REALITY TELEVISION AND CHILDREN'S RECEPTIVITY: EXAMINING AUDIENCE PERSPECTIVES

Dr. Shafey Anwarul Haque
Assistant Professor, Dept. of Journalism & Mass Communication
Integral University, Lucknow
Email id: shafey@iul.ac.in

Dr. Sohaib Alam*
Assistant Professor, Department of English, College of Sciences and Humanities
Prince Sattam Bin Abdulaziz University, AlKharj, 16278, Saudi Arabia
Email id: s.alam@psau.edu.sa

ABSTRACT

Reality genre has become a widely accepted genre across the globe, and because of its growing popularity, especially in India, academic engagement with its impact on audience of varying age groups seems compelling. This study investigates the audiences' standpoint of the reality show Bigg Boss and its impact on children. The paper discusses the origin and distinctive nature of the show, and further tends to emphasize how its impact on children vary from other genres. It uses mixed methods to highlight how young viewers engage with Bigg Boss's nature and content. It focuses on adults' perspectives because of their awareness of its impact and capacity to allow children to watch the show. While using the questionnaire method, researchers argue that Bigg Boss's influence on children is emphatically negative, as it affects them at both social and cognitive level. Moreover, the study includes a brief interview with respondents to examine their perspectives in detail and demonstrate the role of media, especially reality television, in the life of children.

Keywords: Bigg Boss, Non-Actors, Realism, Audience, Children, Influence.

1. Introduction

Last year, a video of a toddler watching fifth season of Bigg Boss Malayalam emerged on social media ("Vijay Madhav Shares a Video of His Toddler Watching Bigg Boss Malayalam 5, Reveals the Baby Is Akhil Marar's Fan," 2023). While it became a sensation, anyone hardly cared to ask what consequences a reality show would have on a few-months old viewer. However, media scholars have been deliberating upon the impact of media since decades. Media, especially television, is an irreplaceable part of our life, and so is its impact on our mind and health. Ever since the evolution of television, media scholars have been arguing about its efficacy and positive and negative influences. As an audio-visual medium of communication, it has attracted huge arguments related to its agency and impact on social and cultural change (Williams, 2005). Research suggests that people who consume excessive television content are likely to witness its influence on their perception of social reality and cognitive development. Shrum et al. observes the impact of television through George Gerbner's Cultivation Theory, which says that the more people watch television, the more they would see the real world similar to the one they watch onscreen, and argues that, "viewers come to cultivate television information by integrating it into their perception of real-world phenomena……these perceptions in turn can influence both attitudes and behaviour" (1998, pp. 447-448). Among the audience of varying age groups, its impact on children has attracted significant scholarship. Studies have been conducted to observe how television shows shape children's behaviour and apprehension of society and the world (Wright et al., 1994, Hawkins, 1977, Raghav & Kumar, 2010).

Dafna Lemish highlights that media works as a socializing agent in children's lives (2013). She says that "The popular view of successful

socialization is that it enables children and youth to fit into the society in which they live because they have learned what is considered to be socially appropriate norms and behaviours for that society. Specifically, through socialization, learns about his or her culture and internalizes its values, belief system, perception of self and of other" (2013, p. 135). Impacts of television have mostly been studied with respect to films, advertisements and so on and so forth. but academic engagement with reality television, which is, predominantly a current and rapidly growing phenomena, is gradual. Likewise, its impact on viewers, especially children, has been inadequately analysed.

In comparison to other television genres, reality shows attract audience more with its claim of being real, unscripted, and showing ordinary people in extraordinary situations. Such shows prefer non-actors as contestants, keep them under rigorous surveillance and design conditions of performance. Cambridge dictionary defines it as a programme comprising ordinary people and not actors (2020), and Macmillan English dictionary describes it as a genre which promotes non-actors and real-life situation (2020). Annette Hill argues that reality shows,

"Presents purportedly unscripted dramatic and sometimes humorous situations and with individuals who are often persuaded to act in specific scripted ways by off-screen 'story editors' or 'segment television producers' with the portrayal of events manipulated and contrived to create an illusion of reality through direction and post-editing techniques" (2006, p. 6).

