

Stalking: A Crime Normalized by Bollywood.

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Abstract

The media has become so pervasive in our lives that it is impossible to avoid the ideas and messages that are being broadcast to us, even if we make a concerted attempt. The Bollywood business is a prime illustration of this, as it pervades practically every aspect of Indians' lives. Bollywood is the world's largest film industry in terms of the number of movies produced annually in a single nation, with 364 movies being shown each year (2017). Thousands of people flock to theatres to see Bollywood films, which are well received throughout the country. Various scenes and songs from these films leave an impression on the audience and often these can be extremely negative. In several Bollywood movies, stalking is portrayed in a very normalized manner. These movies show that stalking a person without their consent is completely okay. These negative aspects in Bollywood movies have a strong impact on all who watch them and often the act of stalking is enacted by these very people in real life scenarios which leads to the commission of an even more gruesome crime. The author of this research paper will be analysing the normalization of stalking in Bollywood movies and songs. The author will be examining the effect this normalization by Bollywood has on people's minds. The author will also be studying the concept of masculinity, hypermasculinity that is portrayed in Bollywood movies and how it affects the perception of men about women and stalking.

Keywords- stalking, normalization, Bollywood, cultivation theory, masculinity, hypermasculinity.

Introduction

Approximately 210 million Indian households own television sets, and practically all of them have access to Bollywood films. Bollywood, India's global cinema business, releases about 1,000 films each year, all from different genres, and origins. Children in India are exposed to these films very early and as they grow into young adults, they feel that whatever they see in Bollywood movies is acceptable behaviour and is okay. Television and movies are crucial in normalising social abuse against women, such as physical assault, stalking, and sexual violence.

As a result of its widespread popularity, Bollywood is regarded to have a huge impact on people's societal conduct. The world's largest fraternity of film producers has bestowed upon us ideas of drunkenness, misogyny, patriarchy, commodification of women, and other ills. But the most dangerous amongst these ideas is that of stalking.

Stalking refers to a person being followed, either physically or online, without their permission with the intent to develop a personal interaction with them, even after they have objected to it. Although stalking is a punishable offence under the Section 354D IPC, 1890, it is bailable. Stalking is a heinous crime and has a serious impact on the mental and physical health of the victim. Victims of stalking often experience stress and social anxiety, are forced to relocate, change professions, keep emergency contacts handy, and at times even conceal arms.

Furthermore, there is a societal myth that persistence in pursuing a romantic interest is admirable, which can further fuel stalking behaviour. This myth is often reinforced in popular media especially Bollywood, where male characters who pursue a woman relentlessly are portrayed as romantic and heroic, rather than predatory and dangerous.

According to a “*Crime in India*” data released by the National Crime Records Bureau in 2021, one case of stalking is reported every 57 minutes in India¹. The crime of stalking has seen an exponential rise in India- from 4,699 cases in the year 2014 to 9,285 cases in 2021².

Research Objectives:

- To study the impact of Bollywood movies and songs in the normalization of stalking.
- To get information about the effect this normalization of stalking by Bollywood has on people’s minds.
- To get information about the concept of hypermasculinity shown in movies and how it affects men’s idea on women and stalking.

Research Questions:

- How do Bollywood movies and songs glorify stalking?
- What effect does this normalization of stalking by Bollywood have on people’s minds?
- Is the concept of hypermasculinity portrayed in movies problematic and affect men’s perception of women and stalking?

Research Methodology-

This paper's research methodology is an analytical study, and the researcher has relied on secondary data. For reliable information, the researcher has made use of online articles and research papers.

Review of Literature-

Aamir, Z. (2019). *The problem of consent, objectification, and regressive role models in Bollywood songs: A view from Pakistan*. This research paper has analysed and emphasized on the problematic themes and concepts that are normalized in Bollywood movies and songs. It has also given details about how the normalization of concepts such as stalking can be a threat to women’s safety.

Dhaliwal, N. (2018, February 22). *Does Bollywood normalise stalking? The Guardian*: This article has provided information on various Bollywood movies that normalize and at times even glorify stalking. It analyses the various problematic characters and scenes in such movies and the negative effect they have.

(2016, September 20). *Dear Indian films, stop portraying stalking as ‘cool’ and ‘romantic.’ Hindustan Times*: This article talks about how Indian cinema has portrayed a serious crime like stalking as cool and romantic and the repercussions it has.

