



A Review of Mirzapur Season 1 Showing How Media Frames Gun Culture and Abusive Languages

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Abstract

The rise of OTT content can be seen with early Covid lockdown process where people were confined to mobile screens and started to consume huge amount of OTT contents. The paper examines how these media contents are affecting the societal, cultural, behavioural discourses with taking Mirzapur Season 1 as content to be studies. The series of Mirzapur showcases enough evidences that supports that media has the capacity to change the notion of an individual in terms of how they are shaping an individual's culture and thinking capability via consuming these contents.

Keywords: Mirzapur; Web-series; Gun-Culture; Drug-Culture; OTT

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Introduction

The advent of internet and the entertainment industries' advancement gave birth to the concept of Over The TOP (OTT) contents which turned out to be one of the most successful way of consuming media in this postmodern era. The pattern of consumption of contents from the 70 mm screens has come down to the 6-inch screens of mobile phones as well as laptops. The sharp trend in viewership skills can be seen during and post-pandemic time. People locked inside their homes were confined to their gadgets solely for their source of information as well as entertainment. This trend led to the rise of watching content with the use of gadgets. The economic conditions from the corona were drastic, simply under portion of cinemas across North America were shut, and severe social separating rules confine the seats accessible during the ones that were open. Theatre proprietors haven't been helped by having not many new movies to show on their screens. Studios have been compelled to push back the arrivals of their most prominent motion pictures to the following year or skirt dramatic deliveries entirely, drop-kicking films directly to web-based features, prompting a film industry 77.2 percent more regrettable than as of now last year, as per the media investigation organization comscore [1].

Indian Film Industry

The largest films producer India was not immune to the impact of Covid-19. The business has been on the downfall since India's most memorable Corona virus lockdown in spring the year

before. Significant film creations have been racked or endlessly deferred, while large number of films have closed down, inciting employment misfortunes the nation over. This is an industry which is now managing misfortunes going into millions, and it will be more terrible than 2020 on the off chance that misfortunes continue to mount. The nation over, theatres and film multiplexes lie abandoned.

As per a 2020 report from book-keeping firm Ernst and Young, India had around 9,527 screens out of which there were around 6,327 single-screen theatres and 3,200 multiplexes. Last year, around 1,000 screens shut down for all time. "With huge number of screens countrywide compelled to shut down, and numerous representatives, of films, yet even their inventory chains and different partners confronting individual difficulty. It is a predicament," said Gautama Dutta, Chief of PVR Films." It is assessed that the Indian film show industry had lost dramatic incomes of near 120 billion rupees in 2020-21.

The Alternatives

With the increasing number of corona cases, the hope for theatres to open decreased. Thus the search for new alternatives began and the most favourable outcome was using the OTT platform. While OTT has become the new trending word, this platform is about a decade old. Reliance entertainment sent off the principal OTT platform in India in the year 2008. From that point, India accepted its most memorable OTT portable application called nextGTV, which gave admittance to both - typical television and

on-request, satisfied the media gained popularity when media giants entered the market like ZEE and Sony with Ditto TV (from zee) and Sony LIV (from Sony). Today, India appreciates administrations from more than 40 OTT suppliers including home-grown and worldwide players like Netflix, Amazon Prime, Disney+ Hotstar, Zee5 and Eros Now. As per a dependable examination firm - Value Waterhouse Coopers Worldwide Diversion and Media Viewpoint 2019-23, the beyond ridiculous (OTT) market in fixed to development at the pace of 21.8 % CAGR, from Rs. 4,464 crores in 2018 to Rs. 11,976 crores in 2023. In the meantime, FICCI-EY Report 2019 recommends the market will arrive at Rs 24 billion by 2021 [2, 3].

