

# INTERNATIONAL JOURNAL OF COMMUNICATION DEVELOPMENT



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The International Journal of Communication Development is a new journal devoted to the analysis of communication, mass media and development in a global context in both Indian and international perspective. Authors are encouraged to submit high quality, original works which have not appeared, nor are under consideration, in other journals.

**Focus**

The International Journal of Communication Development examines the way in which similarities and differences open up scope for discussion, research and application in the field of communication, mass media and development. This journal seeks innovative articles, utilizing critical and empirical approaches regarding global communication including, but not limited to, systems, structures, processes, practices and cultures. These articles could deal with content, as well as its production, consumption and effects, all of which are situated within inter- and trans-national, cross-cultural, inter-disciplinary and especially comparative perspectives.

**Need for this journal**

We live in a communication era, with rapid expansion in the reach of mass media and improved techniques for interpersonal exchange of ideas. The advent of the cheap transistor radio, for example, has brought this medium to remote corners of even the least-developed countries, where a lack of electricity can be overcome by solar-powered transmitters and receivers. The full impact of communication on development and of development on communication is just starting to be seen. Mass media can raise awareness and public understanding of the social implications of problems. And these need to be researched and the findings reported. We wanted to launch a platform to make such studies public and give the researchers a chance to showcase their work.

**Themes for the launch issue**

Role of communication, impact of media on target audience, effect of new media on popularity, news flow studies and developmental issues were some of the themes proposed during the launch. What do we know from past and present research, that can pave the way for future research – has been our focus in reviewing the papers and articles which have been received? Theoretical and empirical articles reflecting the theories of communication like agenda setting, gate keeping, propaganda and social cognitive theory have been the aim of the selection of the content for the launch issue. This journal will not be theme specific but will be themes specific, to provide a platform to a larger number of research scholars both within India and abroad.

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**AMITABH BACHCHAN: FROM 'ANGRY YOUNG MAN' TO 'FLIRTATIOUS OLD MAN'****Changing Representations of Masculinity in Bollywood**

Dr. Vikrant Kishore\*

**"Amitabh Bachchan-Top Hero numbers one through ten, yaar, demanding a lot of capitalisation of key descriptive words: Hero, Superstar; Urban Demi-God. So how to describe him? A cross between Clint Eastwood, Al Pacino, Elvis, but with more than a hint of John Travolta. Nah, that doesn't come close."** Jessica Hines (2007, p. 7)

Amitabh Bachchan—considered one of the greatest stars of Indian cinema has been playing the leading roles in Hindi films since 1969. Popularly known as the 'Angry Young Man' of Indian cinema, Bachchan has dominated the Indian cinema for last four decades in various avatars, be it the 'Angry Young Man' of the 1970s, the demigod/superhero of the 1980s, the patriarch of the late 1990s and the ageing metrosexual of the 2000s.

The shift in the persona of Bachchan can be clearly seen in the 2007 film *Cheeni Kum*, which does not portray him as the 'Angry Young Man' as he has been popularly known as, or as the patriarch that he has been playing recently, instead it represents him as a 64 year old 'metrosexual' male who romances a woman 30 years younger than him. Bachchan is not out seeking vengeance or setting things right for society, nor he is playing god and passing his verdict on right and wrong. Here he is trying to flirt and appear his best to woo the woman (Tabu) he is besotted with. In one scene Tabu playfully challenges Amitabh's masculinity. Jha (2007) states, "The incandescent Tabu makes Amitabh Bachchan run across the London fields... 'Just to see if you've the energy to do anything else,' she tells him, her tongue firmly in cheek."

It has been more than thirty years since Bachchan captured the imagination of the Indian moviegoers, and he still wields the power to surprise them with his new makeovers be it the 'Sexy Sam' of 'Kabhie Alvida Na Kehna' (Never Say Goodbye, 2006) who literally chases anyone in a skirt, or the 60 year old photographer Vijay who falls in love with an 18 year old girl in 'Nishabd' (2007). The 21st Century has seen Amitabh Bachchan in a new mould; he has come out of the frame of the

superhero and is someone more realistic, his film repertoire has more shades than before and he is still the 'numero uno' for his die-hard fans. In this article, I will explore the changing images of masculinity in contemporary India through the films of Amitabh Bachchan, and how the socio-economic and political situation of the nation affects them. The article is divided into three parts—the "Angry Young Man", "The King and the God" and "The Patriarch and the Metrosexual". The 60s was a decade of metamorphosis in Indian history, with the war with China in 1962, Nehru's death in 1964, war with Pakistan in 1965, and finally the rise of Indira Gandhi as the Prime Minister of India in 1966. During this period, India was slipping into a state of discombobulation. Dasgupta (2006, p. 7) states:

There is a common perception among scholars and film script-writers that the political turmoil of the late 1960s came about as a result of a crisis in the ideals of Nehruvian state with its socialist

model failing to deliver essential goods and guarantee enough jobs. While this is indeed true, there is another side to the crisis. This period also witnessed stagnation in white-collar jobs. The middle class was as shaken as drought-stricken farmers and retrenched labourers of locked out factories. Indeed, the late 1960's ushered in a period of crisis for both the masses and the classes.

The Hindi Cinema in the late 60s and early 70s were dominated by the romantic genres particularly the films of Rajesh Khanna. The films portrayed suave, prosaic, courteous, and to some extent passive 'Heroes,' who were desirable romantically and ideologically. Khanna was the first superstar of the Indian cinema whose romantic and sensitive performance created mass hysteria, but it was short-lived. The early 70s saw turbulent times for India. The country was embroiled into the third war with Pakistan over creation of Bangladesh in 1971. Indira Gandhi's able tackling of war saw her rise as a statesman and a world leader, but the end of war did not bring any relief as such with an estimated 10 millions of Bangladeshi refugees in India led to the rise of mass unrest due to financial hardship, red-tapism, corruption and instability (Guha, 2007).

With the release of *Zanjeer* (The Chain), in 1973, the Indian Cinema changed forever. This film heralded the advent of the 'Angry Young Man'—a hero and a rebel with a cause, who would fight for his rights, who would single-handedly make sure he gets justice and who brings people to justice. He was not a romantic like Rajesh Khanna—the reigning superstar till 1973, or stars like Raj Kapoor, Dilip Kumar and Dev Anand who basked in the glory of Gandhian-Nehruvian nationalism, following the socialistic values and strengthening the cause of the new India's endeavour towards modernity and development. In Bachchan people found a 'voice' for their anger towards the anti-nationals, the corrupt system and the failing administration. For the audience he became their mascot for the struggle against the disillusionment they had with the shattered dreams of the Nehruvian promise one of them being "alleviation of poverty." Virdi (2004, p. 88) states:

An aspect of constructing masculinity is the hero's role as a primary agent shaping the nation's history. Like all heroes, the Hindi film hero upholds the law; or, on occasion, he is the heroic outlaw.

'The Angry Young Man' representation of Bachchan in films does this. He goes after the anti-nationals ruthlessly (*Zanjeer*-1973), fight for his rights (*Aadlat*, 1976), rebels against the system to fight its inefficiency and impotency against the rich, and the powerful (*Deewar*, 1975, *Trishul*, 1978). The Angry Young Man is not impotent, he is not a mute spectator, he observes, he sulks; he seethes in anger and retaliates with extreme violence to bring justice for what he believes in. Action films were made before *Zanjeer*, but they never inflamed the audience the way the portrayal of the 'Angry Young Man' did.

**The Angry Young Man 1973-1983**

The construction of Amitabh Bachchan's 'Angry Young Man' persona in Hindi Cinema has predominantly provided the symbol of the common mans' fight against the oppressors, be they the anti-na-

tionals, state, society, or his family. The Macho man representation of Bachchan was a contrast to the romantic image of Rajesh Khanna or the action films of Dharmendra. Dasgupta (2006, p. 13) contends:

It is Zanjeer that broke the audiences' expectations of a good-natured hero who always upholds the right values and does everything that society both prescribes and expects its members to follow. Zanjeer's Vijay does the right things all right, but these 'right things' are not the ones that are in vogue with the establishment. Rather, they are those that he finds out through his own understanding of the empirical situation at hand." In Zanjeer Amitabh played the role of a rebellious police inspector Vijay seeking revenge for the murder of his parents shot him to superstardom and earned him the screen image of an angry young man.

