

# Digital Trials and Meme Justice: A Qualitative Analysis of Gender and Power in Bigg Boss (Seasons 17–19)

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*Abstract- The rapid expansion of social media has transformed reality TV viewers from passive audiences into active participants, especially in Bigg Boss, where fans on platforms like Instagram, X, and Reddit not only watch the show but also shape its narrative through memes that condense emotions, conflicts, and strategic gameplay into viral cultural moments. This study examines the concepts of “digital trials” and “meme justice” across Seasons 17, 18, and 19, exploring how online audiences function as a collective jury that judge’s contestants by labeling them as “heroes” or “villains.” Over these seasons, the digital sphere has evolved into a virtual courtroom where shifting alliances, controversies, and emotional conflicts are instantly analyzed, mocked, defended, and circulated through memes and comment threads. In Season 17, fans closely examined changing relationships and strategies; in Season 18, conflicts became symbolic meme templates; and by Season 19, the transition from televised moments to online debates became almost immediate. “Meme justice” refers to the symbolic reward or punishment delivered by audiences through humor, satire, and viral content, which, although unofficial, strongly influences public perception and contestant reputations. Using qualitative content analysis, this research investigates online fan communities, meme formats, and discussion threads to identify recurring patterns in how viewers interpret fairness, morality, gender stereotypes, and power dynamics among contestants and fandoms. Ultimately, the study argues that Bigg Boss is no longer just a television program but an interactive cultural phenomenon in which memes act as tools of social surveillance, allowing contemporary audiences to use digital humor and collective participation to demand “justice” and reshape the power structures of modern media.*

**Keywords:** *Bigg Boss, Digital Trials, Meme Justice, Meme Culture, Gender Representation, Power Dynamics, Online Reputation*

## I. INTRODUCTION

Bigg Boss, the Indian adaptation of the global Big Brother format launched in 2006, has evolved from a television reality show into a major digital media phenomenon where contestants are continuously observed, discussed, and judged both inside and outside the house. Earlier, the show’s narrative was mainly shaped through televised episodes, but with the rise of digital platforms like Instagram, X, and Reddit, audiences now actively participate in creating and reshaping narratives through clips, memes, comments, and online discussions.

This has led to the rise of “digital trials,” where contestants are constantly evaluated online, and “meme justice,” where memes act as tools of praise, criticism, humor, and public judgment that strongly influence audience perception. Focusing on Seasons 17, 18, and 19, the study examines how viral content circulation, fan participation, and multiple online perspectives shape representation, identity, gender, and power dynamics.

Using qualitative analysis, the research explores how memes function as forms of communication and meaning-making while reflecting broader social attitudes and biases. Overall, the study highlights how reality television, digital media, and audience participation together create a dynamic cultural space that influences public opinion and contemporary media practices.

## II. REVIEW OF LITERATURE

The studies collectively explain that Bigg Boss functions as more than entertainment and acts as a “social laboratory” reflecting contemporary Indian society, surveillance culture, power relations, and digital participation. Researchers such as Dr. Sovana Mukherjee, Ambalika Ghosh, and Shridhar Khsirsagar highlight how contestants live under constant observation, similar to a digital panopticon, where their identities, emotions, and relationships are continuously judged by audiences.

The studies emphasize that authenticity in reality television is often strategically performed, as contestants carefully balance genuine behavior with personal branding and audience expectations. Gender, class, caste, language, and cultural background strongly influence how contestants are perceived, with female contestants often facing harsher moral scrutiny than men.

Audience participation through voting, memes, fan discussions, and social media platforms like Instagram, X (Twitter), and Reddit transforms viewers into active contributors who shape narratives and public opinion through “meme justice.” Scholars also explain that editing, camera framing, and production strategies construct selective realities that influence audience judgment.

Additionally, contestants increasingly function as “meta-players” who use the show to manage their public image, gain popularity, and expand digital influence. Overall, these studies show that Bigg Boss reflects evolving social norms, surveillance culture, identity politics, and the growing power of digital media in shaping public perception.