Developing web entrance and access and accessibility of different screens and contraptions have supported the turn of events and development of OTT stages in the previous 10 years. While there are different types of OTT stages, OTT television allude to great video content transferred straightforwardly from the supplier, on to a client's screen (versatile, tablet, PC, television and so on) through Web Convention over a public organization. What is basic to comprehend here is the way that OTT democratizes content openness and enables the purchaser manifolds as it sidesteps link, broadcast, and satellite TV stages, the organizations that generally go about as a regulator or merchant of such satisfied. Larger part writing accessible concerning and reception of OTTs hint towards this critical separation of the stage and medium which accentuation on its B2C approach. There are different sorts of OTT administrations including OTT informing, OTT voice calling, video calling and OTT television. OTT television is turning out to be progressively well known due to the simplicity and comfort it offers. It is for the most part called advanced TV or web driven television stage or even as streaming TV. When contrasted with diffusing a TV signal from an earthbound transmission or satellite, this sign is gotten by means of Web or from a cell phone organization. The admittance to content for this situation is observed and represented by the substance wholesaler, associated with a PC, PC or TV through either an application or a different OTT dongle or box [4, 5].

Researchers have explored purchaser conduct in specific examinations and assessed hypotheses to comprehend and anticipate buyer conduct with respect to OTT reception. Developing innovation reception and web entrance have been referred to as clear advantages for OTT development in past ten years globally. Various creators have utilized different models including - Innovation Acknowledgment Model (Hat), (Davis, 1989), Hypothesis of Panned Conduct (TPB) (Ajzen, 1991), Dissemination of Development (DOI), (Roger, 1995), Hypothesis of Contemplated Activity (TRA) to survey and comprehend the acknowledgment of another innovation by clients and relate it with reception of OTT media including television, voice, intuitive and others.20 as for OTT stage, Cap is utilized essentially by different creators like Cha, 2013; Cha and Chan-Olmsted, 2012. In which two significant factors for example seen convenience and handiness have been distinguished as essential elements which predicts clients' reception of new technology [6, 7].

Major Streaming Services in India

Very much like the Cell phone section, the OTT space in the

nation is additionally seeing a tussle between the native and worldwide payers. There are almost 40 VoD suppliers in India and at the rate where new players are jumping up, the number is supposed to arrive at 100 by 2023. While nearby players like Hotstar and Jio Film has acquired a more grounded balance in the home-grown market, worldwide stages like Netflix and Amazon Prime have additionally consistently developed their piece of the pie. The significant real time features that are accessible in India are- Amazon Prime, Netflix, Mx Player, Hotstar, Sonyliv, and Voot to name a few [8].

More shows like Inside Edge, Sacred Games, Breathe and Mirzapur that are turning out in OTT stages demonstrate that they are wagering on this arising pattern to catch the attention of the crowd. Numerous entertainers, essayists and professionals who have recently worked on TV contended that the overreliance on drama restricted their capacity to communicate imaginatively (Mehta, 2019). Amazon has contributed around one-fourth of its Rs. 2,000 crore spending plans to team up with Indian creation houses and computerized content makers, including powerful producers like Farhan Akhtar and Anurag Kashyap [9].

As per a study by Vidooly, 85% of the studied crowd expressed that they observe more unique substance in OTT stages (Vidooly, 2019). More youthful crowds between 24-34 years old incline toward the sentiment type, while show, wrongdoing thrill ride and unscripted TV dramas are predictable among all age gatherings. As the watcher crosses the age of 34, their advantage in the sentiment sort begins to fall and float towards activity and experience motion pictures. Narratives catch the consideration of the crowd somewhere in the range of 24 and 45 years. The overview uncovered that there is a distinction in the substance consumed among the old and more youthful crowd. Motion pictures are liked by the more established crowd and Television programs are liked by the more youthful crowd [10].