With the escalating financial and food supply problems in 1970s India, the rich and powerful were viewed by the masses as enemies, who's hoarding, bootlegging and black-marketing adding to their woes. This period saw the rise of various movements against the system and the class structure, especially the Naxalite movement which was inspired by the left movement and was an offshoot of many socio-economic issues like under-development, impact of declaring certain forest covers as National Park, eviction of families from forests and so on. Ray & Katzenstein (2005, p. 18) outlines the various movements that were happening during the 70s:

Naxalism was a major break with the politics of Nehruvian socialism, asserting instead an aggressive, pro-peasant Maoism. In 1972, the Jharkhand Mukti Morcha, the All-Assam Students Union, the Self-Employed Women's Association, various regional farmers association, the Chipko movement, and the Dalit Panthers were all formed. Civil liberties organizations, people's science movements, and a range of other organizations followed, and a revolution in Indian politics was underway.

### The Lone Warrior

The 'Angry Young Man' persona was the creation of the writer duo Salim Khan and Javed Akhtar popularly known as Salim-Javed. After the success of Zanjeer and Deewar they went on to script more than 14 films starring Amitabh Bachchan as the 'Angry Young Man.' Javed Akhtar asserts that, "the focus of these films was the fight of the 'hero' against the corrupt establishment during this time (Kabir, 2005)."

Yash Chopra a prominent director made four films with Bachchan during the 70s namely Deewar (The Wall, 1975), Kabhi Kabhie (Sometimes-Sometimes 1976), Trishul (Trident, 1978) and Kala Patthar (Black stone, 1979). In Kabhie Kabhie he represented Bachchan as the brooding lover whereas he used the 'Angry Young Man' persona of Bachchan to its fullest. Bachchan's role in these films was akin to a street fighter who fights against the society and the establishment. In Deewar Bachchan portrayed an anti-hero; a mafia don opposite his police officer brother, played by Shashi Kapoor. Deewar was released in 1975 around the time when Indian Prime Minister, Indira Gandhi, declared a state of emergency and assumed dictatorial powers. The anti-establishment roles that Bachchan was portraying at this point of time fanned the support of the public and lent his image of 'Angry Young Man' an enormous status. Viridi (1993, p. 29) contends that:

It is films like Deewar that introduce in the 70s a new kind of masculinity of the hero, in the figure of Amitabh Bachchan. Not only is he heroic in his single-handed struggle against oppression, but he is guaranteed agency with a new style of machismo, where physical strength is important but so is his wit and intelligence.

The anti-hero of Deewar replaced the idealistic-utopian hero of the 50s & 60s. The wronged hero became more celebrated than the idealists, as he delivers justice himself, instead of waiting for the authorities to do it. The situation in India had changed; people were getting tired of corruption and red tapism and wanted to see immediate results, at least on screen. They wanted a hero who could be potent enough to retaliate, who would not fear death in his quest for his rights. They needed someone who could face the challenges, effect change and fulfill their masculine desires. Chopra (1999) argues:

Bachchan in Deewar and Trishul 'grows' from a street fighter into a forceful man while his screen brother Shashi Kapoor sings songs with the girls as the romantic. In this scenario of man-in-the-making, resorting to physical fights is projected as proof of male potency. Boys who shunned fighting are wimps, not fit to be 'manly' men.

The emergency era saw films like Kabhie Kabhie (1976), Hera Pheri (1976), Adalat (1976), Amar Akbar Anthony (1977), Immaan Dharam (1977), Khoon Pasina (1977) and Parvarish (1977). These were the films about fight against injustice of the establishment, family, and other elements of society. Most of the films glorified the macho image and the raw masculinity that Bachchan exuded. Though Bachchan's films gave the appearance of being anti-establishment to some extent, ultimately the state won in almost all the films. In Deewar, Ravi shoots Vijay for his anti-national activities. In Adalat, Bachchan sacrifices himself to protect the state represented by his son as the police officer. Dasgupta (2006, p. 26) closely observes the relationship of the state and the "Angry Young Man," she argues that:

When Mrs. Gandhi declared emergency in 1975, Amitabh supported the Congress and even campaigned for Mrs. Gandhi. Some might interpret this gesture to say that Amitabh held beliefs and ideologies that belied the hero he played onscreen, but I am inclined to infer that the polemic of the angry young man was in no way different from the ideology of the Congress. He merely wanted the state's powers to be intensified-he did not want its curtailment. Since Amitabh's film made a case for a greater self-reflection on the part of the state and the establishment, he was a rebel, but he was not anti-incumbent.

1977 was the year of people's victory against the dictatorial rule of Indira Gandhi in the garb of emergency. In the election held in 1977, the newly formed Janta Party, who received phenomenal support from the masses, routed Indira Gandhi's Congress party. Morarji Desai became the new Prime Minister of India. People were overcoming the fear and terrors generated by the emergency and were hopeful for the new government's rule, but the hope was short-lived. The political maneuverings of Indira Gandhi and the contradictions within the Janta Party saw the fall of the government within three years (Guha, 2007). Furthermore on the constant political wrangling of this decade Guha (2007, p. 84) states, "the 1970s saw the ascendance of a populist style in Indian politics, with disputes increasingly

sought to be resolved in the streets rather than in the legislature.”

Yash Chopra's *Kaala Patthar* was inspired by the true story of inundation disaster at Chasnalla mine, which killed 375 miners in 1975. The film showcased the raw grit and courage of the people working in these mines. The film revolves around poorly treated coalmine workers and a humiliated naval officer Vijay (Amitabh). It portrayed Amitabh as the brooding lone warrior against the capitalists who controls the coalmines. The upright coalmine engineer Ravi (Shashi Kapoor) and foe turned friend Mangal (Satrugan Sinha) helps Vijay in his cause to make the coalmine a safe and worker friendly place. The three of them come together to fight for justice against the mine owner Dhanraj (Prem Chopra) when water floods the mines endangering the lives of hundreds of workers. In *Kaala Patthar*, Vijays' fight is not just against the capitalists but also against the society and his family. He wanted to prove himself not guilty of the cowardice that he has been accused of while working as a naval captain for abandoning his ship. On the kind of masculinity that Vijay portrays in *Kaala Patthar*, I agree with Chopra's (1999) point that:

There is no doubt that for many years a muscular manliness that excluded and forswore feminine qualities from itself was the celebrated image. The ideal man was a sporting hero who was physically strong, courageously defended his honour and was always in the pink of health.

In *Kaala Patthar*, Bachchan is haunted by the nightmares of his cowardly act and being shunned by society and his family. He sees Mangal as a nuisance to the coal miners and rises against them as an act of repentance for his past. His failure as a naval officer makes him stronger and more courageous in the face of Mangal, the dangers of a coalmine, or the manipulative ways of the coalmine owner.

#### Brothers in Arms:

*Sholay* (Flames, 1975), *Khoon Pasina* (1977), *Suhaag* (1979), *Dostana* (1980) and *Ram Balram* (1980) depicted Amitabh as a brooding 'Angry Young Man' who fights for his honour and that of others, along with his friends. *Sholay*, hailed as one of the classics of Indian cinema, ran in a theatre for more than 10 years. The story follows two small time crooks Jai (Amitabh) and Veeru (Dharmendra) that are hired by an ex-cop Thakur Baldev Singh (Sanjeev Kumar) to fight a tyrannical dacoit Gabbar Singh (Amjad Khan) who has killed his entire family, and has terrorized the villagers. *Sholay* had various sub plots within it.

Two of the dominant sub plots were the love of Veeru and Jai for Basanti & Radha respectively, and their male bonding. Dharmendra as Veeru is the happy go lucky bumpkin who climbs a 100 meter high water storage tanker in a drunken stupor and threatens to commit suicide if the villagers don't marry him off to Basanti (Hema Malini), whereas Amitabh Bachchan as Jai represents the brooding warrior and the restrained lover who could not show his heart's desire to Radha (Jaya Bhaduri). The friendship between Jai & Veeru in *Sholay* has been hailed as the one of the finest on-screen male bondings and is highlighted by the song "Yeh Dosti" (This Friendship). Moreover the portrayal of male bonding in *Sholay* is not just limited to singing songs and finding lovers but is also found in the emotional support, protective attitude and sacrifice for their friendship. Travisano (2001) states "From his extroverted

avowal of friendship for his friend Veeru in "Yeh Dosti" to his sacrifice cum martyrdom for that same friend, Bachchan's masculine performance hovers between violent defense of righteousness and more tender defensiveness of what he holds emotionally dear."