The collected studies present Bigg Boss and reality television as powerful sociocultural spaces that influence identity, behavior, ethics, gender representation, and audience participation in contemporary media culture. Researchers such as Prasanna Dasari, Vikrant Kishore, Annette Hill, and Ruchi Jaggi argue that reality television is not simply entertainment but a carefully constructed form of media shaped through surveillance, editing, performance, and audience engagement.

Bigg Boss, adapted from the global Big Brother format, functions as a controlled environment where contestants are constantly observed, emotionally pressured, and strategically represented to maximize drama, conflict, and viewer interest. Dasari explains that this creates a “toxic viewing environment” in which aggression, manipulation, and confrontation become normalized, influencing viewers’ emotions, communication styles, and perceptions of acceptable behavior.

Similarly, Jain and Tiwari critically examine the ethical concerns of reality television, arguing that producers often prioritize TRPs, sensationalism, and profitability over contestants’ dignity, mental health, and responsible representation.

The studies also emphasize the role of surveillance and performance in shaping contestant behavior. Contestants are aware of constant observation and therefore carefully manage their self-image, creating a blurred boundary between authenticity and performance. Annette Hill describes this as the “performance of the real,” where audiences actively judge whether contestants appear genuine or strategic.

This interpretive process increases viewer engagement, as audiences become active participants in constructing meaning through voting, discussions, memes, and social media interactions.

Gender representation emerges as another major concern. Vikrant Kishore’s study highlights how female contestants in Bigg Boss are often sexualized and reduced to stereotypical identities such as the “siren,” “coquette,” or “vamp.” Through selective editing, camera angles, and narrative framing, women are frequently objectified and subjected to stricter moral scrutiny than male contestants, reinforcing patriarchal values and double standards.

Similarly, studies on youth audiences reveal that repeated exposure to such portrayals shapes ideas about relationships, gender roles, aggression, and social behavior.

Research by Arathy Puthillam, Sampada Karandikar, and Hansika Kapoor further explains that gossip and

communication play a strategic role in contestant survival and success. Contestants who engage more actively in conversations, alliances, and gossip tend to remain visible and influential within the house, showing that social intelligence and adaptability are as important as competition itself. These interactions transform Bigg Boss into a microcosm of society where power, hierarchy, and social negotiation become highly visible.

Audience studies by Bhardwaj, Badal, Prakash, and Philip reveal that youth, particularly in non-metro cities, strongly identify with reality TV contestants and often view them as symbols of accessible fame, success, and social mobility.

However, the glorification of controversy and aggressive behavior may also encourage unrealistic expectations, emotional sensitivity, and acceptance of conflict-driven behavior. The studies suggest that viewers are emotionally invested in contestants and narratives, which blurs the line between entertainment and personal involvement.

Finally, Jaggi and Dixit explain that reality television is a fluid and evolving genre shaped by globalization, technology, and audience participation. Global formats such as Big Brother are “glocalized” to suit Indian cultural values, languages, and viewing preferences, creating hybrid media spaces that combine global entertainment structures with local identities.

Overall, these studies collectively show that Bigg Boss is not merely a television program but a complex cultural phenomenon that reflects surveillance culture, commercialization, gender politics, digital participation, and changing social values in contemporary society.

#### OBJECTIVES OF THE STUDY

- To study how memes are used to represent and judge contestant behaviour in digital spaces.
- To examine the differences in representation of male and female contestants in memes.
- To understand how memes and edited clips contribute to shaping the narrative of the show.
- To explore the use of humour, satire, and irony in memes as forms of judgment.

- To analyse how memes reflect social differences such as class, language, and regional identity.

### III. METHODOLOGY

This chapter explains the research methodology used to study digital trials and meme justice in Bigg Boss Seasons 17–19. The research focuses on how narratives related to judgment, gender, power, and audience participation are created through the television show and further expanded through meme culture and digital platforms. Since the study deals with media representation, interpretation, and online discourse, a qualitative research approach has been adopted.

This approach is suitable because it allows a deeper understanding of meanings, symbols, and social representations that cannot be measured through numerical data alone. Unlike quantitative research, which focuses on statistics and measurable patterns, qualitative research emphasizes interpretation, context, and the exploration of social realities within media texts.