Media and Its Content Framing

Mass media plays a crucial role in shaping our culture. Media today is everywhere and it is as necessary as food and clothing. Though media has an enormous role, it can be listed down to entertainment, education, information etc., but media plays an integral role in shaping the society. (Sharma, 2015). Media, as a powerful social system, plays an important role in creating a person's sense of reality and cultural transmission. The media is focal mouth piece at social, political and financial occasions across the globe. Wright in 1975 expressed the significant elements of broad communications as the examination of information, tracking down relationships, the transmission of culture diversion, and assembly [11]. The social transmission of culture infers that the media depicts our convictions, standards and values. Media similarly engage us in our recreation time and gives a relief from our regular timetables. The approach of new media with reasonable and philosophical changes of conventional media has affected social change and hence changed the world correspondence scene [12].

Stuart Hall, Noam Chomsky and Media Culturalism

Hall who is known as God father of Multiculturalism who looked

media from the lens of Marx's cultural perspective, Gramsci's hegemony theory and Althusser's conception as a tool for the state reproducing dominant cultural identities. Culture is defined as the space of interpretative struggle. He contended that the media reflects reality as well as "produces" it, while "replicating" the prevailing social request, specifically the request acquired from the Domain. He dismantled the dissemination of implications and pictures through media rehearses and showed how characters in view old enough, class, race or orientation might meet with predominant portrayals ('encoding' and 'translating').

The way media frames our consent can be seen under Noam Chomsky's book *The Manufacturing Consent- The Political Economy of Media* where he stated that media works under five major filters and argues that the content in media are determined by the elites capitalists of the world specially from the West who control the content in the channel. Chomsky says that media ownership is now concentrated under few powerful capitalist and advertisement are one of the way to manipulate viewers; he argues that we are being sold to advertisers rather being consumer we are ultimately products of these conglomerates. Another point where the stress is the portrayal of a common enemy where the Muslims, the Afghans or typically the East is painted in a shape by the West which is confined by Edward Said, which he called as orientalism and how west specially the colonial powers is dominating the East by conquering it not by arms and invasions but through literature and narratives. Said argues the way television and other media platforms now a days is picturizing the West vs the East as rational vs irrational, literate vs ill literates etc.

About Mirzapur- Web series

Mirzapur is an Indian Hindi-language web series available on Amazon Prime Video, made by Karan Anshuman, who composed the content alongside Puneet Krishna and Vineet Krishna. Anshuman coordinated the main time of the series, alongside Gurmeet Singh and Mihir Desai, the last option of whom coordinated the subsequent season. The series is created by Rithesh Sidhwani and Farhan Akhtar of Succeed Entertainment.

The story follows Akhandanand Tripathi otherwise called Kaleen Bhaiya, the mafia wears and acknowledged leader of Mirzapur in the Purvanchal locale of Uttar Pradesh. In the first season, the fundamental cast highlights Pankaj Tripathi, Shweta Tripathi, Divyendu Sharma, Ali Fazal, Vikrant Massey, Shriya Pilgaonkar, Rasika Dugal, Harshita Gaur, and Kulbhushan Kharbanda. The subsequent season holds the chief cast from the main season, barring Massey and Pilgaonkar, with a new cast comprising of Vijay Varma, Isha Talwar, Lilliput, Anjum Sharma, Priyanshu Painyuli, Anangsha Biswas and Neha Sargam [13].

The series was recorded for the most part across Uttar Pradesh, essentially shot in Mirzapur, and numerous areas which incorporate Jaunpur, Azamgarh, Ghazipur, Lucknow, Raebareli, Gorakhpur, and Varanasi. Sanjay Kapoor filled in as the cinematographer, with Manan Mehta and Anshul Gupta altering the series. John Stewart Eduri made the foundation score [14].

The primary time of Mirzapur was delivered on 16 November 2018. The series opened to a positive reaction from crowds,

while pundits gave blended reviews. The exhibitions of the cast individuals, especially Pankaj Tripathi's, got rave responses It ultimately turned into the most well-known web series in India, after *Sacred Games*. The second time Mirzapur was delivered was on 23 October 2020. The third time of the show will be normal in 2023 as its cast is coming [15].