Two main themes dominate the silver screen of the stories of male bonding starring Bachchan. The lost and found family theme is especially evident in the dramas of Manmohan Desai: *Amar Akbar Anthony* (1977), *Parvarish* (1977) and *Naseeb* (1981). The other dominant theme was of the friends fighting for a cause.

*Khoon Pasina* (Blood and Sweat, 1977) is another blockbuster, which followed the theme of lost and found family drama. *Khoon Pasina* is a tale of communal harmony, friendship and loyalty. Ram & Rahim represent the two communities of Hindus & Muslims in a village, which is an example of communal harmony. Their sons Aslam (Vinod Khanna) and Shiva (Amitabh) are also friends and are raised like brothers. They are both taught to uphold justice and fight against religion based communal forces. Zalim Singh (Kader Khan) a gangster/bandit is faced with stiff opposition from Ram and Rahim to carry out his unscrupulous activities and thus he has them murdered by stirring up religious hatred. Aslam & Shiva are separated in the chaos. Aslam is presumed dead and Aslam's mother brings up Shiva. Shiva becomes "Tiger" a vigilante who battles villains and the oppressors of the poor. Aslam becomes "Shera" a respected and feared figure living on the fringes of society, earning his living protecting merchants from thieves. He uses his wealth to help the poor but cannot get over the loss of his childhood friend. When Tiger is (falsely) accused of killing a poor farmer, Shera sets out to track him down and confront him, not knowing that the man he seeks to kill is none other than his long lost friend. The highlight of *Khoon Pasina* is the fight sequence between Amitabh and a real Tiger. Ironically in the film Amitabh is nicknamed Tiger. He oozes raw masculinity; vanquish his enemies and tame wild animals. This image of Amitabh as the macho tamer of the wild was repeated in films like *Shaan* (1980) where he fights off a crocodile and *Mr. Natwarlal* (1979) where he once again subdues a Tiger on a rampage. In later films, the animals and birds are not only tamed but become his friends/helpers as well. In *Coolie* (Porter, 1983) Amitabh has an Eagle named 'Allahrakha' (one protected by god) as his helper and in *Mard* (He-Man, 1983) he has a loyal Dog and a Horse who aids and rescues him in difficult circumstances.

#### Mother-Son Relationship:

In *Deewar* one of the most celebrated scenes is when the two brothers Vijay (Amitabh Bachchan) & Ravi (Shashi Kapoor) meet under a flyover to resolve the tension between them. Ravi insists that Vijay should leave the life of an anti-national and surrenders himself to the police, Vijay chuckles and retorts that the serving the police/government has hardly given anything to Ravi, whereas on the other hand he being an anti-establishment person has all the worldly pleasures at his side. Ravi replies tersely "Mere Paas Maa Hai!" (I have mother with me), this reply leaves Vijay with the cold and empty feeling that, without his mother at his side, he is nothing. The mother-son relationship that was developed in *Deewar* echoed the spirit of the 1957 film 'Mother India' by Mehboob Khan, but it was from *Deewar* onwards that the worship-love-hate relationship between mother and son was explored to the maximum, notably in, *Amar Akbar Anthony* (1977), *Khoon*



Pasina (1977) and Trishul (1978). In another scene in Deewar, Vijay goes out to buy a building for which he pays too much. The seller tells him that he is a bad businessman and does not know how to trade. Vijay replies mockingly that it's rather the other way round, as he would have paid much more because it is the same building for which his mother, as a labourer, carried bricks.

The mother figure has always been worshipped and prayed to in Indian culture through the form of the Mother Goddess. Mothers have been accorded the status of goddess at home and in society. In films, mothers were the ultimate women. They were tranquil, immaculate, and morally above reproach. The mother bore all the misfortunes and hardship to give her children protection and a good life. Bachchan, as the son who witnesses his mother go through all these adversities promises to end her sufferings when he is capable of doing so. In Deewar he starts working at an early age along with his mother (Nirupa Roy) to send his younger brother Ravi to school and fulfill their dreams. In Trishul he embarks on a journey to take revenge on his father who had deserted his mother.

Hindi cinema has cleverly utilized the issue of the wronged mother and the avenging son/s and is prominently figured in the "masala" (spiced, a mix of various genre of films) films. In "masala" films, various themes of drama, action, romance and revenge etc. are converged within one formulaic genre. Viridi (2004, p. 91) contends:

Traditional genre divisions associated with gender-women's "weepie," the maternal melodrama, and men's gangster/action films-collapse in Hindi films. Here, maternal melodrama and gangster action coalesce. These films project masculinity in a unique way. The moment that culminates in heroic success and proved an idealized masculinity is one in which the hero, as in most action films, achieves success by upholding the nation's law. But in Hindi cinema the hero is typically also motivated by a consuming desire to avenge the sins against his mother, which drives the narrative forward.

The success of Deewar and Amar Akbar Anthony prompted filmmakers to take note of a new kind of pairing; that of the mother and son, and thus the pairing of Amitabh Bachchan as the son, and Nirupa Roy as the mother, became a first of its kind in Indian cinema, which was repeated in more than 10 films from 1975's Deewar to 1999's Lal Baadshah.

#### **The Entertainer and the Style Icon:**

If the 'Angry Young Man' image gave Amitabh Bachchan's cult status and made him the star of the Indian Cinema, it was the films of Manmohan Desai that saw Bachchan's rise as the uncontested superstar. With the release of Amar Akbar Anthony the persona of Bachchan changed from brooding and violent hero to comical entertainer. The plot of the film was simple, separated family members are reunited, to bring love to the three brothers of the story, and to give the spectators a bundle of surprises in the context of an otherwise predictable cops and robbers, lost-found story (Haham, 2006). Now not only Bachchan can laugh at himself but can also shake a leg or two, even get beaten up by the police and concede his defeat. The role of Anthony Gonsalves that Bachchan essayed was much more relaxed, humbled and at ease. Dasgupta (2006, p.40) contends, "Unlike Vijay who wants a perfect world by eliminating the imperfect out of existence, Anthony bhai wants a perfect world by accommodating and absorbing the imperfect within its fold."

In Desai's "masala" films, instead of shying away from girls, Bachchan is busy wooing the girl of his dreams by singing, dancing and even getting beaten up for her. The courtship between Anthony and Jennie (Parveen Babi) sees Anthony performing the comical song 'My name is Anthony Gonsalves' in chaplin style. He acts like a buffoon and tries to impress her.

Bachchan excelled in song and dance sequences and created a new image of himself with the film Don (1978). His rustic dance movements in the song sequence "Khaikhe Paan Banaras-waala" gave him the stature of a dancing star. After this song and dance sequences became a mandatory and typical element in 'Amitabh style'. Song and dance sequence "John Jaani Janardan" (Naseeb, 1981), and "Mere Angne Me" (Lawaaris, 1981) became very popular due to 'Amitabh style' factor.

The mega-entertainer Manmohan Desai had Bachchan in all his films after Amar Akbar Anthony. The director-actor combination of Amitabh and Desai achieved immense success. Desai's films Suhaag (1979), Naseeb (1981), Desh Premee (1982) and Coolie (1983) fortified the place of Bachchan as the undisputed king of India Cinema. Bachchan not only ruled the imagination of the people but also their style and demeanor. His hairstyle was what every youth sported, his mannerism was being adopted and imitated and his husky baritone voice emulated. Mohammad (2002) observes:

If he [Bachchan] had an odd walk, he converted it into a physical appearance befitting his screen character. If he took up dancing, he changed the criteria of judgment. If he became the silver screen superstar, he changed the concept of good looks. He made it a point to be judged by the criteria set by him."

#### **The King and the God (1983-1992):**

Coolie marked the shift of Bachchan's stature from a superstar to demigod. It was during the shooting of Coolie, in 1982, that Bachchan met with a near-fatal accident while filming an action sequence. His condition became worse and he battled with death, the whole nation came to a standstill. People were in a shock, and the moment they realised what happened, almost everywhere almost everyone was praying for their hero's survival. Hines (2007, p. 66) states, "Indira Gandhi Prime Minister at the time, came to see him and her son, his childhood friend Rajiv, cut short his American trip to visit the hospital. Thousands of fans underwent penances and made pact with their gods."