Although, it appears simple because of its characteristics, but the content and nature of this genre makes it complicated. It primarily indicates new or hybrid genres which emerged in the 1990s and became popular to draw attention to programmes which started in the 1980s like docusoaps and so on (Biressi & Nunn, 2005). According to Prosise and Johnson argue that, it "blurs the line between news and entertainment…..fact and fiction" (Prosise & Johnson, 2004, p. 75) as it captures interactions and present it to the audience as real rather than fictionalized episodes. Thus, the fundamental idea of this genre rests with the producers who preferences are sovereign

in the sense that the content and performance both are regulated by it. It is arguably a commercial genre which encompasses cheap tactics, cheap costs, contentious ethics and so on (Kavka, 2012). Since it incorporates components of varying media forms, its impact is likely to be manifold. As Daniel. J. Lindemann says, "it's important to understand reality TV, because watching it is not a passive experience. It changes us. There are direct links between the material on these and the ways people think about and move around in the world" (2022, p. 10).

Therefore, reality shows influence its viewers to a greater extent irrespective of their age. In case of children, exposure to violence, offensive language, and inappropriate content which reality show like Bigg Boss substantially present, may leave a detrimental effect. Moreover, children's decision to watch these shows fundamentally depends on parents' sanction and control, as some scholars argue that adults possess more power than children while interacting with them, and they enforce ideas, behaviors and knowledge's on them (Jerome & Starkey, 2022). Other researchers highlight that childhood is produced with intergenerational relations (Prout, 2011, Martin et al., 2017) and children are influenced by the structures and relationships they live with (Horgan et al., 2017, Leonard, 2016). Although, this is a traditional view which believes that among children, there is "lack of capacity to act rationally and so position adults as guardians who, in many contexts, act on behalf of children who are considered as non-yet adults or becoming adults" (Jerome & Starkey, p-3), but after the implementation of UN Convention on the Rights of Child (UNCRC), perspectives regarding children changed as human beings who possess potential to act within a social setup as subjects with agency (James, et al. 1998). This idea considers children as citizens with equal human rights and capable to exercise agency i.e. they have the "capacity to do things, to act on the world, and to make a difference" (Oswell, 2013, p. 10). This convention recognizes children's rights and inherent dignity and acknowledges their participation in the decision affecting their lives, but in Indian society children are still considered as passive recipients of care and protection. Despite ratifying to the UNCRC, socio-economic disparities, cultural norms,

institutional barriers and other factors don't let children consider themselves separate from their parents restrict their meaningful participation of children. Parents and other adults of the family act and take decisions on their behalf, regarding education, healthcare, socialization and so on. Their choice of shows they watch, and screen time also depends on adults.

Literature Review

Reality genre broadly works on the notion of realism which suggests that it depicts real people in an accurate and transparent manner, and while doing so it highlights two important features of everyday life i.e. its existence and independence. John Fiske argues that "televisions' adaption of reality, suggests a broader idea that realism is not a matter of any fidelity to an empirical reality, but of the discursive conventions by which and for which a sense of reality is constructed" (Fiske, 1997, p. 21). In this process, he insists that television transforms into a non-cultural and impersonal medium of production, while showing realities in a supposedly transparent manner. Also, when television attempts to reflect even the insignificant events which humans fail remember, as ordinary and real, it functions as a realist (Bignell, 2014), which lets people connect with both the actors and the content.

Moreover, its origin has also been associated to other genres like docusoaps and documentaries, as they also portray real life people and events. They are, "loose and highly contested label given, internationally to certain kinds of film and television (and sometimes radio programme) which reflects and report on the real through the use of recorded images and sounds of actuality" (Corner, 1996). Moreover, media scholars highlight that it's a refined version of Jeremy Benthem, eighteenth century social theorist's circular prison "the panopticon", which demonstrates how surveillance mechanism operates through a cell in which prisoners are continuously watched by guards (Brown University, 2009). And Michel Foucault further used this idea to explain how disciplinary power works and is imposed upon those who it controls. Thus, the central idea of reality show is surveillance alongside real people, so its impact, unlike other genres is likely to be immense and dramatic.