(2019, April 13). *Glorification Of Stalking In Bollywood | IIPRD. Institute of Intellectual Property Research & Development*: Is an article that talks about how popular and widespread

1. National Crime Records Bureau, (2021) *Crime in India 2021*,

https://ncrb.gov.in/sites/default/files/CII-2021/CII_2021Volume%201.pdf

2. Explainers, F. P. (2022, August 30). *The horrific killing of Jharkhand school girl and the danger of stalking in India*. Firstpost. <https://www.firstpost.com/explainers/the-horrific-killing-of-jharkhand-school-girl-and-the-danger-of-stalking-in-india-11145711.html>

Bollywood movies are and how strong of an impact they can have on people's perceptions and ideas.

Lakshmi, R. (2015, February 2). *A man in Australia accused of stalking women blamed it on Bollywood. His case was dismissed*. *Washington Post*: This news article provides details on a bizarre case that occurred in Australia, where an Indian man confessed that Bollywood movies inspired him to persistently stalk two women in order to gain personal interaction with them.

Chapter I: Problematic Bollywood movies

According to Rachel Dwyer, an Indian cinema lecturer at SOAS University of London, the "often relentless" character of the Bollywood leading man's pursuit can be traced back decades. In the 60s, for instance, cinema heroes such as Shammi Kapoor, a good-looking man, famous for his cheeky on-screen manner, "would flirt and dance in front of the heroine, who originally rejected him but was charmed when she found out his actual worth". But this machismo has now degraded into something heinous - and it is still widespread.

In Yash Chopra's *Darr: A Violent Love Story* (1993), Rahul (Shah Rukh Khan) is in love with Kiran (Juhi Chawla), who is engaged to Sunil, a navy officer. Rahul carves her name on his chest with a knife, decorates his room with photographs of her, and chats about her with his late mother. He eventually kidnaps her in order to force her into marriage, but Sunil kills him. Over the last two decades, the disturbed and foiled Bollywood stalker has progressed from minor villain to unabashed hero. The "hero" impresses a woman with continuous pursuit, her distaste or anger quickly evolving to love, is a frequent theme in Indian movies. Stalking is frequently utilised to demonstrate the toughness and masculinity of action heroes.

Movies that have glorified the idea of stalking and portrayed it as "romance":

Badrinath Ki Dulhania- The 2017 movie starring Alia Bhatt and Varun Dhawan is about a violent stalker who, despite her repeated rejections, harasses, threatens, and even kidnaps the lady he is obsessed with. The irony is that the girl not only tolerates his obsessive behaviour, but she also sees the goodness in him and falls in love with him. This theme of stalking is extremely problematic.

Raanjhanaa- Although this 2013 movie is considered a classic and iconic love story, it is nothing of that sort. Dhanush stalks Sonam Kapoor on a regular basis throughout the film, and she is impressed by his consistency. An extremely disturbing dialogue from the movie is "*ladki ko itna thaka do ke woh thak ke haan bol de.*", meaning "*Tire the girl so much that she says yes*". Actor Abhay Deol who has played a character in the movie has also acknowledged that it glorifies stalking and harassment of women.³

3. ABP News Bureau. (2020, August 19). *Abhay Deol Criticizes His Own Film 'Raanjhanaa' Starring Sonam Kapoor And Dhanush For Glorifying "Sexual Harassment & Stalking."* <https://news.abplive.com/entertainment/movies/abhay-deol-criticizes->

[his-own-film-raanjhanaa-starring-sonam-kapoor-and-dhanush-for-glorifying-sexual-harassment-1316463](#)

Toilet: Ek Prem Katha- This 2017 movie starring actors Akshay Kumar and Bhumi Pednekar addresses the social issue of open defecation, women's sanitation, and public sanitation in rural areas of India. But in one of the movie's songs, 'Hass Mat Pagli,' Akshay Kumar's character Keshav can be seen riding a motorcycle behind Jaya played by Bhumi Pednekar, filming her on his phone, boarding the same train as her to observe her, and even climbing a tree to get a better glimpse of her. Even in the movie's trailer, right after this obsessive behaviour by the "hero", the heroine mysteriously falls in love with him.⁴

Tere Naam- Salman Khan who plays the role of Radhe Mohan in the blockbuster Tere Naam, falls in love with Nirjara played by Bhumi Chawla and attempts to win her over by persistently stalking and threatening her throughout the film. She eventually falls in love with him. Ironically, the crowds cheered for the "hero" because of his message of selfless love and honesty. Due to the actor's skill and charisma viewers felt a strong sense of pity for the character of Radhe Mohan and this overshadowed the fact that the stalking portrayed by the character in the film was obsessive and strictly criminal.

