants. While both urban and rural respondents acknowledged these effects, urban residents not only made up the majority of the sample but also expressed greater certainty and awareness about the issue.

4.9 GENDER AND THE ROLE OF PARENTAL AND EDUCATIONAL GUIDANCE IN SHAPING PERCEPTION AMONG RESPONDENTS:

This table illustrates the distribution of responses based on gender and the perceived role of parental and educational guidance in shaping an individual's perception of media content. The responses are categorized into "Parental Monitoring," "Awareness," "Reduce Media Usage," "Education," and "No Response," reflecting how different genders view the influence of such guidance.

Gender * Parental and educational guidance Crosstabulation						
Gender	Parental and educational guidance					Total
	No response	Parental Monitoring	Awareness	Reduce Media Usage	Education	
No response	0.0%	1.0%	0.0%	0.0%	0.0%	1.0%
Male	2.0%	12.0%	5.0%	2.0%	12.0%	33.0%
Female	4.0%	16.0%	4.0%	12.0%	30.0%	66.0%
Total	6.0%	29.0%	9.0%	14.0%	42.0%	100.0%

TABLE NO. 4.9.1

The data shown in Table No. 4.9.1 pertaining to the gender of the respondents indicates that 66 percent were female and 33 percent were male. One percent of the participants did not disclose their gender. This shows a higher proportion of female respondents in the sample.

The data shown in Table No. 4.9,1 pertaining to parental and educational guidance indicates that 29 percent of all respondents believed parental monitoring is crucial, while nine percent viewed awareness as important. 14 percent emphasized the need to reduce media usage, and 42 percent thought education plays a key role. six percent did not respond. This shows that the majority of respondents agreed on the importance of education in shaping perception, with parental monitoring also being highly regarded.

The cross-related data with regard to gender and parental and educational guidance indicates that among males, 12 percent thought parental monitoring was important, five percent emphasized awareness, two percent focused on reducing media usage, and 12 percent believed education played a role. Two percent of males gave no response. Among females, 16 percent felt parental monitoring was important, four percent highlighted awareness, 12 percent supported reducing media usage, and 30 percent stressed the importance of education. Four percent of females did not respond. This shows that females were more likely to prioritize education and parental monitoring compared to males.

Overall, the data suggests that education and parental monitoring were seen as the most significant factors in shaping perceptions of media content. Female respondents showed a stronger preference for education and parental monitoring, while male respondents gave relatively more importance to awareness and education. Both genders agreed on the significant role of guidance, though females seemed more engaged with the issue.

4.10 AGE AND PROMOTION OF NON-VIOLENT ENTERTAINMENT AMONG RESPONDENTS:

This table illustrates the distribution of responses based on age and the promotion of non-violent forms of entertainment. The options include "Sports," "Extracurricular Activities," "Education," "Awareness," "Family and Friends," and "Documentaries." This helps to understand how different age groups prioritize or engage in promoting non-violent entertainment.

Age * Promoting Non-Violent Entertainment Crosstabulation								
Age	Promoting Non-Violent Entertainment							Total
	No response	Sports	Extracurricular Activities	Education	Awarenes	Family and Friends	Documentaries	
No response	0.0%	0.0%	0.0%	0.0%	1.0%	0.0%	0.0%	1.0%
15-16	0.0%	0.0%	0.0%	0.0%	1.0%	0.0%	0.0%	1.0%
17-18	2.0%	0.0%	2.0%	0.0%	3.0%	0.0%	0.0%	7.0%
19-20	7.0%	2.0%	3.0%	0.0%	4.0%	1.0%	0.0%	17.0%
21-22	7.0%	1.0%	11.0%	3.0%	12.0%	2.0%	1.0%	37.0%
23-24	4.0%	3.0%	13.0%	0.0%	13.0%	2.0%	2.0%	37.0%
Total	20.0%	6.0%	29.0%	3.0%	34.0%	5.0%	3.0%	100.0%

Table no. 4.10.1

The data shown in Table No. 4.10.1 pertaining to the age of the respondents indicates that 37 percent each belonged to the 21 to 22 and 23 to 24 age groups. 17 percent were from the 19 to 20 group, followed by 7 percent from the 17 to 18 category. Only 1 percent each came from the 15 to 16 group and those who did not disclose their age. This shows that older age groups dominated the responses, with significant representation from those between 21 and 24 years.

The data shown in Table No. 4.10.1 pertaining to the promotion of non-violent entertainment indicates that 34 percent of all respondents believed awareness plays a key role in promoting non-violent entertainment. 29 percent supported extracurricular activities, while 20 percent did not respond. six percent saw sports as important, and five percent believed family and friends could promote non-violent entertainment. Education and documentaries received three percent each. This shows that awareness and extracurricular activities were considered the most significant in promoting non-violent entertainment.