Audiences' engagements with reality shows also determine its impact on them. Media scholar Lindemann says that "reality TV is in fact a pop-culture touchstone that illuminates our everyday experiences and can help us to make sense of complex social forces. The genre is a fun house mirror, to be sure, but one that powerfully reflects the contours of our social world. It takes the elements that are central to our culture- our collective preferences, our norms and taboos, and the jagged edges of our social inequalities- and beams them out to us in frenetic detail" (2022, p.15). This study further suggests that participants in these shows are a replication of our materialism, obsession with body and appearance and so on and so forth. Lindemann stresses that it shows the social dynamics which already exists around us, and affects the composition of our cultural landscape (Lindemann, 2022, p.18). Another study while examining the impact of reality television presents Donald Trump's victory as one of the biggest impacts on global politics and culture (Deller, 2020). She argues that Trump's ascension in politics after serving as the face of the reality show *The Apprentice*, shows reality shows play a significant role in public life, governance, audience's behaviour and their understanding of what is wrong and what needs to be changed etc. (Deller, 2020).

Reiss and Wiltz (2004) investigate the appeal of reality TV through a survey and finds that status-oriented people watch reality shows more to feel self-important and some viewers fantasize about gaining celebrity status themselves while watching reality programs. They argue that it happens because "the idea that these are real people gave psychological significance to the viewers' perception of superiority" (p. 373). In the Indian context, Alam. S. & Haque. S. A. (2021) in their study related to the portrayal of gender and language in the reality show Bigg Boss concludes that the representation of these issues appears similar to other genres where divisive binaries and gender stereotypes remain significant, and their findings also indicate that shows' impact on audience would eventually validate their understanding of gender roles. Moreover, literature related to its effects on children also shows that they view reality shows with an intention to learn and stay informed if they know it's real. Huston et al. (1995) explains "that children

experience vicarious emotion and show evidence of empathy with people they observe on television. And they were more apt to share in the emotions of the child they watched" (p. 235).

1.1 Children and Television in India

Children usually tends to have a tendency of impersonate what they watch and listen, especially on television. They quickly grasp both the negative or positive aspects they come across and that is, why now-a-day's online platforms dedicate specific segments to children kids. Afsana Rashid (2015) articulates that children tends to imitate what they watch on television. If the content is violent, they tend to become aggressive over the period of time. She concludes that parents should keep a check on and control the content their child consumes. However, study conducted by Singh & Gaurav (2013) provides evidence for academic growth of children in the age group of 8-11 and their skills of reading and writing reflects positive correlation by watching television for two or more hours. This study highlights that watching educational content shows positive effect on children's mind and their capacity, creativity in writing and reading. Ruchi Kher Jaggi in her study on representation of gender in children's television programme in India, argues that media plays a role of socializing agents for children wherein it influences their thoughts and ideas. Her study finds that portrayal of male and female characters in children's shows adhere to the gendered and stereotypical ideas prevalent in the society (Jaggi, 2015). Moreover, gender neutrality and sensitivity is an another aspect which should be appropriated when it comes to viewership of children in India. In this regard, the study conducted by M. Anuradha (2012) discusses about gender specific advertisement and its impact on children in India. Her study focuses on stereotypes of gender in advertisement and its impact on children development. The current study is focused and limited to impact of Big Boss on children as perceived by the adult viewers. Authors argue that the content of the show is not appropriate for the children and can have an adverse effect on their social and moral development. The growing viewership among children has subsequently led to the issues of neurological disorder among children i.e. Autism Spectrum Disorder ASD which affects their communication and social life. The mobile screen or blue light exposure adversely effects their mental and social development. In this way the present study is important to investigate what are the perception of respondents about the viewership of television and its content on children specifically Big Boss.