The cast of Mirzapur for season-1

- Pankaj Tripathi as Akhandanand Tripathi a.k.a. "Kaleen Bhaiya": He maintains a rug business alongside the matter of creation of unlawful firearms (katta). He is a craftiness and power-fixated man, Satyanand's senior child, Beena's better half, and Munna's dad.
- Ali Fazal as "Guddu" Pandit: Ramakant and Vasudha's senior child, Sweety's significant other, and later Shabnam's sweetheart. He needed to be Mr. Purvanchal in the wake of winning the challenge yet later filled in as a representative in Kaleen Bhaiya's unlawful business of weapons. After Munna kills Bablu and Sweety, he embarks to get payback.
- Vikrant Massey as "Bablu" Pandit: Ramakant and Vasudha's more youthful child, who was amazing in examinations and needed to be an IAS Official by clearing UPSC test, yet later filled in as a representative in Kaleen Bhaiya's unlawful business of weapons. He later had chance by Munna on Akhandanand's organization.
- Shriya Pilgaonkar as "Sweety" Gupta Pandit: Parshuram's senior little girl, Golu's sister and Guddu's better half. She was areas of strength for a free lady. Afterward, has chance by Munna.
- Kulbhushan Kharbanda as Satyanand Tripathi a.k.a. "Bauji": Previous Lord of Mirzapur; Akhandanand's dad and Munna's granddad who is the patriarch of the Tripathi family. He is a savage and male-dominative man. He extorted Beena and pressured Radhiya to engage in sexual relations with him.
- Rasika Dugal as Beena Tripathi: Akhandanand's subsequent spouse, Satyanand's little girl in-regulation and Munna's stepmother.
- Divyenndu as Phoolchand Tripathi a.k.a. "Munna": Kaleen Bhaiya's child, Satyanand's grandson, and Madhuri's significant other. He is fixated on not being the "Lord of Mirzapur" which prompts successive contentions with his dad, Akhandanand.
- Shweta Tripathi Sharma as Gajgami "Golu" Gupta: A geeky, savvy undergrad who generally understands books; Parshuram's more youthful little girl and Sweety's more youthful sister. Her personality turns out to be more dull and fierce when she sets to get payback after Munna killed Bablu and Sweety.
- Amit Sial as Senior Administrator of Police Slam Sharan Maurya, Extraordinary Official allocated to Mirzapur.

With an IMDB rating of 8.2, the series catered a huge fan base especially among the youth across the country, thus this paper takes in count of these nuances of media and critically examines one of the famous series on Amazon Prime known as Mirzapur.

Objective of the study: The objective of the study is to analyse the

- Gun-culture in the society through the series Mirzapur.
- Usage of abusive language among the masses.

Review of Relevant Literature

The way media propagates its content into the mind of consumers is what is actually needed to be studied and reading between the lines has become crucial for this generation to understand the way media shapes our culture [16].