Although people may argue that Bollywood movies are only for entertainment purposes, they forget the reach that Bollywood movies and songs have in India. When scenes of stalking are enacted in real-life it does not end in a romance like the movies, but rather has a very sinister ending. When a woman objects to the persistent stalking and harassment by a man, the man continues to pursue her and does not take "no" as an answer. When the woman files charges against the man, the man is infuriated and to exact revenge commits an even more gruesome crime of either rape, murder, or an acid attack. Rejected and resentful stalkers resort to committing horrifying crimes.

Like in the case of a 17-year-old girl in Kerala, who suffered 80% burns on her body after a 23-year-old man named Mithun who had been stalking her, doused kerosene, and set her body on fire. The perpetrator also set himself on fire, and both passed away as a result of their severe burns in a hospital.⁵ In another case, a twenty-year-old girl named Sathya Priya's life came to an end, when a man called D Sathish pushed her in front of an oncoming train in Chennai. Sathish had been persistently harassing and stalking Sathya Priya for a year. Sathya's mother had even filed a complaint at the Mambalam police station regarding Sathish's continuous harassment towards her daughter. Sadly, Sathish was not arrested for stalking and harassment. These unfortunate events finally led to the heinous murder of the young and aspiring Sathya Priya.⁶

In another bizarre case, a 28-year-old stalker in Bengaluru, Karnataka placed an explosive inside a mixer grinder to exact revenge on a 32-year-old woman who rejected his advances. For a long period, the accused had been stalking the victim. He had previously attempted to send a few items to the woman via courier services, but she had rejected his presents and advances.⁷

4. Deodhar, N. (2017, July 1). *Toilet: Ek Prem Katha — Why does Akshay Kumar's character have to be a stalker?*-Entertainment News ., Firstpost. <https://www.firstpost.com/entertainment/toilet-ek->

[prem-katha-why-does-akshay-kumars-character-have-to-be-a-stalker-3764391.html](#)

5. (2019, October 10). *Kochi stalker sets girl, himself afire; both die*. Hindustan Times. <https://www.hindustantimes.com/india-news/kochi-stalker-sets-girl-himself-afire-both-die/story-jXYCBqOkZsvclVkj4Lu8J.html>
6. (2022, October 14). *The News Minute* | Tamil Nadu. <https://www.thenewsminute.com/article/stalker-who-pushed-chennai-student-sathya-front-train-arrested-168857>
7. Indresh, C. (2022, December 27). *Bengaluru stalker plants explosive in mixer to kill woman, one injured: Police*. Hindustan Times. <https://www.hindustantimes.com/india-news/bengaluru-stalker-plants-explosive-in-mixer-to-kill-woman-one-injuredpolice-101672166136873.html>

Chapter II: Bollywood songs that encourage stalking.

Not only Bollywood movies, but Bollywood songs too have continuously fetishized women as passive objects receptive to any type of behaviour demonstrated by aggressive lovers, possessive spouses, domineering brothers, or total strangers who pursue them through questionable means. The songs contain lyrics that deprive women of basic rights in the most romanticized way possible. The lyrics legitimise domestic violence, rape, stalking, and other similar concerns that women in India encounter on a daily basis. Most of these songs are more like frightening jingles that merely promote stalking and disregard consent.

The song Haseena Maan Jayegi from the film named the same, the lyrics “*Kab tak roothege, cheekhegi, chillaaye gi? Dil kehta hai ek din haseena maan jayegi*” “*How long will she sulk, scream, shout? Heart says one day Hasina will agree*” These lyrics are extremely problematic as they put through an idea of persistent stalking and harassment towards the woman by the man despite her repeated rejections, in the hope that she will confess her love one day. Consent has been completely disregarded in these lyrics. The music video of another song called ‘*I love you bol daal*’ from the same movie was the opposite of consent, glorifying a girl's resistance by the side of the road while stalking her.