2. Objective of the Study

The study seeks to analyse the perceived impact of the reality show Bigg Boss on children. It intends to examine adult viewers' perception about show's suitability for children. It empirically analyses the factors which viewers believe contribute to its inappropriateness for youngsters, and also theoretically examines the role of reality TV's audience and their sense of connection with this genre. Moreover, this study examines a range of issues in the show such as social roles and responsibilities, behavioural traits, interpersonal relationships, physical appearance, and language and how it may influence children's choices and behavioural patterns.

Research Hypothesis

H_0. Contents of the show Bigg Boss are not indecent and vulgar, which makes it suitable for children.

H_1. Contents of the show Bigg Boss are indecent and vulgar, which makes it unsuitable for children.

H_0. Language used by the men and women in Bigg Boss is not abusive, so it does not affect children negatively.

H_1. Language used by men and women in Bigg Boss is abusive, so it affects children negatively.

H_0. Tasks assigned to the housemates in Bigg Boss are competitive and nonviolent, so it's appropriate to be watched by children.

H_1. Tasks assigned to the housemates in Bigg Boss are noncompetitive and violent, so it's not appropriate to be watched by children.

H_1. Watching Bigg Boss does not bring any change in the real-life behaviour of children.

H_0. Watching Bigg Boss brings change in the real-life behaviour of children.

3. Research Methodology

This paper examines audience's perspectives about the reality show Bigg Boss and its

impression on young viewers. While using questionnaire methods, this study poses questions to the respondents about the language, content and tasks involved in the show and how it may affect their wards. For the study, anyone under the age of 18 has been treated as a child, as defined by the United Nations Convention on the Right of the Child 1989, and as Dafna Lemish suggests that it reflects a unique time-period in our life cycle, thus it deserves our attention and investment (Lemish, 2015). Moreover, 250 respondents between the age of 20 and 60 have been selected through simple random and convenience sampling, and their responses recorded through google forms. They have been asked four questions based on their experience of the show Bigg Boss, and their responses analysed subsequently using test statistics. Moreover, 30 respondents agreed for a brief discussion concerning the show and its impact. This discussion is focused entirely on the themes outlined in the questionnaire i.e. nature and content of the show, language used by the housemates, tasks involved and impact on real life behaviour.

4. Data Analysis

Table 5(i). Number of respondents

Gender	Count of Gender	Percentage (%)
Female	153	61.2
Male	97	39.8
Grand Total	250	100

Table 5(i) shows that responses comprise 97 males and 153 females. Since the study is focused on the impact of the show on children as perceived by adult viewers, so it has tried to collect data from both males and females. Respondents belong to urban groups, having good educational background, and fall in different age groups which has been highlighted below.

Table 5(ii). Age of the Respondents

Row Labels	Count of Age
20-29	163
30-39	68
40-49	13
50-59	6
Grand Total	250

Table 5(ii) shows age wise distribution of the respondents. According to the table,

maximum number of respondents belong to the age group of 20-29, which makes 65.2% of the total sample. It has been followed by those in the age group of 30-39, which contributes 27.2% of the total n umber of respondents. Furthermore, 5.2% of the respondents are in the age group of 40-49 and 2.4% fall in 50-59 age group.

Table 5(iii). Contents of the show Bigg Boss are not indecent and vulgar, which makes it suitable for children.

Responses	No. of Respondents
Yes	19
No	202
Can't say	29
Total	250
Average	2.04

Table 5(iii) represents responses related to the question if children should watch the show Bigg Boss. It shows 19 out of the total respondents think that children should watch Bigg Boss, and 202 opines that they shouldn't watch the show because its content are indecent and vulgar, while 29 are not sure if children should watch it or not. It makes a total of 7.6% respondents who think the show can be watched by the children, whereas approximately 80% think that the show is not meant for children and rest of them i.e. 11.6% can't say anything about the issue. Average of the total responses is 2.04. It questions the show host's claim that Bigg Boss is meant for viewers across ages, but majority of the audiences in this sample believe that its contents don't quality to be watched by children.