Media is negatively influencing the attention capability, writing skills, verbal communication skills and critical thinking capacity hence the cognitive development is hampered. Moreover, it is hampering the sex education and orientation among the children. It affects the social perception of people their attitudes towards socialism as it is the source of violent contents resulting aggressive behavior among children. The consuming of distorted image of reality is argued under the Cultivation Theory by George Gerbner where he argues that media generally presents a picture of the world that is not the actual reality. Television images are an exaggerate version of actual reality of the world [17]. The connection between the aggression and behavior through media depictions and the openness to violence builds has been illustrated in a few examinations. For instance, Bushman and Geen (1990) showed that survey violent films inspired more forceful behavior than review of peaceful movies. Berkowitz, Parker, furthermore, West (referred to in Berkowitz, 1973) delivered comparative discoveries, showing that kids who read a conflict comic book were bound to choose words with forceful implications than youngsters who read an impartial comic book. Different examinations have made the association among enactment of animosity builds and ensuing decisions. Carver, Ganellen, Froming, and Chambers (1983) saw that as individuals who saw a short film depicting a threatening collaboration between a business leader and his secretary saw greater aggression in a vague objective individual than inhabited who saw a non-threatening depiction, and Berkowitz (1970) showed that comparative impacts of forceful depictions on decisions can be noticed in any event, when the forceful way of behaving is as satire. The substance, language, and show of the projects of OTT stages, for example, Netflix, Disney Hot star, Amazon Prime, Voot, MX Player, zee5, Alt Balaji and so on have been a matter of concern over the period due to the content, particularly with the young. These OTT stages are creating immense profit gain at the expense of testing the Indian social qualities and ethos and cultural values among the young by presenting film, TV content overwhelmed with the hostile and oppressive language and simulated intercourses. Our nation has gone through a gigantic innovative upset which advanced the new diversion stages through greetings speed Web, Video-on-Request and OTT stages and it is expected that a normal Indian youth spends roughly 8 hours 29 minutes watching on the web video content, which is considerably more than the overall pattern of 6 hours and 45 minutes. In the wake of considering different elements, it is clear that web series and web streaming diversion essentially affect the Indian youth. The data made and shown on web-based stages has been fruitful in catching the consideration of youthful individuals and redirecting them from conventional TV dramas. The contents accessible on OTT stages, which incorporates sexual, harmful,

and savage substance, as well as liquor and medications, has had a mental effect on Indian youth, who have recognized to encounter a sleeping disorder, despair, also, weakness in their day-to-day routines. The adolescent is additionally losing ground scholastically and are turning out to be more helpless against medical issues. Then again, marathon watching has a adverse consequence on their associations with loved ones [18]. In the wake of examining a few perspectives, it tends to be obviously expressed that web series and web-based streaming substance have an immense influence on the Indian youth. The substance being created and exhibited on the internet-based stages have been fruitful in catching youth's eye, and moving them from the customary TV dramas. The substance displayed on OTT stages loaded up with sexual, harmful and brutal substance along with liquor and drugs affect the Indian youth, where they have consented to experience the ill effects of a sleeping disorder, misery and weaknesses in their day-to-day existence. The young is additionally seeing scholarly misfortune and are likewise getting inclined to medical problems. On the opposite side, the inclination to marathon watching is additionally influencing their relations with companions and family. (Ahuja, 2020) The outcome obviously expressed that web series and internet web-based content fundamentally influence the Indian youth. The web series content exhibited on the internet-based stages catches youth's eye. The substance accessible on OTT stages is loaded up with viciousness, sexual, and misuse and has caused psychosocial impacts on Indian youth. They have concurred that they had low side effects of outrage, hostility, nervousness, and wretchedness in their lives. In the event that it is wild, it will make major psychosocial issues among the adolescent [19].

Research Methodology

The research methodology is a structure followed by the researcher to carry forward the work in a smooth manner. For this paper the researcher used qualitative method which is a means to explore and understand the meaning of individuals or groups associated to social or human problems. (Creswell, 2009) Researcher collected secondary data in terms of videos and clippings from trustworthy sources like YouTube and Amazon Prime and selected needed parts of scene and then decoding those scenes and dialogues with the perception of how these could change the perception of the society. At last, the researcher accumulates all the data and put it into a proper structure imports the data in an licensed software famous for qualitative data analysis research called NVIVO and gets the required chart supporting the analysis and providing the researcher with appropriate statistics.