It enables the researcher to closely examine how narratives are constructed within the show, how contestants are represented, and how audiences reinterpret these representations through memes, reels, and social media discussions. The approach is also useful for identifying recurring themes related to gender roles, power dynamics, conflict, morality, and audience judgment.

The research follows an exploratory and interpretive design, as the aim is to understand how digital trials are formed and how meme culture contributes to shaping public perception around contestants. The study uses both primary and secondary data sources.

Primary data includes selected scenes from Bigg Boss Seasons 17–19 along with related memes and viral digital content generated from those scenes. Secondary data includes academic studies, media articles, and online references used to provide theoretical and contextual support. The selected content is chosen based on its relevance to controversy, conflict, public judgment, and visible gender or power dynamics within the show.

For data analysis, individual scenes and memes are treated as units of analysis. The show content is examined to understand how editing, framing, camera focus, and narrative construction shape audience interpretation of contestants and conflicts. Meme content is analyzed to study how audiences simplify, reinterpret, criticize, or reinforce certain representations through humor, satire, and digital participation.

The study uses publicly available content strictly for academic purposes and does not disclose private identities. However, since the research is qualitative and interpretive in nature, the findings may involve subjective interpretation. Additionally, the scope of the research is limited to Bigg Boss Seasons 17–19 and selected digital content associated with these seasons.

#### IV. DISCUSSION & ANALYSIS

The contemporary media ecosystem surrounding Bigg Boss Seasons 17–19 can be understood as a complex system of digital trials, meme justice, representation, and performative identity construction, where reality television extends beyond the televised format into continuously circulating digital spaces.

In these seasons, the show no longer functions only as a contained entertainment program but as an interconnected media structure where televised content, social media platforms, memes, reels, and fan communities together shape the meaning and reputation of contestants.

Through this process, narrative authority shifts away from being fully controlled by television producers and becomes distributed across digital infrastructures that constantly reinterpret and reshape events. Contestants are therefore not judged only inside the house but are continuously evaluated, categorized, and reconstructed through online circulation.

Within this framework, the Bigg Boss ecosystem functions as a “digital courtroom” where contestants undergo constant scrutiny. The process begins with narrative framing inside the show itself through

editing, sequencing, reaction shots, background music, and host commentary.

These production techniques organize events into structured narratives that guide interpretation and establish contestants as heroes, villains, manipulators, victims, or strategists.

Specific moments are selectively highlighted while others are minimized, creating stable character identities through repetition. Once these moments are extracted from the show and circulated online as clips, screenshots, or reels, they begin functioning as forms of digital “evidence.”

” Social media platforms such as Instagram, X, and YouTube transform isolated fragments into self-contained narrative objects that are repeatedly debated, reshaped, and redistributed. Through hashtags, meme pages, edits, and fan commentary, digital users participate in a form of continuous “real-time litigation” where every action is endlessly reinterpreted and morally evaluated.

Meme culture intensifies this process by simplifying complex interpersonal situations into visually recognizable and emotionally immediate formats. Memes rely on templates, references, satire, exaggeration, emotional editing, and symbolic associations to condense complicated events into simplified judgments. Contestants become associated with stable symbolic identities through repeated representation.

Positive meme formats create “hero edits” that celebrate contestants through dramatic music, emotional montages, and glorifying captions, while negative meme formats function as digital punishment through ridicule, trolling, or moral labeling. Over time, these meme-based constructions stabilize into dominant reputational identities, often becoming more influential than the original televised events themselves.

Gender and identity politics play a central role within this system of meme justice and digital representation. Seasons 17–19 reveal how similar actions are framed differently depending on gender.

Female contestants are frequently subjected to intensified scrutiny where assertiveness, confrontation, or strategic behavior are reframed as manipulation, aggression, or negativity.

In contrast, similar behaviors in male contestants are often represented as confidence, leadership, or dominance. These unequal narrative structures reinforce patriarchal interpretations by associating women with emotional instability or moral judgment while positioning men within narratives of control and authority. Viral meme circulation amplifies these differences by repeatedly extracting and reframing moments involving female contestants into simplified moral categories.