Hines (2007, p.67) colorfully observes that, when Bachchan recovered he was given a warm welcome reminiscent of the return of king Rama from 14 years exile. Hines (ibid.) further elaborates, "from then on he was no longer just a film star. He had been transformed by the intense interaction between him and his fans. As soon as he returned home from hospital after his accident, past all the banners, the fans began to come and collect on their debt. They would gather each day outside his house for darshan (viewing their god)." Coolie went on to become one of the biggest blockbusters and during the fighting scene where Amitabh Bachchan was injured, the moment is marked with a freeze frame, and a message is displayed in English, Hindi, and Urdu - "This is the shot in which Amitabh Bachchan was seriously injured."



Post 1983 was a turbulent time yet again for the Indian film industry as well as Indian Politics. The Indian film industry started suffering heavily because of the coming of Television and the VCR. The piracy of films became rampant, and the footfalls in the theatres started dwindling. In politics the most shocking event was the assassination of Prime Minister Indira Gandhi in 1984. Varshney (2007, p. 116) observes about the 1980's that the "two political developments of the decade stood out for their long run significance: the end of the Congress Hegemony in politics and the emergence of, what Amartya Sen has called, 'illusion of singular identity', which meant the obsessive identification of human beings with their religious selves."

During this time, Bachchan joined politics when Rajiv Gandhi, his friend and the leader of the Indian National Congress Party requested his assistance. This time Bachchan not only campaigned for the Congress but also contested the elections. For the first time Congress came to power with a thumping majority of more than three-fourth of the Lok Sabha (Lower house of the parliament of India) seats, Rajiv Gandhi took charge of the nation as the Prime Minister. Bachchan also won the election and became a Member of Parliament.

The phenomenal rise of Bachchan from films to politics also reflected in the films during this time; Bachchan was now the one who was taking control of his fate, not only was he challenging the system but also trying to overthrow it, he becomes the law himself.

In *Inquilaab* (Revolution, 1984) he shoots all the corrupt members of the legislative assembly as a way to get the nation rid of corrupt politicians. In *Mard* (He-Man, 1985) his punchline is "Mard ko dard nahi hota" (A man does not feel pain) as he fights his enemies. In *Andha Kanoon* (Blind Law, 1983) he gives up his faith on the law of the land and takes it upon himself to punish the guilty. Dasgupta (2006, p. 88) contends, "till now, the hero was fighting the system and its institutions, but in these films he directly fights the very basis and reason for those institutions—law." Bachchan now had metamorphosed into a demigod who wields a certain power, and can't be cowed down in front of challenging situations, rather it is him who takes control of the situation and delivers his own godlike verdict. The pinnacle of this image can be found in the films like *Akhri Rasta* (1986), *Shahenshah* (1988), *Agnipath* (1990) and *Khuda Gawah* (1992).

In Politics too Amitabh was going strong. The popularity of the Rajiv Gandhi Government was on a high until 1987 when Amitabh Bachchan and Rajiv Gandhi was implicated in kickbacks during the infamous Swedish Bofors Gun deal scandal. The image of Bachchan received tremendous beating in the eyes of the public. The press and the politicians gunned after him. Bachchan resigned as a Member of Parliament and went to the International Court of Justice to clear his name from the scandal, eventually winning the lawsuit and clearing his name, but the damage was done. His popularity had waned and the films that he worked on during this time hardly helped him to salvage his superstardom (Dasgupta, 2006).

*Shahenshah* (Emperor) was the ultimate celebration of the persona of masculine demigod; Bachchan plays the role of a superhero 'Shahenshah' who protects the oppressed and the downtrodden from the clutches of the smugglers and the criminals as police and politicians fail to protect them. In the final scene Bachchan

the Shahenshah hangs the villain Amrish Puri in the court of law in front of a judge, lawyers, policemen and public making a statement that the whole system was inefficient and corrupt and therefore finally it had to be someone as powerful like him, who is above the system to deliver justice. *Shahenshah* was the beginning of the downfall of the demigod. In the wake of the Bofors scandal people were apprehensive and unable to rally behind this imagery.

Though Bachchan had few successful films during the 1990s, he did not receive the same adulation as he did prior to 1987. He went into a self-imposed semi-retirement till 1997. His comeback film *Mrityudaata* (1997) fashioned on the lines of the superhero and demigod persona of the 80s failed miserably in an India, which was basking in the glory of the neo-liberal era under the Narasimha Rao Government of Congress in 1991. Basu (2007, p.146) states "the years saw India rise like a phoenix from its ashes. Social, economic and political, there were reforms on all fronts." The inroads made by the satellite channel challenged the traditional mode of storytelling in Bollywood. Moreover the middle class became more conscious of their choices and there was a major schism in terms of the rural and the urban class. Now the pan Indian audience no longer existed. Many were of the view that Bachchan was not able to reinvent his persona with the changing time that favoured young and romantic heroes such as Amir Khan and Salman Khan and the anti-hero Shahrukh Khan. Dasgupta (2006, p. 110) observes, "neither Bachchan as an individual, nor his writers and directors could identify the essence of the neo-liberal era. They could not quite understand and articulate the anomalies that afflicted the real world in this time of neo-liberalism." Surely, Bachchan's magic somewhat faded during the late 1990s, but this period also proved to be a time for realization for Bachchan to think about his image reinvention in accordance with the changing times.

### **Reinventing Amitabh Bachchan: The Patriarch and the Metrosexual (2000 onwards):**

The 21st century saw the rise of a new Amitabh Bachchan, who understood the process of the changing times and the need of the audience in an era when Bollywood was dominated by the three Khans (Shahrukh, Salman, and Amir). He went in for a complete makeover and started his period of reinvention by playing the strict Patriarch in films like *Mohabbatein* (2000), *Ek Rishta* (2001), *Kabhie Khushi Kabhie Gham* (2001) and *Armaan* (2003) to name a few. In most of these films he played important roles along with the younger breed of heroes. His representation in these films is of the father figure without whom the hero would be incomplete; he is the guiding light and the protector. Dasgupta (2006, p. 147) contends:

Amitabh still appears in the films of the new age but here he is more like an icon of the past beyond which art must progress. In an age of rapid globalization that is full of uncertainties and unexpected events, Amitabh Bachchan's image serves to provide a semblance of continuity and familiarity.

Suddenly when it looked like he would be typecast in the role of a Patriarch forever, Bachchan switched to much more meaningful roles suiting his age in films like *Aankhen* (2002) and *Kaante* (2002) where he plays negative role, and films like *Dev* (2004) and *Khakee* (2004) where he plays an upright cop.

In a span of ten years from 2000 till 2010 Bachchan experi-

mented with various shades of roles from an anti-hero, patriarch and a police officer to an aged lover. The highpoint was the role he played in *Kabhi Alvida Na Kehna* of 'Sexy Sam' an aged metrosexual male. Kazmi (2006) in his review of the film writes, "Amitabh and Abhishek once again create magic when they are together, even as the big daddy of Bollywood creates one of the most flamboyant playboys on the desi screen. Catch his throw-away lines and you'd realise Hugh Hefner's got competition." The suave, romantic and flirtatious (aged) metrosexual avatar of Bachchan was also seen in his recent release *Buddha... Hoga Tera Baap* (2011), literally translated into "Geriatric would be your Dad!" where he freely flirts with women half his age and had no qualm in telling his wife that he also has women admirers. The rise of the middle class, who were more upwardly mobile and urbanized by the 1990s, saw a shift of filmmaking towards appeasing them rather than the proletariat or the masses as in the 70s & 80s. The mushrooming multiplexes and malls in the urban centres added to the changing scenario where the urban middle class dominates. Indian Diaspora in countries like USA, UK, Australia, New Zealand, Canada and the Gulf saw a new kind of film style catering to their diasporic desires. Filmmakers like Yash Chopra and Karan Johar soon realised the potency of these viewers and focused their films more on the diaspora and the urban middle class. Amitabh's persona in *Kabhi Alvida Na Kehna*, Cheeni Kum, *Jhoom Barabar Jhoom* (2007), *Rann* and *Teen Patti* (2010) caters to these classes.