Result and Analysis

Upon critically examination of Mirzapur season 1 which is one of the best reached OTT content a study done by Khanna and Malviya 2020, measured the success reason of the series where large sample were collected from Mirzapur, Prayagraj, Delhi-NCR, Mumbai, Bengaluru, Chennai, Pune, and Patna shows that factors were effectively built utilizing factor examination and distinguishing the achievement variables of the Mirzapur web series; which is encircled within Kaleen bhaiya's character,

viciousness & governmental issues was the variable why this Mirzapur web series was an incredible hit, web series as are Mirzapur the fate of media outlets. Web-based entertainment assumes an essential part in the advancement of Mirzapur. Another component that demands individuals observe this web series was social impact and cast factor among respondents. The most compelling components of the Mirzapur web series was an engaging and imaginative story with creation and cast.

The result shows that these media contents are consumed at a large scale and people tend to get mobilized seeing them, so it's important to understand the after effects it created in terms of promoting gun culture, drug abuse and defaming women on a societal point of view.

The analysis was done episode wise and clips which targeted these aspects were re-examined further.

Season 1 of the series revolves around the establishment of power structure within the region where the very first scene is seen where a close-up shot of the name plate of the vehicle of Munna Tripathy displaying "KALEEN BHAIIYA, THE KING OF MIRZAPUR", shows the immense power concentration of the family where the ruler is recognizing himself as the king of the town being into a democratic country where such dominance is not accepted. Following the scene Munna Tripathy addresses himself as the Prince of the town and the successor of the town, being the only boy after his ruler father Kaleen Bhaiya. Munna's friend compounder comes into play with a beer can saying "FREE ME LEKAR AAYE HAI" (the beer), solid power hai Kaleen Bhaiya ke naam ka iss saher me. This scene clearly mentions the concentration of power and ruling behavior inappropriately within a few hands that run the city Mirzapur engaged in gun making.

Following the scene Munna and his friends ride the open jeep and get stuck with a marriage rally where it is seen that the families were dancing full drunk and show casing open bottles of alcohol. Munna gets bored and de boards the jeep and joins the dancing group where he started to flaunt his gun in air openly, which is the symbol of gun culture which is openly exercised by them. Continuing the dance Munna starts to fire bullets in air which after few shots hit the groom's eyes and he falls off the horse. Following the scene Munna is seen laughing and saying "BAND BAJGYA" which creates a sense that how simple is killing for them is this sets a notion of negative power being utilized and not feeling guilty but proud.

Another scene is where Kaleen Bhaiya checks some parcels from the truck with his loyal Maqbool. The parcel actually was Afeem a form of drugs which is banned within the country, seen to be imported in large scale from a dealer called Lala. Following the scene Kaleen Bhaiya says "LALA JUBAN KA PAKKA HAI, BARFI BADHIYA HAI, ACCHA NASHA DEGA, EK KAAM KARO KALEEN KA PRODUCTION BADHWA DO". Where the word Kaleen means carpet, through which Tripathy family deals with the drug supply which is shown in the upcoming episode. The mass scale drug imports especially in country like India is a platform of severe crime but the displaying of such act gives a notion that still drugs can be imported and consumed.

The next scene where Kaleen Bhaiya is seen to enter his house Tripathy Kothi gets in touch with one of his gun distributors who is seen to beg some of his time for a client who bought a Desi Katta from the dealer but unfortunately it bursted in his hand which left him handicapped. Kaleen Bhaiya is seen to question the customer how much was the price, where he replied rupees 1500, which shows that how cheap and easily available guns are in the market particularly in this region.

Another scene where gun culture is promoted is where Ramankanth Pandit is sitting in the court having his lunch and then a person comes in the court and shows his knife to lawyer and says "NOT GUILTY CHAIYE PANDITJI", in return Ramankanth Pandit the lawyer takes out his gun and started to slap and abuse the person and threw him out of the court premises clearly shows how professionals like lawyer are using gun for their protection and how people having the command to challenge the judiciary with their powers. A touch of caste hegemony can also be felt where the lawyer is called by his title Pandit which is a higher class of Brahmins in the society.