Season 18 especially demonstrates this process through controversies such as Kashish Kapoor's "womanizer" allegation against Avinash Mishra. The incident became a recurring meme narrative where clips were repeatedly circulated, edited, and reframed into polarized digital debates detached from their original context.

Similarly, racist remarks directed at Chum Darang were transformed into satirical and corrective meme formats that criticized discriminatory behavior while simultaneously amplifying the controversy through repetition. Even ordinary daily activities involving contestants such as Chum Darang and Karan Veer Mehra became hyper-visible through short-form clip circulation, where routine actions were detached from context and transformed into endlessly interpreted fragments.

The rise of organized "fan armies" further demonstrates how digital participation has become integrated into the operational structure of the show. Fan communities no longer act as passive audiences but function as coordinated digital formations that influence narrative visibility, online discourse, and voting structures.

Through hashtag campaigns, mass reposting, coordinated edits, and targeted narrative amplification, these fan groups shape which contestants receive attention, support, or criticism.

This creates a hybrid governance system where external digital participation actively restructures in-house power dynamics. Rather than simply reacting to events, fan communities become infrastructural actors within the larger media ecosystem.

Another defining feature of Seasons 17–19 is the emergence of "staged authenticity" and performative labor. Contestants now enter the show with a high awareness of surveillance, digital circulation, and meme culture. Unlike earlier forms of reality television where participants attempted to appear natural or spontaneous, contemporary contestants perform within a fully internalized media environment where every action is calibrated for visibility and extractability.

Emotional outbursts, alliances, conflicts, and vulnerable moments increasingly function as performative content designed for viral circulation. This creates what can be described as a "surveillance paradox," where constant observation intensifies performance instead of suppressing it.

Season 17 marks the rise of the "Influencer Era," where contestants entered the house with pre-existing follower bases and digital identities. In this phase, external online influence became a major source of power inside the house.

Viral meme phrases such as "Bahan toh ruk ja" transformed interpersonal interactions into public litigation spectacles, while absurd "brain rot" memes like "Baigan" reflected the growing dominance of Gen-Z and Gen-Alpha meme cultures driven by randomness, repetition, and chaotic humor. Meaning increasingly became secondary to virality and remix potential.

Season 19 represents the saturation point of this transformation, often described as the "Brain Rot Era." Contestants became highly self-aware performers who strategically delivered "savage" responses and emotionally exaggerated reactions designed specifically for meme extraction and short-form circulation.

Figures such as Farhana Bhat became central to chaotic meme compilations where dialogue was sped

up, looped, distorted, and layered with exaggerated edits. In this environment, behavior is no longer performed primarily for narrative progression but for digital compressibility and algorithmic visibility.

Similarly, memes surrounding Tanya Mittal's "exposed" narratives demonstrated how fragmented screenshots and isolated clips could be assembled into larger accusations about authenticity and consistency.

Theoretical frameworks of representation, narrative, and discourse help explain how these processes operate. Representation theory demonstrates how contestants are transformed into stable archetypes through repeated visual and textual framing.

Narrative theory explains how editing and sequencing organize ordinary interactions into dramatic structures involving conflict, tension, and moral positioning. Discourse theory highlights how repeated symbols, language, and visual cues stabilize dominant interpretations over time.

Memes act as extensions of these systems by converting long-form narratives into compressed symbolic fragments that can circulate rapidly across digital spaces.

At the same time, Bigg Boss reflects broader processes of glocalization and cultural hybridization. While based on global reality television formats, the show continuously adapts itself to Indian social structures, regional identities, and cultural expectations.

The show balances modern ideas of visibility, competition, and individual branding with traditional frameworks of morality, family values, and gender norms. Contestants therefore become sites of cultural negotiation where modern digital identities interact with localized social expectations.

The sociocultural impact of these developments is particularly significant for digitally immersed youth audiences often described as the "MTV generation." Repeated exposure to dramatized conflict, staged authenticity, and meme-based visibility systems contributes to new forms of behavioral normalization

where identity itself becomes a continuous performance.