Table 5(iv). Language used by the men and women in Bigg Boss is not abusive, so it does not affect children negatively.
Observed Frequency

Responses	F	M	Grand Total
Men use abusive language in the show	9	6	15
Women use abusive language in the show	16	10	26
Both are correct and they should improve their language	121	76	197
None of them use abusive language in the show	7	5	12
Grand Total	**153**	**97**	**250**

Table 5(iv)(a)Expected Frequency

Responses	F	M	Grand Total
Men use abusive language in the show	9.18	5.82	15
Women use abusive language in the show	15.912	10.088	26
Both are correct and they should improve their language	120.564	76.436	197
None of them use abusive language in the show	7.344	4.656	12
Grand Total	153	97	250
P-value	0.996539		
Chi-square Test ($\chi2$)	0.055944		

Table 5(iv) and **Table 5(iv)(a)** presents the opinion of the respondents about the language men and women use in the show Bigg Boss. Of the total responses, observed frequency highlights that 9 females and 6 males say that men use abusive language in the show. while 16 females and 10 males think that in the show, women use abusive language. Moreover, out of the total respondent, 121 females and 76 males say that both men and women use such language in the show and they should improve their language, while 7 females and 5 males think none of them use abusive language in Bigg Boss.

Test statistics has been used to find if observed results support the expected results and neglect that observations are due to chance. In this case, if p-value <= alpha (0.05), then the null hypothesis is rejected and if p-value > alpha (0.05), null hypothesis is not rejected. So, here p-value is <= alpha (0.05), so null hypothesis i.e. men and women do not use abusive language in Bigg Boss, so it does not affect children negatively, is rejected.

Table 5(v). Tasks assigned to the housemates in Bigg Boss are competitive and nonviolent, so it's appropriate to be watched by children.

Observed Frequency

Responses	F	M	Grand Total
Tasks given to the housemates in the show are competitive and nonviolent	20	17	37
Tasks given to the housemates in the show are noncompetitive and violent	74	35	109
Some of the tasks given to the housemates in the show are noncompetitive and violent	24	22	46
Not violent at all	35	23	58
Grand Total	153	97	250

Table 5(v)(a) Expected Frequency

Responses	F	M	Grand Total
Tasks given to the housemates in the show are competitive and nonviolent	22.644	14.356	37
Tasks given to the housemates in the show are non-competitive and violent	66.708	42.292	109
Some of the tasks given to the housemates in the show are non-competitive and violent	28.152	17.848	46
Not violent at all	35.496	22.504	58
Grand Total	153	97	250
P-value	0.217142		
Chi-square Test ($\chi2$)	4.446178		

Table 5(v) discusses the opinion of the respondents about the tasks assigned to the housemates in in the show Bigg Boss. There are 250 respondents, out of which 20 females and 17 say that the tasks are competitive and nonviolent, so it's appropriate to be watched by children. while 74 females and 35 males think that in the show, tasks assigned to the housemates are noncompetitive and violent, so it's not appropriate to be watched by children. Moreover, 24 females and 22 males think that only some of the tasks are noncompetitive and violent, while 35 females and 23 male respondents, say that tasks are not violent at all.

Test statistics has been used to find if observed results support the expected results and neglect that observations are due to chance. In this case, if p-value <= alpha (0.05), then the null hypothesis is rejected and if p-value > alpha (0.05), null hypothesis is not rejected. So, here p-value is <= alpha (0.05), so null hypothesis i.e. tasks are competitive and nonviolent, so it's appropriate to be watched by children, is rejected.