The scene where Munna Tripathy is seen in a rally within Gajjimal College flaunting his powers was observed by Guddu and Bablu Pandit. Guddu Pandit says "JINDAGI HO TO AISE HO" mentions the way youth gets attracted to these kind of negative lifestyle and gets manipulated by them and end up in wrong doings establishes a favorable want of having a gun in pocket.

Mirzapur season 1 criticizes the role of women in a defaming way where women are treated as tool for pleasure and there is no room for their self-worth and life value. The scene where Beena and Kaleen Bhaiya is seen to be in an intimated position, Beena tries to get over Kaleen but he says "AURAT HO NICHE RAHO", shows how women are treated among the family and a typical male patriarchy and male dominance can be seen. Similar scenes were portrayed further throughout the series where Radhiya the maid was subjected as sex tool for Munna Bhaiya and her only role in the family was to serve Munna Bhaiya's physical needs and later serving Bauji in the same way. Scenes can be seen where Radhiya denies sleeping with Munna Bhaiya due to his barbaric nature but later convinced by Beena by giving her money, thus the purity of sexual act is directly related to the business of prostitution here where women are hired for men's sexual pleasure.

The series also portrays the defaming image of police in terms of power and caste and bribery. Parsuram Gupta the local SP is seen to be the slave of power under the Tripathy family where he is treated like tool for misutilizing police powers within the region. The scene where Parsuram Gupta comes to Kaleen Bhaiya to complain about Munna's act of breaking the law and firing at the groom. The character is seen to bend in front of Kaleen Bhaiya which shows that police is always working under them and have no identity as own. Kaleen Bhaiya's dialogue "GUPTA POSTMAN HAI AUR POST MAN KI NA KABHI..... WARNA LOG CHITTI PHARKE WAHI DAAL DENGE", shows the respect of a SP in front of these powers where he is stating him as a postman. Following the scene Kaleen Bhaiya is seen to hand over his Rolex watch to Gupta which is accepted happily by him gives a sense of how these police officials are covered with bribery and shuts their mouth defending the wrong.

The end of the episode is where Munna is seen to assemble in Ramankanth's house with his fellows showing his gun and ordering him to withdraw the case of the groom, which leads to a fight and Vasudha, wife of Ramakanth Pandit fires at Munna's friend leading to a massacre within the house clearly shows how easy it is to defend a violent act just using few bullets. This incident brings both the boys Guddu and Bablu being called by Kaleen Bhaiya at his residence.

The second season starts with joining of Guddu and Bablu in the business of Kaleen Bhaiya where they get everything they desired of including gun and a Royal Enfield which signifies power. Following the episode Guddu and Bablu visits the petitioners house and offer them a deal to take the case away which they file against Munna Tripathy by severe means by hanging one of the characters from terrace. The end happens with an attack on Munna where in return Munna fires at Rati's hired person and Rati Sukhla is seen to set fire on a person who used to work for him which shows open violence and use of power.

The promotion of gun culture was linked to the history of the family in the succeeding episode where rivals attacked the Tripathy family in a mela and in return brutal repercussions was seen, where first a lady was shot with a sniper followed by killing of Ajith Thakur. The dominant dialogues like "MIRZAPUR AB THAKURO KA KAHI, TRIPATHIYO KA HOGA", shares a clear want to own the land by any means criticizing the laws of democracy. Later scene concludes with betrayal from Rati Shankar Shukla and separation of him from Tripathy family, which marked the beginning of another rivalry.

The scene where Kaleen bhaiya is seen to travel to a village and stops at his favorite lassi stops, ends up in an attack on him where the seen to note is how they have targeted women for the work and placed a strategic notion of gun culture within women as well, in return to these attacking women Maqbool open fires at them and catch hold of two men wounded and kept them for later purposes. Few days after that man is subjected to Guddu and Bablu Pandit where their virginity of murdering someone was tested. The brutal scene shows how Guddu gets joy in killing the person with his gun and shows love for blood and inhumanity.