The character played by Dharmendra openly states in the song *Tera Peecha Na Main* (“*I will not leave you, darling.*”) from the movie *Jugnu* that he will continue stalking Hema Malini's character unless she accepts his proposal (“*Tera pichha na main chhodunga soniye.*”)

The worst one of the lot is the song *Agal Bagal* from the 2013 film called *Phata Poster Nilka Hero*. The lyrics “*Khali peeli khali peeli rokne ka nai, Tera peecha karoon toh tokne ka nai.*” [“*Do not dare to stop me if I follow you.*”] These lyrics clearly normalize stalking and discourage a woman from speaking up against the harassment being faced by her. The song further states: “*Hai tujh pe right mera, tu hai delight mera. Tera rasta jo roku, chaukne ka nahin.*” [“*I have a right on you as you delight me girl.*”]

This supports the notion that men should continually pursue women until they surrender and consent to talk to them. In real life though, women may be offended by such behaviour and may retaliate. When this happens, some men who have been convinced by their favourite Bollywood songs that stalking is okay become devastated and may end up physically harming the woman.

Like in the case of Priyadarshini Mattoo. She was a law student at the prestigious Delhi University, where she met the perpetrator, Santosh Kumar Singh, her senior in college. He had been smitten by her appearance since their first meeting. He had made numerous inappropriate proposals to her and stalked her persistently. After a while, her family filed a police report against him, but he continued to stalk her around. Her body was discovered strangled at her house one day. After an autopsy, it was discovered that she had been raped and then murdered, and the culprit was her obsessed stalker, Santosh Kumar Singh.⁸

⁸ Quint, T. (2020, January 23). *A Timeline of The Priyadarshini Mattoo Rape and Murder Case*. The Quint. <https://www.thequint.com/neon/gender/priyadarshini-mattoo-murderer-santosh-singh-may-get-an-early-release>

In an April 2022 news article by The Indian Express describes an acid attack that had taken place in the city of Bengaluru was discussed. A woman was on her way to work when she was attacked by the perpetrator. While she was climbing the stairs to her workplace, the perpetrator named Nagesh splashed acid on her from behind. Nagesh was the tenant at the victim's uncle's house for a few years and had been stalking her. When the woman rejected his proposal, he was furious and poured acid on the innocent woman, as an act of revenge. ⁹

Chapter III: The Normalization of Stalking by Bollywood and Its Impact on people

Cultivation theory is positivistic and was created by George Gerbner. It investigates television's long-term impacts. *"The primary proposition of cultivation theory states that the more time people spend 'living' in the television world, the more likely they are to believe social reality aligns with reality portrayed on television."* The images and ideologies broadcasted by popular television channels have a significant impact on people's perceptions of the real world. Television is society's most pervasive and constant learning mechanism. Cultivation analysis views television as a messaging system with aggregate and repeated patterns of visuals, the contents of which are absorbed by the viewers over time. Television, being a significant storyteller in contemporary society, not only influences individual ideas, but also society as a whole. Cultivation researchers contend that media effects are vast, long-term, and cumulative, influencing a wide and diverse public through exposing them to recurring patterns of narratives, visuals, and ideas.

In India, poor quality education leads to poor learning outcome. Eventually it forces children out of the educational system and leave them exposed to child labour, abuse, and violence.¹⁰ It handicaps and restricts them from differentiating between what is right and what is wrong, and they end up learning a lot of things from television screens and popular culture. As mentioned earlier, approximately 210 million Indian households own television sets, and practically all of them have access to Bollywood films. The continuous exposure to inappropriate content that normalizes stalking and harassment of women can have an extremely negative effect on people's mind. The portrayal of stalking as something that is acceptable and okay to do in society is very harmful. It unintentionally forces people to believe that stalking is normal and that in order to woo a lady, she has to be stalked, teased and harassed. The images and scenes of the "hero" trying to woo the heroine through persistent stalking in spite of her rejecting him could be perceived as reality by people. And when these same people see their favourite actors harassing the actress continuously and her finally giving in and falling in love with the hero in the end (despite his questionable and obsessive behaviour) it has a negative effect on people's ideas about stalking. Women in films are frequently shown to love stalking and persistence, which leads men to believe that it is acceptable and even alluring in real life.