Table 5(vi). Watching Bigg Boss does not bring any change in the real-life behaviour of children

Responses	Count	Expected Frequency	Test Statistics ($\chi2$)
Yes	110	83.33333333	8.533333333
No	102	83.33333333	4.181333333
Can't say	38	83.33333333	24.66133333
Total	250		37.376
Average	1.712		
p-value	7.65429E-09		

Table 5(vi) shows the opinion of the respondents about the influence of the show

i.e. if it brings any change in the real-life behaviour of children. It reflects that 110 says that watching Bigg Boss brings change in the real-life behaviour of children and it makes 44% of the total responses, while 102 of them, which is approximately 40% think that it doesn't bring any change in their real-life behaviour and 38 respondents have no idea about the issue. They are 15.2% of the total respondents.

Test statistics has been used to find if observed results support the expected results and neglect that observations are due to chance. In this case, if p-value <= alpha (0.05), then the null hypothesis is rejected and if p-value > alpha (0.05), null hypothesis is not rejected. So, here p-value is p-value <= alpha (0.05), so null hypothesis i.e. watching Bigg Boss does not bring any change in the real-life behaviour of children, is rejected.

5. Findings and Discussion

Audiences play central role while examining the impact of media. Media disseminates information for their consumption, and eventually influence them. This relationship between the two has been highlighted time and again by media scholars; their engagement with this idea conveys that besides being a significant element in the process of communication, media's influence on the other is a perpetual phenomenon. Hypodermic Needle Theory by Harold Lasswell says that media's influence on audience is instantaneous and blistering. According to Laswell, messages act as bullets which strikes the audiences who act as ducks; that's why it is also called magic bullet theory. The theory perceives, "a needle or bullet being injected or shot in at the mass audience and audience gets immediately influenced… audience are passive, do not have other sources of information and they are going to believe what media transmits"(Desai, 2020, p. 29).

This theory suggests that messages are manipulated by media manipulates messages only to suit the interest of the audience and audiences are easily influenced by what is shown to them. Similarly, Individual Difference Theory suggests that audience's interpretation of messages shared by media is selective, and it broadly depends on their attitude, knowledge, mode of personal gratification and so on. It argues that "since the media messages are perceived selectively by the individual member, the retention, interpretation, and influence are also individual specific as each individual possess diverse psychological mechanisms. Media content while activating them do not do so indiscriminately" (Desai, 2020, p. 29). Here the effect of media is sparse as it is determined by the individual differences instead of the any social strata or structure. According to this theory, categorization of Individual differences includes physical differences, differences in intelligence and attitude, difference in achievement, differences in motor ability and differences on grounds of sex (Zav, 2016).

Another significant theoretical perspective is the Social Category Theory which argues that similar media influence on a group or categories of people occurs because of the similar characteristics they share. Here, the selection of media messages depends on one's age, sex, occupation, income, education and so on. The categorisation process begins with simplifying perception associated to the social world by establishing relationship or by defining a structure (Stolier & Freeman, 2016). Further, "it permits and constrains otherwise chaotic inductive inferences. People attribute group features to individuals(stereotyping) and they- less strongly- generalize individual features to the group. The strength of these two kinds of inductive inferences depends on *priori* assumptions about the homogeneity of the group" (Stolier & Freeman, 2016).

Thus, media messages become tantamount when audiences associate themselves to a group or category where they find similar characteristics. So, the impact of media messages is evident in all the theoretical perspectives but there are further debates about the linkages between the time spent with the media and its impact on the audience. Moreover, George Gerbner's Cultivation Analysis also emphasize that people who spend more time on television are expected to see the real world in a way more commonly portrayed in the media. The key elements in this approach are, "a) Institutional processes impacting production of media content through decision making and policy formation. b) Message System Analysis, as messages are reflection of mainstream modern culture. c) Relationship between exposure to

television messages and audience beliefs and behaviours by comparing groups of light and heavy users of medium under study" (Desai, 2020, p. 33). According to Gerbner, media's influences on audience varies proportionally according to the time spend with media.