In the post-digital era, social existence increasingly depends on visibility, virality, and self-presentation across digital platforms. Bigg Boss therefore functions not only as entertainment but as a cultural training ground for contemporary digital life, where surveillance, performance, meme circulation, and identity construction become deeply interconnected.

Ultimately, Seasons 17–19 illustrate how reality television has evolved into a highly networked post-digital media environment where meaning is constantly produced through rapid cycles of framing, circulation, simplification, and reinterpretation.

Digital trials and meme justice emerge as ongoing systems of narrative construction where contestants are continuously transformed into symbolic figures through algorithmic visibility, meme culture, and participatory digital labor.

In this structure, the representation of events often becomes more influential than the events themselves, demonstrating how contemporary media ecosystems increasingly prioritize speed, repetition, virality, and symbolic compression in shaping public identity and cultural meaning.

Meme Justice and the Digital Courtroom in Bigg Boss Seasons 17–19

The evolution of Bigg Boss from a conventional reality television format into a digitally mediated spectacle represents a major transformation in contemporary media culture. In Seasons 17–19, the show no longer functions merely as a televised social experiment; instead, it operates as a decentralized "digital courtroom" where audiences, fandoms, meme creators, and algorithms collectively shape public morality, reputation, and authenticity.

The rise of short-form media platforms such as Instagram Reels, YouTube Shorts, and X (formerly Twitter) has fundamentally shifted interpretive authority away from producers, editors, and hosts toward participatory digital cultures. This transformation has produced what can be described as "Meme Justice."

Meme Justice refers to a decentralized process of digital moral judgment in which fragments of reality television content are extracted, remixed, and circulated as symbolic evidence within online discourse. Rather than relying on institutional authority, justice is produced through virality, repetition, and audience interpretation.

Small audiovisual fragments—a facial expression, a sarcastic response, a five-second “savage” clip, or a partial sentence—are isolated from their original narrative context and redistributed as standalone indicators of morality, authenticity, or intention. Meaning is therefore generated not through complete understanding, but through selective decontextualization and algorithmic amplification.

Within this framework, Meme Justice functions through three interconnected processes: evidence, verdict, and punishment. The “evidence” consists of short clips extracted from continuous surveillance footage. In the Bigg Boss house, contestants are constantly monitored through cameras, microphones, live feeds, and audience observation.

However, audiences no longer consume these interactions in full. Instead, isolated fragments become the primary units of interpretation. A simple request for tea, a reaction shot, a pause in conversation, or a sharp verbal retort can become a viral digital artifact.

These fragments are then transformed into memes, reaction edits, “Moye Moye” compilations, “Brain Rot” templates, or “Sigma” edits that circulate rapidly across digital platforms.

The “verdict” emerges through repetition and visibility rather than formal declaration. Meme formats act as symbolic tagging systems where humor, irony, exaggeration, and remix culture replace structured argumentation.

If a contestant is repeatedly edited into “cringe” compilations, “vamp” narratives, or “savage response” reels, these repeated patterns stabilize audience perception. Algorithmic visibility becomes equivalent to social legitimacy. The more viral a clip

becomes, the more culturally accepted its interpretation appears.

The “punishment” of Meme Justice is informal yet powerful. Contestants experience reputational destabilization, online harassment, long-term stigma, and moral labeling. Unlike institutional justice systems, these punishments are diffused across platforms and sustained through continuous circulation.

A contestant may leave the show, yet the meme identity attached to them continues indefinitely through searchable clips, edits, and comment culture. Thus, digital judgment becomes permanent and participatory.

This transformation can be theoretically understood through Michel Foucault’s concept of the Panopticon. Earlier forms of reality television reflected centralized surveillance, where producers and editors-controlled representation.

However, Seasons 17–19 demonstrate a shift from the traditional Panopticon toward what media theorists describe as a “Synopticon,” where the many watch the few. In this environment, contestants are no longer judged solely by producers or hosts; they are continuously interpreted by millions of digital spectators who archive, remix, and litigate their behavior. This produces what may be termed the “Meme-opticon,” a decentralized surveillance system where fandoms collectively function as judges, prosecutors, and defense lawyers.