Bollywood songs shown on television channels glorify stalking as well. When people hear and watch these catchy songs, they assume that it is completely normal for men to stalk women in order for women to fall in love with their stalkers. The very wrong idea of women being impressed by this inappropriate and objectionable behaviour is instilled in people's minds on a daily basis through millions of channels on billions of television sets. But people exposed to this kind of problematic content fail to realise that in

reality stalking a woman is not “cool” andromantic, but actually a very serious and punishable offence. There have been multiple cases in which perpetrators have taken inspiration from Bollywood movies and committed heinous crimes including stalking. In a shocking case from Australia in 2015, a 32-year-old Indian Sandesh Baliga, was accused of stalking two women, one for 18 months in 2012 and the other for four months in 2013, by phoning, messaging, and approaching them regularly. He even addressed himself as their "significant other". He felt that the persistent pursuit of a woman would make her fall in love with him eventually because that is what he had seen in Bollywood movies. He mentioned that he learned the technique of stalking from Shah Rukh Khan's character in the film Darr. Surprisingly in court, his lawyer, Greg Barns, stated that this was "pretty usual behaviour" for Indian guys. Funnily enough, the court magistrate Michael Hill recognised the notion that Baliga's cultural heritage had influenced his actions and acquitted him on the condition that he behave well for the following five years.

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⁹ Express News Service. (2022, April 29). *Bengaluru: Acid attack on 24-year-old woman for rejecting stalker's advances*. The Indian Express. <https://indianexpress.com/article/cities/bangalore/bengaluru-acid-attack-woman-rejecting-stalkers-advances-7893082/>

¹⁰ *Quality education*. UNICEF India. <https://www.unicef.org/india/what-we-do/quality-education>

Sandeep Reddy Vanga's Kabir Singh received a lot of attention, but not necessarily for the right reason. Netizens and critics condemned the film for celebrating toxic masculinity and portraying the violent, misogynist, and short-tempered male lead in a positive manner. Johnny Dada, a TikTok star from Uttar Pradesh who was strongly influenced by Shahid Kapoor's Kabir Singh, stalked and killed Dubai-based flight attendant Nikita Sharma, with whom he was infatuated.¹²

In a 2017 case, a man named Vivek Kumar who had been persistently stalking a woman since 2012 in New Delhi, shot her husband believing that she would be his, confessed that he was inspired by Shah Rukh Khan's character Rahul from the 1993 film Darr: A violent love story.¹³

In the infamous 2016 case, Dipti Sarna, a Snapdeal employee, was kidnapped by a 'psychopath' stalker. Ghaziabad-based Devendra devised a complex scheme to kidnap Snapdeal employee Dipti Sarna in order to gain her love. Dipti's kidnapping attracted national attention in 2016 as the main accused and abductor Devendra stated that he was inspired by the 1993 Bollywood film Darr, in which Shah Rukh Khan plays a stalker. Devendra successfully kidnapped Dipti and took her to a deserted spot to win her affection after multiple failed efforts.¹⁴

¹¹ Lakshmi, R. (2015, February 2). *A man in Australia accused of stalking women blamed it on Bollywood. His case was dismissed*. Washington Post. <https://www.washingtonpost.com/news/worldviews/wp/2015/02/02/a-man-in-australia-accused-of-stalking-women-blamed-it-on-bollywood-his-case-was-dismissed/>

¹² (2019, October 15). *TikTok star Johnny Dada, fan of Kabir Singh, kills flight attendant. Sandeep Reddy reacts*. India Today. <https://www.indiatoday.in/movies/bollywood/story/tiktok-star-johnny-dada-fan-of-kabir-singh-kills-flight-attendant-sandeep-reddy-reacts-1609526-2019-10-15>

¹³ Shekhar, R. (2017, May 13). *SRK's Darr inspired him to be a scary lover*. The Times of India. <https://timesofindia.indiatimes.com/city/delhi/srks-darr-inspired-him-to-be-a-scary-lover/articleshow/58651421.cms>

¹⁴ (2016, February 15). *Snapdeal employee Dipti Sarna's 'psychopath' kidnapper was inspired by Shah Rukh's Darr*. India Today. <https://www.indiatoday.in/india/story/snapdeal-employee-dipti-sarna-was-kidnapped-by-a-psychopath-stalker-308733-2016-02-15>

Chapter IV: Concept of Hypermasculinity shown in movies and how it affects the perception of Men on Women and Stalking

In his 1990 book, *Manhood in the making: Cultural Concepts of Masculinity*, anthropologist David Gilmore describes masculinity as 'the approved way of being an adult male in any given society.' The typical features of masculinity found in most societies are:

Men are expected to impregnate women, to do this, men are required take initiative in romance and sexual interactions. They are always required to compete with other males to gain the attention of women. Having impregnated women, men are obliged to provide for them and their children. According to David Gilmore, men are also expected to be the protector of their family. ¹⁵

For example, traditional views of masculinity often prioritize dominance, control, and the objectification of women, which can lead to a sense of entitlement and a belief that a man is justified in pursuing a woman even if she has expressed disinterest or rejection.