### Conclusion:

Amitabh Bachchan changed the way people viewed cinema in India. He not only entertained the people but fanned their imagination to be someone as close to his on-screen persona. Amitabh as the warring proletariat became synonymous with the 'vox populi.' His 'Angry Young Man' image inspired many to rebel against the oppressive system and voice their opinions against it. His fight against the system made people believe that they can get rid of the corruption and the ineffectiveness of the government machinery. The youth in the 70s and 80s identified with, imitated, emulated and worshipped Amitabh cutting the caste and class barriers. Amitabh's masculine representation ranged from the proletariat macho man to the emotional bourgeoisie gentleman. Amitabh, for his fans was the epitome of the masculine object of veneration and desire, put on a pedestal as a demigod. The audience expected the same Bachchan in real life too, but when he faltered and was in the eye of the storm during the Bofors scandal, his image took a nosedive. Like the warrior of his films Bachchan rose to the challenge, fought to clear his name, and finally won. He proved to his audience that in real life also he was a survivor. Moving on to his second innings in films the demigod image did manage to capture the imagination of the audience but his age was not at his side. People were not able to take a 50-year-old Amitabh romancing and dancing with a 20-year-old girl. This time Amitabh transformed his image altogether and started playing the role suitable to his age and to the times. He began to play the patriarch of the Hindi Cinema. He achieved much success in his new form, but again Bachchan was not satisfied with just playing the patriarch. Gauging the changing environment of the society where people were becoming more open to experimental cinema and changing masculine images from violent and dominant to intellectual and sexual, Bachchan was quick to grab the opportunity and picked up films which were more in tune with the times and suits his age and personality. Today Bachchan is

doing variety of roles from godfather, to philandering patriarch to an aged romantic. In a film industry notorious for typecasting actors according to their age bracket, Bachchan's timely reinvention has not only changed the rules but paved way for the leading (Indian) actors to graduate with the times and not being stuck in a time warp that might render them out of the film industry.

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**DIFFERENT FEMINIST PERSPECTIVE AND THE ROLE OF MEDIA: An Overview****Prof. G.P. Pandey\* & Payel Das\*****Abstract**

The women are unique creation of the world and constitute half of the population of the country. No Society can socially, economically, politically and culturally progress without the active participation of women as stated by the great philosopher and emancipator of Indian Women, Swami Vivekananda "There is no chance of the welfare of the world unless the condition of women is improved. It is not possible for a bird to fly on one wing." In spite of the fact, women are the most deprived and socially discriminated in the society in the name of gender and treated as sex object and commodity. Such perception also prevails in the media and it shows a step-motherly attitude towards women issues. As a result, the negative projection of the portrayal of women, their poor participation in the media and also an insignificant role in the women issues related to gender bias are common features of the media industry. It helps not only in nourishing these differences but also showing the ideology of male supremacy. Therefore, in this paper an attempt has been made to study the role of media towards the portrayal of women and their representation in media from different feminist point of view. The paper is a substantial effort to examine the exploitive, derogatory, distorted and negative image of the women portrayed by the male biased media.

**Introduction**

Indian women in the ancient Rig Vedic age were held in a very respectable position in the society and public life. They were even allowed to perform and participate in religious activities and get hold over the decisions in the family. Women had right to education and also the right to inherit properties. Widows were also allowed to remarry (Altekar: 1959; Upadhyay: 1991; R.C.Mishra: 2006; Ahmed: 2007). According to Upadhyay (1991) with the passage of time after Vedic period the condition and status of women deteriorated with the arrival of Muslim leaders and British. Sati, Purdah system, Polygamy, Child marriage, Dowry, Prostitution, etc. were the evils that grew up in this medieval period. During the British rule social reforms were initiated for the upliftment, betterment of the women by some of the great leaders and thinkers of the time such as Raja Ram Mohan Roy, Dayanand Saraswati, Ram Krishna Paramahansa, Kabir, Sri Chaitanya, etc. (Ahmed: 2007). Eventually, many women's organisations came up and participated in the freedom struggle. Upadhyay further explored though the constitution has granted equality of the sexes but still there is good number of crimes and violence against women. Constitutional laws formed to give justice to women, has benefited a small portion of women only. Similar to the above, R.C.Mishra (2006) reveals that in spite of women's immense and equal participation in the field of income generation; they are still neglected and deprived of her social status. Though different constitutional initiatives has been undertaken to safeguard women freedom and socio-economic-gender equality in the Indian society but still the social injustices such as sexual harassment, rape, gender discrimination, prostitution, violence and such other related crimes faced by the women are immense. Besides these, in the modern era there are many women who have earned glory to the country such as: Indira Gandhi, the most powerful and second woman politician

ever to become Prime Minister in the world on 24th January, 1966 after Sirimavo Bandaranaike of Srilanka world's first Female Prime Minister; Dr. Vijaylakhmi Pandit, first woman President of UN General Assembly, Ms. Sarojini Naidu to become first lady governor of Uttar Pradesh in India, M.Fatima Beevi (1989) the first women Judge of Supreme Court of India; Anne George Malhotra (1950), the first IAS officer; Kiran Bedi (1972), the first IPS officer (Ahmed: 2007), Meera Kumar (2009) became the first women Lok Sabha Speaker in India. One of the most relevant examples is our President and head of the constitution, Mrs. Pratibha Patil is also a woman and first lady President of India. Though the recent decades have seen many achievements of women still they are neglected, exploited and humiliated. Violence against women is common in the annals of the century in the form of female foeticide, female infanticide, girl-child neglect, physical and sexual abuse, child marriage, eve-teasing, sexual harassment in the work place, domestic violence and even dowry death. The Committee on the Status of Women (1975) stated that the content of communication at any given time reflects the pattern of values of the society. Compared to men, women are underprivileged in many ways and suffer from serious disabilities. Since formal education is a costly and long term process it is essential to harness the mass media. However, incidental studies on the impact of the mass media indicate that women's exposure to the media is often marginal and unsatisfactory. It appears that the mass media have not been effective instrument to inform and prepare women to play their new role in society. The committee's investigations indicate a general lack of awareness about the rights, problems, opportunities and responsibilities among both men and women. Since government controls a significant section of the mass media it should set the pace. According to Dagar (2004) it is not only femininity but the dominant notions of masculinity that are portrayed through the media. The media has well-documented the portrayal of gender as a product and as a complementary body politic. Women's representation has moved beyond female images of the family and home to personal care as dictated by the market agenda in a predominant patriarchy.

Media has represented women as docile, helpless, victims of crime and violence such as rape, pornography, sex tourism, human trafficking or as a sex object and commodity to sale a product. Therefore women are great attraction for the social researchers for the study from various perspectives of women study related to gender biasness for welfare of the women. The paper confronts the patriarchal hierarchy of media where women are under-represented from the different feminist perspective.

**Feminist Perspective:**

Over the last century significant voices has been raised on feminist issues in the form of various researches, books, seminars, conferences, etc. by different feminist theorists at different point of time. The feminist studies commenced with the concern on the issues of the women differences based on the race and class. Many feminists studies has been conducted and academic journals of feminist media studies has been published such as Communication: 1986; Dervin: 1987; Foss and Foss: 1983; Journal of Communication Enquiry: 1987; Mc Cormack: 1978; Rakow: 1986; Smith: 1983; Steeves: 1987; Van Zoonen: 1988. Freidan's (1963) The Feminine