The questionnaire evidently shows that language, tasks and nature of the show affects children and their real- life behaviour negatively. After the questionnaire, respondents shared their views about the nature and format of the show, issues of language, violence, and its impact on children through a brief interview. The above reflects their opinion about their opinion about how Bigg Boss, while reportedly enjoying the highest viewership, impacts young viewers psychologically. While discussing about the show, a number of respondents stated that housemates sometimes, while showing their true self, act very aggressively, scuffle with others, bump chests and abuse each other which is highly objectionable in a show watched by children. They cite examples of housemates and episodes from some of the seasons like some of the housemates to support their argument like Siddharth and Rashmi (S13), Dolly Bindra (S4), Armaan Kohli (S7), Pooja Misra (S5), Imam Siddiqui (S6) and so on. For instance, respondents recall the tussle between Sameer Soni and Dolly Bindra (S4 and when their fist fight went on air, Ministry of Information and Broadcasting issues a notice to the show producers for showing explicit content and instructed them to shift the time slot to 11:00 pm. They believe that such contents may influence children's behaviour strongly and they would ultimately find aggression and violence a part and parcel of daily life.

Likewise, use of abusive and objectionable language is very frequent in Bigg Boss according to the respondents. They insist that housemates use foul language in aggression which shows their inherent nature and personality and mostly importantly affects linguistic behaviour of the audience especially children. One of the female respondents point out that besides abuse, use of sexist language and derogatory remarks on other housemates' appearance and personality is equally exasperating. For instance, she says, one housemate comments on Arshi (S11), "na shakl hai na soorat us par se drum jesi dikhti

ho (You haven't got good looks or beauty, moreover your body looks like a drum)" and at other instance, someone comments on Shahnaz (S13), "bhains, moti bhains (buffalo, fat buffalo)"and so on. She says that there are numerous examples where housemates willingly or unwillingly use language which is either derogatory or highly stereotypical.

Regarding show's influence on real-life behaviour of children, most of the respondents stressed that children tend to imitate what they watch onscreen, so when housemates of opposite sex appear in close and romantic relationships, it is very likely to promulgate a certain narrative among children. One of the respondents, mother of a seven-years old kid says that she doesn't let her son watch this show because it may impact his behavior and idea of social relationships. One interesting perspective highlighted by another female respondent is show's impact on young girls; she explains, "this show has emerged as a platform where women are giving their best, speaking out confidently, and competing with men, and it delivers a positive message. But the way at times, female housemates dress up, behave, and react, is not acceptable at all, because it would leave a very negative impact on young girls. Women empowerment is a different thing, and teaching them socially inappropriate lessons about dressing, behaviour and life is a different thing".

These responses significantly ratify the findings of the quantitative analysis and also reveal some of the interesting perspectives related to show's influence on children. It reflects critical approaches of the audience regarding various issues concerning their life and media influences on it.

6. Conclusion

This study finds that audience's perception about reality television and its impact on children is crucial and embedded in their experience of the show. The empirical analysis concludes that different aspects of the show Bigg Boss, respondents strongly believe, is capable to influence in different ways, like children may find objectionable language sustainable, and use of violence within and outside the family agreeable. Also, impact on real-life behaviour, this paper suggests, is inevitable, as media scholars advocate that all forms of media influence in one or the other way, therefore, reality shows too affects

audience especially children where they tend to imitate what they watch onscreen while assuming it to be a part of life and world around them. As viewers of reality shows, researcher believe, children are in a perilous state, as it may harm them both emotionally and socially.

7. Limitation of the Study

The present study investigates the audiences' standpoint of the reality show Bigg Boss and its impact on children and do not interview's or collect data directly from children. The limitation of the study can be identified as it only examines audience's perspectives about the reality show Bigg Boss and its impression on young viewers. While using questionnaire methods, this study poses questions to the respondents about the language, content and tasks involved in the show and how it may affect children under 18 years old. Since children in Indian society are believed to be inept at making choices, parents perform this responsibility for their wards, so this study attempts to understand their cognizance of the show's impact and conscious decision allowing children to watch Bigg Boss.

8. Acknowledgement

9. Funding

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