Following the joining of Guddu and Bablu, a short religious gathering was arranged in the yard of Tripathy Kothi which was a planned move of Bablu to eradicate the cheaters from the business. The cheaters were called and separated and Guddu opened fired which resulted in mass killing.

Another scene where a gruesome violence and use of power and abusive language was seen where Munna and his friend went to urinal where they confronted another person who dropped few drops of urine on Munna's shoes was now forced to wash it with his tongue. Upon denying, the person's throat was slaughtered with blade which they called Astura, the act was demonstrated by his friend, compounder who created an impact of how easy is to kill anybody with such cheap so called weapons and easily move on.

Similar incidences where Guddu Pandit and Bablu Pandit openly distributes free guns to local criminals and tells "SAHER THANDA PARA THORA GARAM KARIYE, AND KATTE SAHER ME CHALTE

REHNE CHHAIYE JITNA CHAHO UTNA LELO, AUR POLICE BHI JYDA TANG NHI KREGI", clearly shows that these power concentrated groups want the city to be under crimes due to their profit in business and how these scenes affect the society in an negative way. Following this act people were killed and looted without any law working under them which gives a serious negative notion about police and their connections with power.

Scene of abusive language and open violence as well as cross border gun trade can be clearly seen when Guddu and Bablu went underground in Bihar but still delivering profit by supplying guns in Bihar. The episode concludes where Guddu and Bablu were confronted to Rati Shankar Shukla where he started to abuse Guddu with demeaning words. In return Guddu took a blank shot at Rati's head and kills one of his bodyguards.

The last episode establishes gun culture and use of demeaning words to its best in society where Munna enters the marriage of Shabnam to kill Guddu and Bablu. They both opened fire and brutal scenes were shown how Bablu was killed along with Sweetie (Guddu's wife) who was pregnant (**Figure 1**).

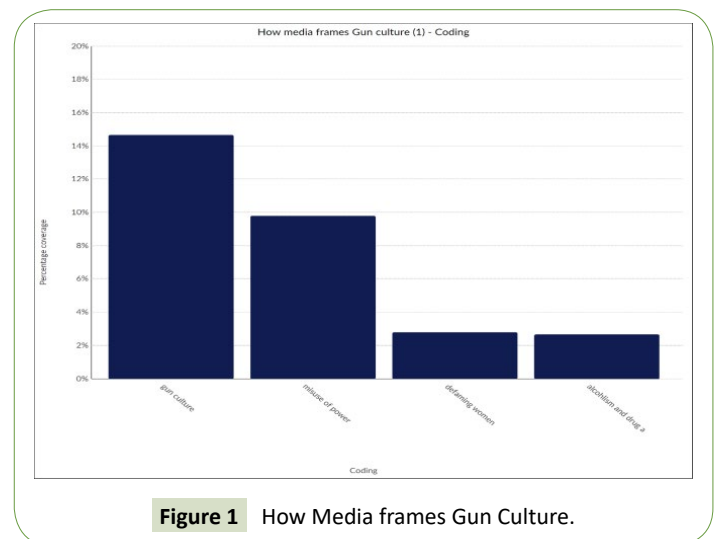


Figure 1 How Media frames Gun Culture.

Conclusion

The above graph along with the analysis above is evident enough for establishing that the series Mirzapur season 1 has impacted the society. The series throughout is successful in promoting gun culture in large scale following with setting a notion how power can be misused or used for self-purposes. The series shows a serious notion of demeaning the executive powers specially the police in terms of bribing and castism. On another hand women were specially targeted and portrayed as a tool for sex eradicating their dignity and self-life worth, where such society is created where there is no space for them to come up and stand for themselves. Last but not the least the series successfully promoted the use of drugs within the society particularly in the belts of UP and Bihar. Along with drugs, the use of abusive and inappropriate language is also prominently seen. Thus the fact that media content especially new generation OTT platform are changing the cultural, behavioural, societal discourses to a large extent.

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