Mystique, gave rouse to revival of women's movement which has been dormant in the struggle of women's suffrage. This book can be considered as the first work to have given importance to feminism. The 20th century, probably, is one which has experienced the most trouble in defining the role of a person as male or female. Judith Butler has completely changed the direction of women's study through her most influential book, *Gender Trouble* (1990). In early Women Studies scholars tended to think of the differences between men and women as being innate and immutable. The new theory argues that a person's role was specified under a patriarchal framework where scope of gender (masculine or feminine) was limited within the understanding of biological, understanding of sex (male and female). The Theories of 1990s emphasized that the concept of gender was fluid over time and social situations. These modern theories give enough space to create a person's own identity by having equal opportunity for both men and women. Approaches in general studies, like the theories in general study have shown changes over time. Moser (1993), however, has trust the approaches in understanding the women's position in development plans and processes in the third world over the decades. Moser's analysis includes five approaches in a sequence of welfare, equity, anti-poverty, efficiency and empowerment. All the approaches identified by Moser have distinctive origin and purposes. The purposes of the approaches are different; the planning for the women in the society makes up different approaches in different ways. Therefore, considering the roles and actions of men and women in development process are taken to bring them on an equitable platform. Since the past decade onwards there has been growing acceptance of gender- focus approach to development. Gender equity was emphasized on Programmes of Action of the International Conference on Population and Development in 1994 and the fourth World Conference on Women in 1995. As a result two consecutive programmes have initiated the process of gender sensitive planning. India too as a part of these programmes of action, is making an effort to do gender justice through planning. According to Valdiva (1995: 9) most of the books and research articles focus primarily on the white, middle-class, heterosexual, western woman. Numerous innovative studies based on feminist approach are initiated on "women's genres" such as soap operas, romance novels and women's magazines and their audiences (e.g. Hobson: 1982, Modleski: 1982, Radway: 1984, Winship: 1987). Tuchman (1978:5) interpreted in many ways women were misrepresented (symbolic annihilation) in the media in the mid and late 1970s and 'woman' was not a subject of interest because these stereotype characters of women represented in the media was considered natural before the advent of women's movement. Few questioned how they developed, how they reinforced, or how they are maintained. Certainly the media's role in this process was not questioned. But in the 1980s, the feminist intrusions in the media have gained more attention in the field of cultural studies with the Women's Studies group of the Centre for Contemporary Cultural studies (CCCS) at Birmingham with the confirmation that "We found it extremely difficult to participate in the CCCS groups and felt, without being able to articulate it, that it was a case of the masculine domination of both intellectual work and the environment in which it was being carried out" (Women Take Issue, 1978:11). The feminist scholars recognised the importance of gender, questioned the naturalization of masculinity and masculine discourse in media studies and argued for "feminine" as a new philosophy of study (McMillin: 2007).

Further, feminist issues gained more importance in the media, especially after the UN Fourth World Conference on Women held at Beijing in 1995. "The Strategic objectives of the Beijing platform for Action were - Increase the participation and access of women to expression and decision making in and through the media and new technologies of communication; promote a balanced and non-stereotyped portrayal of women in the media". Thereafter, many women's organisations began to voice their concerns against the negative portrayal of women as a commodity and as second-class citizens through both private- and government-controlled print and electronic media, and the need for encouraging women to join the profession. According to Van Zoonen, Feminist media studies differ from the other studies such as post modernism, pluralism, neo- marxism because of its absolute focus on analysing gender as a mechanism that structures material and symbolic worlds and our experiences of them. A feminist is someone who reigns the thought that, the reason behind the suffering of discrimination by women is due to their sex, they have explicit needs which are hardly noticed, annulled and unsatisfied but for the satisfaction of these needs would require a radical change (some would say a revolution even) in the social, economic and political order. Feminism is a position adopted by or ascribed to particular women groups. The words 'feminist' or 'feminism' are all political brand names emerged in the late 1960s aiming the support of the new Women's Movement. 'Feminist criticism' was then a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature. For Millet, the 'essence of politics is power', and the task of feminist critics and theorists is to expose the way in which male dominance over females which constitutes perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power. According to Millet's approach, feminists have politicized existing critical methods (in much the same sort of way that Marxists have), and it is on this basis that feminist criticism has grown to become a new branch of literary studies. Feminist reader looks towards politics of gender. French version of 'feminine' refers to femaleness or femininity. With the development of industrial societies in the 18th and 19th centuries, the structuring of gender relation has been clearly visible in the division of labour between the sexes. Women were meant for domestic chores and raising children and the men were meant for working outside and earn money (Mehta: 2008). Feminization of the labour force is also forming an important part of this discourse. The concept of "feminization of the labour force" has opened up two drastically different dimensions. Firstly, the concept indicates an increasing participation of females in wage employment. Secondly, the term is used to describe the flexibilization of labour for women and men, a fall out of the changing nature of employment wherein irregular conditions once thought to be the hallmark of women's secondary employment, has become wide spread for both the sexes (Kanji and Menon -Sen: 2001). Role of Media and Feminist Going through the study of different feminist approaches and theories related to the subject. It is apparent that the media is the main instrument passing on respective stereotypical, patriarchal and hegemonic values about women and femininity and they also work as mechanisms for social control.

### Liberal Feminist Perspective:

In liberal feminist discourse media essentially pass on a reformist approach to the society that tends to see more equal gender relations being brought about by equal opportunities policies and affirmative action programmes. It does not appear to question the power dimensions in society that maintain male superiority of status and female inferiority. Instead it concentrates on sex role stereotypes, prescriptions of sex-appropriate behaviour, appearance, interests, skills and self-perceptions (Tuchman, 1978:5; Van Zoonen, 1991: 121). According to Projansky (1998: 1), this has already occurred. She makes comparisons between perceptions of women and the media at the start of the 20th century and that of today. For example, a popular fictional female character at the turn of the century was the 'vamp' that appeared to represent 'danger, sexuality and the possibility of independence'. Towards the end of the century, movies such as 'Thelma and Louise' showed women acting 'independently, doing things they were not supposed to do, and celebrating women's bonding'. Van Zoonen (1991: 130) calls these latter women, 'superwomen', and makes mention of the many ways in which 'glossy magazines' for example, have introduced the superwoman who adeptly juggles her family and her successful work life. Numerous quantitative content analysis have shown that women hardly appear in the mass media, be depicted as wife, mother, daughter, girlfriend; as working traditionally female jobs such as of secretary, nurse, receptionist or as sex object Van Zoonen (1991). For example: Indian media has always represented woman in popular stereotypes such as either clad in heavy sari with full make up and ornaments, good housewife performing the households chores, respecting elders and spreading love or as a vamp but in the end truth takes over evil and unsatisfied mother-in-laws always subduing their daughter-in-laws. This is not the true picture as shown in media; the patriarchy has redefined itself in the present society where there is depiction of freedom of the woman. The picture that is portrayed in the media does not portray the true picture of the Indian woman. Thousands of years back in the mythological story of Ramayana Goddess Sita had to give Agni Pariksha (a test for truth by burning oneself in the fire), to prove her loyalty towards her husband. Similarly in this 21st century also a woman with minimum qualification of 10th standard, in the city of Indore had to give Agni Pariksha to prove her loyalty. This story was highly exaggerated in media, which shows the poor representation of women in the Indian media (Parmar and Sharma: 2009). The soap operas present both essentialist and deconstructionist meanings of women by portraying the images of women's life consisting of pre-marital sex and pregnancy, extra-marital affairs, divorce, rape cases etc.

### Radical Feminist Perspective

Radical feminism, on the other hand, argues that patriarchal media serve the needs of patriarchal society by suppressing and distorting women's experiences which would seriously disturb the patriarchal set up whereby all men directly or indirectly dominate and oppress all women. They are particularly concerned about the media's role in the construction of consciousness and gender identities instead of specific stereotypes. The analysis of male dominance in the media and other social institutions identified the need for women to separate themselves from male-controlled systems and create their own organisations and structures (Van Zoonen: 1991; Donovan, 1985: 24). Radical feminists confronts on the exposing of female abuse by

male and politicizing issues considered as private such as sexual violence, wife battering, incest pornography, women trafficking and sex tourism, etc. lesbianism is also an example of the radical politicization of the personal (Zoonen:1991). The media is to some extent generating sexual meaning of woman's body through cinema, music videos, soap operas, etc. The sensuous scenes, combined with songs create erotic meaning of the woman's body which heightens further with the male gazing or selective exposure of certain body parts. This creates market forces which generate and supply demands of people for articles which make body expose in the image of media representation. The representation of woman in the advertisement of perfume, deodorants, toothpaste, inner wears such as in ads of Axe Deo effect, Colgate toothpaste has reduced woman to a mere commodity. The sexual presentation of woman reinforces the negative aspects of women's role, status and relationship. The depiction of women as sex objects in literature, films, advertisements, television and the glamorization of movies titillate and excite the male thinking. It is not always lust that motivates rape but custody rapes are also adopted by males to mark their superiority and women her place. Other than rape, divorce, dowry, wife beating are also sorts of violence against women, this mark the inequality between the sexes. But the masculine point of view is, it is prevalent simply because men control the industry. Pornography exists because men despise women and men despise women because pornography exists – the focus is on pornography (Dworkin, 1980:289). The process of globalization and liberalisation with the help of information technology have further lowered the image and status of women, though it has created new opportunities for role mobility and role reversal and changed traditional gender based role hierarchies. For example: the programmes such as Mtv Roadies and Splitsvilla where boys and girls abuse one another, use slang languages, fight and quarrel among themselves. Sometimes the scenario peaks to an extent where boys and girls flirt and seduce one another with the most indecent, vulgar and over explosive outfits. This is not the reality of our Indian society which is rich in values and morals but is the impact of globalization and liberalisation which has lowered the status and image of woman. Sexualization of content is on an increasing note. The American Academy of Pediatrics reports that of the approximately 14,000 references to sex a teen will see each year in the media, only 165 will contain any reference to delaying sex, using contraceptives, or avoiding sexually transmitted diseases. Music videos that contain unflattering and aggressive lyrics about women are also of concern to women's and children's advocates, many of whom see this gender baiting filtering its way down to sexual harassment of girls in schools. ([http://worldsavvy.org/monitor/index.php?option=com\\_content&view=article&id=603&Itemid=1050](http://worldsavvy.org/monitor/index.php?option=com_content&view=article&id=603&Itemid=1050) -->)