The act of stalking gives a stalker a sense of control, similar to a patriarch who controls the lives of people under his roof. A great deal of conditioning goes into enabling a man to believe he has the right to such power. There exist certain traditional beliefs about what it means to be a "true man," which may include ideals like perseverance, determination, and success in romantic pursuits. A 'real man' is taught that he never bows, never stops, and never loses. His 'greatness' depends on winning a woman's heart, even if it means waiting on the street for hours or stalking her relentlessly. Men frequently believe that they are too "divine" to be denied, rejected, or ignored. Stalkers may view their victim as an object or possession that they are entitled to have, and may use stalking as a means to assert their authority over the victim.

Hypermasculinity:

The sociological word "hypermasculinity" refers to extreme characteristics of physicality, virility, and masculinity. According to scholars four separate traits have been linked to the hypermasculine personality:

1. the view of aggression as manly,
2. the perception of dangerous thrilling and sensational,
3. callous behaviour towards women, and
4. the respect for emotional displays as feminine. Action movies in particular mostly use hypermasculine tropes. ¹⁶

The recurring theme in multiple movies and series is 'brave' men fighting off the villains, while the women struggle and wail. The best they can do is beat their hands against the villain's shoulders and chest, who are unmoved. The villain is either shouting misogynist remarks at her or looking at her in a lewd manner. The hero enters the scene like superman and sends the enemy flying away in slow motion with a one blow. The heroine then embraces her saviour, feeling secure in his arms, reinforcing the idea that women are physically weaker than men and should be shielded from any threats. It is one thing to represent women as physically weak, but depicting both the hero and the antagonist as hypermasculine only appears to grant them total dominance over women.

¹⁵ Haralambos, M., & Holborn, M. (2013). *Sociology Themes and Perspectives* (8th ed.). HarperCollins UK. ¹⁶ Craig, R. O. (2016, June 22). *Hypermasculinity*. Encyclopedia Britannica. <https://www.britannica.com/topic/hypermasculinity>

Hypermasculinity can foster a sense of entitlement and a belief that men are entitled to pursue women regardless of their interest or consent. Furthermore, hypermasculine themes in movies may make men view stalking as a way to assert their dominance and control over the victim. In some cases, they may also perceive stalking as a way to prove their masculinity to others or to satisfy a need for attention or validation.

When such ideas and themes are reaffirmed in Bollywood movies again and again, young impressionable men in the audience may believe that obsessive and questionable behaviour such as stalking is acceptable. Unfortunately, they fail to understand that real life is very different from reel life.

Conclusion:

Bollywood through its movies and songs is instrumental in propagating the idea that stalking is normal and accepted behaviour in today's society. As a large number of young adolescents are influenced by what they see on the big screen, Bollywood needs to be more responsible when choosing themes that tend to show stalking as a form of romance. They need to proactively present themes and movies that are more women centric. For example, movies like *Mardaani* which highlighted how strong a woman police officer can be and *Pink* that deals with a very important concept that of sexual consent.

Portraying obsessive behaviour like stalking and constantly representing women as the weaker sex just for the sake of entertainment is not done and completely unacceptable. Stalking should be addressed as a serious crime by Bollywood filmmakers. If Bollywood continues to underplay stalking in its movies it will not only make women more vulnerable in today's society but bring about a substantial increase in serious crime against women.

The entertainment industry should take cognizance that it has an ethical and social responsibility when producing and promoting its content. This means avoiding harmful stereotypes or representations and addressing important social issues in a respectful and accurate manner. It is essential for popular culture to depict healthy and respectful relationships. This can be achieved through careful scripting and portrayal of relationships in films, as well as through public discussions and awareness campaigns that highlight the negative impact of stalking and promote healthy relationship dynamics.

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