The cross-related data with regard to age and promoting non-violent entertainment indicates that among the 23 to 24 age group, three percent emphasized sports, 13 percent chose extracurricular activities, 13 percent supported awareness, and two percent selected family and friends. In the 21 to 22 group, one percent chose sports, 11 percent supported extracurricular activities, 12 percent highlighted awareness, and two percent selected family and friends. In the 19 to 20 group, two percent chose sports, three percent selected extracurricular activities, four percent emphasized awareness, and one percent chose family and friends. Among the 17 to 18 group, two percent selected sports, two percent chose extracurricular activities, and three percent supported awareness. From the 15 to 16 group, one percent highlighted awareness. This shows that promotion of non-violent entertainment was most strongly associated with awareness, especially in the older age groups.

Overall, the data indicates that awareness was the most widely supported method for promoting non-violent entertainment across all age groups. Extracurricular activities were also favored, particularly among those in the 21 to 24 age range. While sports and family and friends received some support, they were not as highly prioritized as awareness and extracurricular activities, suggesting a more conscious and organized approach to promoting non-violent content in entertainment.

CHAPTER V

MAJOR FINDINGS, SUGGESTIONS AND CONCLUSION

MAJOR FINDINGS:

The study was focused on the "Perception of youth on the effect of violent dramas on human behaviour in Mangaluru". The number of sample was 100 from different youths of Mangaluru. Following are the major findings of the study:

- 34 percent of the respondents believed that awareness is the most effective way to promote non-violent entertainment.
- 29 percent supported extracurricular activities as a useful method for encouraging non-violent content.
- 20 percent of the participants did not respond to the question regarding promotion of non-violent entertainment.
- 6 percent of the respondents chose sports as a means to promote non-violent entertainment.
- 5 percent believed that family and friends play a role in encouraging non-violent forms of entertainment.
- 3 percent of the participants felt that education can help promote non-violent entertainment.
- Another 3 percent of the respondents supported the use of documentaries for promoting non-violent alternatives.
- The most preferred options were awareness and extracurricular activities, which together accounted for 63 percent of all responses.
- Less than 10 percent of respondents supported the remaining options, showing limited interest in methods like sports, education, family, and documentaries.
- The distribution of responses indicates a clear preference for active and socially engaging methods over passive ones in promoting non-violent entertainment.

SUGGESTIONS:

- Schools and colleges could consider offering a wider range of extracurricular activities that naturally steer youth away from violent content.
- Including discussions about media effects within classroom learning may gradually build critical thinking and better media choices.
- Making documentaries more appealing and relevant to the interests of youth could lead to greater engagement with non-violent themes.
- Positive influence from family members and friends may quietly shape preferences toward healthier forms of entertainment.
- Greater encouragement of sports and team activities might help channel energy into constructive and non-violent experiences.
- Involving older youth in leadership roles could have a meaningful impact on how non-violent content is promoted among peers.
- School events or competitions that highlight creative alternatives to violent media might subtly reinforce positive content choices.
- Sharing non-violent stories through popular digital formats could reach young audiences in a way that feels natural and engaging.
- Reviewing how these efforts are received over time may help refine future strategies and keep them relevant to changing youth interests.
- Exposure to inspiring real-life stories through non-violent content might gradually shift entertainment preferences among young viewers.
- Encouraging youth to take part in content creation may lead them to naturally promote non-violent messages through their own creative work.
- Slowly embedding positive role models in school programs and media discussions could help reshape how students view entertainment choices.
- Involving community groups and local leaders in subtle promotion efforts might strengthen grassroots support for non-violent entertainment.
- Allowing space for open conversations among peers about media impact may lead to a quiet shift in attitudes toward healthier content.

CONCLUSION:

This study examined the perceptions of youths in Mangalore City regarding the influence of violent dramas on human behavior. The findings indicate that a significant portion of youth participants believe that exposure to violent content in dramas has the potential to shape behavior, either through desensitization to violence or the reinforcement of aggressive tendencies. While some youths expressed that they can differentiate between fiction and reality, others acknowledged that repeated exposure to violent themes could influence their attitudes and perceptions towards aggression in real life.

A noteworthy observation from this research is the divide between youths who feel empowered by violence portrayed in dramas and those who are disturbed or frightened by it. This highlights the varied psychological impacts of violent media, which may depend on individual susceptibility, age, and the presence of other risk factors like family environment or peer influence.The study further underscores the importance of parental guidance, media literacy, and the role of educational institutions in fostering critical thinking among youth regarding media consumption. In light of these findings, it is essential for policymakers, educators, and media producers to consider the long-term implications of violent content in dramas and its potential effects on youth behavior.

Future research could explore the role of different types of violent content (e.g., physical versus psychological violence) and how cultural contexts influence perceptions and behaviors related to media violence.

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