Radical feminism opts for media strategies where women should create their own means of communication. Radical feminist does not allow hierarchies rather distortion of masculine hierarchy (Zoonen: 1991). Hartsock (1987/1990) fought for the transformation of power relations through a revised and reconstructed theory of five steps: first, women have to recognize themselves as the makers of history, as through whom the male self is constructed; second, their work should be developed as an important philosophical piece of work to show that systematic knowledge of the world of the marginalized is possible; third, a theory is needed that acknowledges that within women's daily activities is embedded an

understanding of the world, fourth, women should understand the difficulty of creating alternatives and lastly, women need to envision where they actively participate in changing power relations. According to Riano (1994) feminist communication goes beyond development communication to bring around all round development of the women with respect to ownership, inclusion and accountability for women in the development process. It aims at naming oppressions of race, gender, sexual orientation and disability; negotiate fair representation and equality of access, construct individual and collective identities and produce alternate. The mass media could contribute significantly to the advancement of women and the promotion of gender equality. Unfortunately, the print, visual, audio and electronic media in many countries do not provide balanced pictures of the diversity of women and men's lives and their complementary roles in society. To take just two examples, pornographic and violent media products degrade women while the mainstream programming often reinforces perceptions of women's and men's traditional roles (Gallagher Margaret: 2005). Similar to the above views, Jones and Jones (1999: 66) revealed that women's lives were only partially reflected and represented by the media. More often which is published is distorted and misleading. For example, Coward (1984: 64-66) points out, images and articles in popular magazines such as 'Better Homes and Garden' relate to home-improvements. They have a definite style of writing of which any idea of domestic labour is repressed. Labour is there but it is the labour of decorating, designing and painting which leads to the 'house ending up in the perfect state'. Turner (1997: 330-331) suggests that this misrepresentation of the 'real home environment' not only represses women's labour but women are made to believe that they are, for the most part, responsible for domestic life. Any deviation from this 'norm' connotes 'inadequacy'.

### Socialist Feminist Perspective

Socialist feminism unlike the previous approaches does not concentrate exclusively upon gender but assumes that media present the capitalist, patriarchal scheme of things as the most attractive system available. It incorporates analyses of social class, ethnicity, sexual preference, age and disability into the discourse (Van Zoonen: 1991). Socialist feminists concentrate on the ways in which gender is constructed through language and imagery. It is based within a Marxist framework of reference, namely Gramsci's (1971) theory of hegemony also known as 'the manipulative model' (Jones and Jones: 1999: 68). For example, news might serve as the means by which a dominant class, such as white male elites, could condition a population of subordinate classes (women, minorities) to adopt prevailing values and behaviours, thereby perpetuating an inherently unequal system of power (Byerly, 1990a: 80). Rakow (1992: 9) supports this claim by suggesting that the 'news is essentially a masculine narrative in which women function not as speaking subjects but as signs'. Moritz (1995: 127) says that 'news media practices continue to be deeply implicated in the perpetuation as a sexist, heterosexual, homophobic, and class-driven culture that privileges elite, white, conservative, male voices. According to Kray (1995: 225), media personnel may appoint as newsmakers and or salespersons, individuals they feel to be representative of marginal groups however most are males while females of any type are 'symbolically annihilated'. Producers and owners (powerful elite) believe this representation, although minimal, will clear them of any discrimination and place them in a favourable position with their public. The media has ignored the women's is-

sue and movement, it has failed to give due importance to women coverage. Bathla (1998) in her study on five English Dailies of India comprising of a sample from the years 1981, 1985, 1989, 1993 found that fifty seven percent of the stories about women are on crime and violence. Of the 584 editorials in her sample only eight (1.4%) were women issues. Research tends to show that women are still largely oppressed. Dominick and Rauch (1972: 76-79) conducted a systematic study of gender stereotyping on American television in 1972 and found that seven-five percent of advertisements used women for kitchen and bathroom products, over fifty-six percent of women were portrayed as housewives while men were portrayed in authoritative roles and eighty-seven percent of voice-overs used a male voice. In 1990, Cumberbatch (1990: 11-14) showed that men still outnumbered women on screen by the ratio of nearly 2:1 and over eighty-nine percent of voice-overs were male. Women were still portrayed far more commonly in decorative roles than men were and far more as attractive and slim. Thus, it is concluded that women remain in what is essentially a man's world. According to Dow (1996: xi-xii) 'in the 1990s patriarchy is still alive and well while women's attempts at self-definition and self-determination continues to be marginalised and silenced. Popular culture and media play key roles in that process'. The problematic representation of woman prostitution, child marriage, rape, purdah system gets into media as seductive sensuality rather than concerned issues. The issues get marginalized as media person quarrel on the issue of who should be interviewed for which channel. Media has always shown women to be helpless, docile, orthodox, and vulnerable and as sex objects (Mehta: 2008). Media also projects woman in politics but those in politics are required to keep public face of decency as vote catching device. For example: few days back, a serial named 'Sarkar' appeared in Zee TV which was based on the story of Indira Gandhi as a Prime minister and her two son. Again in a recent film "Rajneeti" where Katrina kaif played the role of Indu Sakseria who takes over the seat of the party to get the sympathy vote when her father-in-law and husband die. The depiction of violence against women and stereotyping sex role is the major problem in the portrayal of women in media. Whether it is print media or audio visual media the concerns for women problems are always deficient but are alarming preponderance of issues sensationalising women. Another instance where a fifteen year old British tourist girl named Scarlett Eden was found dead on the Goa sea beach due to gang rape on 18th February, 2008. The story hit the media with the photo of the victim for many days. This story marks the downfall of the society and disgrace towards the woman, but the media houses were no less behind in sensationalizing the story for high rated TRPs. (Parmar and Sharma: 2009). This is the true picture of Indian media after many years of independence. Van Zoonen, hits the notion that that the media project only sexist stereotypes and denies the true nature of women and state female audiences into passive acceptance of patriarchy. Alternately, she argues the essentialist conception of femininity underlying this approach should be replaced by a culturalist understanding of the socially constructed nature of feminine subjectivities. Women's pleasure in the media should not be seen as a process of passive victimization and indoctrination but as a way in which women actively express something about themselves as women, and the media itself should be viewed as a site of negotiation between conflicting definitions of gender rather than as an unproblematic agency of patriarchy. Similarly, Christine Geraghty (1996:4) shows how sweeping indictments of the 'reactionary' images of the women in the media,