Simultaneously, the framework also aligns with Antonio Gramsci’s theory of cultural hegemony. Although meme culture appears democratic, it frequently reproduces traditional patriarchal norms and dominant social hierarchies. Female contestants are disproportionately subjected to hyper-visibility and moral policing.

Women who display assertiveness, emotional intensity, or strategic gameplay are often labeled “manipulative,” “dramatic,” “attention-seeking,” or “vamps.” Through meme circulation, these labels become shorthand identities that reduce complex individuals into simplified moral categories.

The treatment of Mannara Chopra in Season 17 exemplifies this process. The seemingly mundane “Chai” interaction between Mannara Chopra and Munawar Faruqui became a major digital artifact within meme culture.

A basic domestic interaction involving tea preparation was transformed into a symbolic “Trial of Intent.” Audiences interpreted Munawar’s reactions as evidence of maturity and patience, granting him digital immunity, while Mannara’s persistence was reframed through “Brain Rot” edits as childish or irritating.

The interaction was stripped of context and converted into a repetitive shorthand for “high-maintenance” or “annoying” behavior. This demonstrates how ordinary domestic friction becomes moral litigation within the digital courtroom.

Similarly, the “exposé” of Ayesha Khan highlighted the gendered imbalance of institutional and digital power. During her confrontation, the host effectively performed a forensic audit of her intentions, questioning the legitimacy and timing of her claims.

Her grievances were reframed as “clout chasing” rather than authentic emotional distress. Through this process, the institutional authority of the host merged with audience meme culture to construct a narrative where the female participant became coded as opportunistic and manipulative, while the established male contestant received protection through fan support and narrative framing.

Conversely, male contestants often benefit from what can be described as “digital immunity.” Aggressive or dominant behavior is frequently reframed as authenticity, confidence, or “alpha” masculinity.

Contestants such as Rajat Dalal and Karan Veer Mehra illustrate how confrontation and sharp wit are celebrated within meme ecosystems. Rajat Dalal’s viral “2,495” mathematical breakdown became a symbolic example of “weaponized intelligence.” Instead of emotional aggression, Rajat used rapid mental calculation to assert dominance.

Meme culture transformed this moment into “Sigma” edits and “boss move” compilations, rebranding him from a physically intimidating contestant into a figure of intellectual competence and masculine control. His fan networks further reinforced this image through supportive edits that granted him algorithmic protection against criticism.

This phenomenon reveals how performative labor has become central to contemporary reality television. Contestants are no longer simply participating in social interactions; they are consciously engineering meme-able moments designed for short-form circulation. The “savage response” has emerged as a dominant form of digital social currency.

Sharp one-liners, exaggerated reactions, and emotionally charged confrontations are intentionally structured for virality. In Seasons 18 and 19, contestants increasingly appeared aware that survival depended not on maintaining genuine relationships, but on generating clips that could circulate effectively within the algorithmic ecosystem.

Season 19 represents the saturation point of this transformation. Contestants such as Farhana Bhatt, Taniya Mittal, and Nehal Chudasma demonstrate how identity itself becomes a performative digital strategy.

Farhana’s confrontational behavior functioned as “Savage Currency,” where verbal aggression and wit became tools for securing visibility and digital relevance. Unlike earlier female contestants who were punished for aggression, Farhana used meme culture strategically to reclaim power and resist traditional “vamp” coding.

Meanwhile, Taniya Mittal became central to what may be termed “Digital Hypocrisy Trials.” Her exaggerated self-presentation, contradictory statements, and obsession with follower counts produced extensive meme cycles that framed her as “Urvashi Rautela 2.0.”

Audiences juxtaposed her claims and reactions through edited compilations to construct a narrative of inauthenticity. This illustrates how digital surveillance now extends beyond the show itself,

encompassing contestants' social media metrics, previous interviews, and online histories. Meme Justice therefore has no temporal boundary; a contestant's entire digital footprint becomes searchable evidence.

The rise of "Brain Rot" aesthetics further intensifies this transformation. Complex emotional interactions are compressed into rapid, loud, context-free edits designed for immediate consumption. Viral clips prioritize impact over nuance, producing a media culture where audiences no longer evaluate conflicts based on truth or fairness, but on meme-ability and entertainment value. Human emotion becomes commodified into short-form digital artifacts optimized for algorithmic circulation.

For younger audiences, particularly the "MTV Generation" and Gen-Z consumers, this environment fundamentally reshapes perceptions of identity, authenticity, and justice. Constant surveillance is normalized as an everyday condition.

Individuals increasingly understand social participation as a performative process where actions are always potentially recordable, remixable, and publicly judged. Authenticity itself becomes paradoxical: the "real self" only gains legitimacy if it can successfully circulate online.

Ultimately, the evolution of Bigg Boss Seasons 17–19 demonstrates the emergence of a new media ecosystem where audiences function as decentralized judicial authorities. Contestants are no longer simply reality television participants; they become continuously litigated digital identities.

In this system, fandoms act as legal teams, memes function as verdicts, algorithms determine visibility, and virality replaces institutional authority.

The digital courtroom therefore transforms surveillance into entertainment, morality into remix culture, and justice into a viral emotional experience rather than a procedural institutional process. This is the defining logic of Meme Justice in contemporary reality television culture.

## V. CONCLUSION

Bigg Boss Seasons 17–19 represent a major transformation in contemporary reality television, where identity is no longer shaped only through televised narratives but through digital circulation, meme culture, and performative visibility.

Unlike earlier seasons that depended on edited episodes and producer-controlled storytelling, recent seasons are driven by 24/7 surveillance, short-form content, reaction edits, memes, and viral clips that continuously reconstruct contestants' public identities.

Participants such as Mannara Chopra, Karan Veer Mehra, Rajat Dalal, Farhana Bhatt, and Tanya Mittal demonstrate how modern reality TV operates through "staged authenticity," where emotions, confrontations, sarcasm, and "savage" replies are performed with an awareness of cameras and the possibility of becoming viral content.

These interactions are fragmented into reusable digital artifacts optimized for algorithmic circulation, turning entertainment into a system of rapid symbolic judgment known as "Meme Justice." The study also reveals strong gendered dynamics, where masculine aggression is often reframed as confidence, dominance, or "alpha" authenticity, while feminine emotional expression is frequently coded as manipulative, excessive, or "cringe," as seen in the "Urvashi Rautela 2.0"

branding of Tanya Mittal. Viral moments such as the "Great Chai Dance" and Farhana Bhatt's "sick burns" further show how context is removed in favor of fast, humorous, and meme-able content designed for digital consumption. Ultimately, Bigg Boss has evolved from a traditional reality show into a hyper-mediated laboratory of surveillance, performative identity, and viral culture, where contestants survive not simply by being authentic but by producing recognizable and shareable digital moments within the modern attention economy.

## VI. LIMITATION OF THE STUDY

- Platform Dependency – The study mainly focuses on digital platforms like Instagram, YouTube, and X, which may not fully represent the opinions of all television audiences.
- Rapidly Changing Trends – Meme culture and viral narratives change very quickly, making it difficult to capture long-term audience perceptions accurately.
- Subjective Interpretation – Analysis of memes, edits, and online reactions is interpretive in nature, so meanings and conclusions may vary among researchers and viewers.
- Limited Seasonal Scope – The research is restricted to Bigg Boss Seasons 17–19, which may not fully explain the evolution of reality TV culture across earlier or future seasons.

## VII. FUTURE SCOPE

This study looks at how digital media affects how Bigg Boss Seasons 17, 18, and 19 are shown and understood. It focuses on memes, short clips, and online discussions on Instagram, X, and Reddit. The study uses a simple qualitative approach to see how clips are chosen, edited, and shared, and how they shape people's opinions.

It mainly focuses on meme justice, digital trials, gender, and power. Since online content keeps changing, the study looks at a limited time period. Overall, it shows how both media and audiences help create meaning online.

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