advanced by some radical feminist critics, gave rise to misgivings among other feminists. These indictments seemed to privilege one type of women over others and involve rejecting more feminine traditional roles in a way which seemed to collude with male denigration of them. From these misgivings emerged redemptive readings of TV soap operas and prime time melodrama which both took seriously women in 'traditional' roles and yet offered scope for female audience rejection of patriarchal values. Madhok (2005) on her study on "Women and Media" found that media coverage on crimes and violence on women issues are detailed, often sensational and voyeuristic. By the mid 1990s popular stereotypes most common in average Hindi movies were rape, dowry deaths, sati, etc with the ultimate transformation of the victim to the image of Goddess Kali and these clichés often became the news stories on local dailies and at times in the front page of the dailies. Feminism has become a major shift of contemporary Indian Thought the media spotlighted a handful of savvy activists and turned them into stars. The data suggests that the present situation of Indian women is far better than the 1970s. During the pre-independence period many women played an imperative role by emerging out of their home and participating in the freedom struggle of movement which made them experience the real empowerment. Valdiva (1995: 8) believes, 'the reasons why feminism has been broadly misunderstood and changes have 'not been successful' is that of women's differences not being acknowledged within the media or fully explored within past feminist theories'. Instead, the media and most feminist theories have concentrated on women as stereotypically white, middle-class, heterosexual and existing within Western cultural beliefs and values. Women have been discussed and treated collectively, as though they possess the same cultural identities and desires. She, along with other feminist writers such as Guzman believe that a perspective in which women of colour, sexual preference, ethnic background, religious beliefs, economic position and geography are inclusive would provide a greater force in combating the oppression of all women (Guzman, 1995: 30-31). Usha Rai (1999:171) concluded "to bring women's issues to the front pages, women's organizations will have to work closely with journalists covering these issues. Just a chat on the phone every second day would do: this should give the journalist an idea of what women's organization are involved with currently and by the same token, give the women's organization an idea of what the journalist considers news." Citing Elaine Marks and Isabella de Courtivron (1980), Teresa de Lauretis (1988b:138) suggests that "A new feminist theory begins when the feminist critique of ideologies becomes conscious of itself and turns to question its own body of writing and critical interpretations, its basic assumptions and terms, and the practices which they enable and from which they emerge." Riano (1994) made the argument that if connections between the media and women's participation in public arenas to be understood, feminist media scholarships must go beyond consideration of problems in the content and structures of mainstream industries and instead (or at least as well as) also consider women-generated media.

### Conclusion:

Thus, from the above, it is clear that there is a dispriority and discrimination against the women and their projection in the media and it is a matter of future consideration to provide equal weightage and importance to women and related issues in the media. The potential for overcoming discrimination against women in media

is there only when women have complete access to the media for self-expression and mass communication, when women would really share their control over the means of production with the men and equally establish 'female gaze' as a part of popular culture and present their point of view in all intriguing dimension, when women would believe in their own self and consider themselves as the makers of the history and an individual at par with man. Similarly, the issue of empowerment of women is only possible with her active participation in Indian polity, economic affairs and every walk of life as emphasized by Mahatma Gandhi and other social activists and theoretician as well as media -professionals.

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## A STUDY ON THE CHANGING TRENDS IN FILM CENSORSHIP

### With Respect To Tamil Films Released In Past Three Decades

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#### Abstract:

Censorship has always been a topic of discussion among film-makers and the lawmakers. Though our country's constitution gives freedom of expression, it makes sure that the expression does not result in conflicts. Indian Film Industry produces thousands of films per year. Every film has to cross censorship in order to get a release. This research studies the changing trends in the censorship of Tamil films. To be precise, the research focuses on films released in the past three decades, i.e. from 1980 to 2009. The findings of textual analysis suggest that there are drastic changes in the censorship pattern in each decade since 80s.

#### Introduction:

Films have become a part of our daily life and they are considered as the reflection of our society. In turn, some films do inspire people, both in a positive and negative manner. Censorship makes sure that a film gets released without any objectionable content that may result in conflicts among people and it is also their duty to make sure that a film gets released once it is certified. Censorship in India mainly targets religious issues. It is justified by the government as necessary to maintain communal harmony, peace and tranquility, given the history of communal tension. On a paradoxical note, it is stated that the main duty of censor board is to ensure the freedom of expression of a director. But the censorship process does not have any transparency. Though there is no secrecy in the guidelines followed, what happens during a film's certification process is still unknown to a layman. Added, films released in the recent decade had irrelevant certification, when compared to the previous decades, even though they have been censored under the same old guidelines. So this study tries to bring out the differences and contradictions in the censorship pattern since 1980s.

#### Censorship in India:

Film censoring was in effect from the earliest days in Indian cinema and the Indian Cinematography Act became law in 1918. Censor Boards were established in Bombay, Calcutta and Madras (Chennai). The Commissioner of Police was the Chairman of the Board. However, the Censor was concerned about the political content of films and any film that calls for freedom or revolt against the British was neatly edited or refused censor. The British Indian Censor did not bother much about matters of sex, morals and the like. Silent films in those days had passionate kissing scenes and intimate love sequences, with no questions asked. The Cinematograph Act 1952, apart from including provisions relating to constitution and functioning of the Central Board of Film Certification (known till June 1, 1983 as the Central Board of Film Censors), also lays down the guidelines to be followed for certifying films. Initially, there were only two categories of certificates "U" (Universal exhibition) and "A" (restricted to adult audiences), but two other categories were added in June 1983. "UA" for unrestricted public exhibition subject to parental guidance for children below the age of twelve and "S" films for public exhibition restricted to specialized audiences such as doctors. The 1952 Act has been amended to bring it up-to-date, and the last amendments were made in 1981 and 1984. The present

censorship of films is governed by the 1952 Act, the Cinematograph (Certification) Rules formulated in 1983 and the guidelines issued from time to time. In keeping with this responsibility, the Central Board of Film Certification was set up in 1950 in Mumbai, with regional offices in Mumbai, Calcutta, Chennai, Bangalore, Hyderabad, Trivandram, New Delhi and Cuttack. While the work of certification of films is a central subject, the states have to enforce these censorship provisions and bring any violations to the notice of the CBFC. The organizational structure of the CBFC is based on the provisions of the 1952 Act and the Cinematograph (Certification) Rules 1983. The Chairman and members are appointed for a term of three years or till such time as the Government may direct. They comprise eminent persons from different walks of life such as social sciences, law, education, art, film and so on, thus representing a cross-section of society. The CBFC is assisted by the Advisory Panel in various regional offices which are headed by Regional Officers. The members of these panels are also representative of a cross-section of society and interests. These members hold office till such time as the Government may direct but not exceeding two years. However, the members can be re-appointed. The CBFC has divided itself into Examining and Revising Committees to provide a two-tier system for certification of films in the event of the applicant the Chairman himself not being satisfied with the decision of the Examining Committee. The certification rules also apply to foreign films imported into India, dubbed films and video films. In the case of dubbed films, the Board does not have any fresh censorship for the visuals in general cases. The Certification does not apply to films made specifically for Doordarshan, since Doordarshan has its own system of examining such films. (<http://mib.nic.in>)

#### OBJECTIVES

- To study the censorship pattern and difference in Tamil films released in the past three decades
- To find out the factors based on which censorship is done both in past and present
- To find people's opinion on film censor certification

#### Review of Literature:

Censorship is outdated, even medieval, and it has no place in societies that thrive on vibrant ideas and experiments. Of course, a revocation of censorship must be preceded by a greater degree of responsibility. Cinema is a medium which offers enormous scope for visual and verbal communication. This should never be allowed to touch a level of crassness. Violence and vulgarity often convey shock, and little else, and moviemakers who feature these without any qualms probably suffer from a sense of delusion (Hughes, 2003). Censorship is when a work of art expressing an idea which does not fall under current convention is seized, cut up, withdrawn, impounded, ignored, maligned, or otherwise made inaccessible to its audience. A Case of War and peace given the reach and power of the film medium, without censorship there might be a flood of grade Z or reactionary films. Perhaps there is a different way of tackling this problem. It is time to look into the role that can be played by criti-

cism, analysis, and cinema literacy rather than relying on a Censor Board that acts as a moral police and can also be a tool in the hands of the powers that be to suppress voices of dissent. (Nanda 2002) For Critics in both colonial and independent India, film censorship has deservedly been an important and persistent problem throughout this century which continues to be the subject of lively debate. However, the topic of censorship has dominated historical accounts of the government's relationship to the cinema in India to the point that the spatial definitions and aspects of official power at the places of film exhibition have been for the most part ignored. (Bhaskaran 2000) The Central Board of Film Certification (popularly known as the Censor Board) is a government of India regulatory body and censorship board of India controlled by Ministry of Information and Broadcasting. It reviews, rates and censors movies, television shows, television ads, and promotional material. According to the Supreme Court of India, "Film censorship becomes necessary because a film motivates thought and action and assures a high degree of attention and retention as compared to the printed word. The combination of act and speech, sight and sound in semi darkness of the theatre with elimination of all distracting ideas will have a strong impact on the minds of the viewers and can affect emotions. Therefore, it has as much potential for evil as it has for good and has an equal potential to instill or cultivate violent or good behavior. It cannot be equated with other modes of communication. Censorship by prior restraint is, therefore, not only desirable but also necessary". In 2006, the Censor Board asked the Government for an 'A+' or 'X' rating for films to avoid any censorship of movies meant for the adult audience due to explicit language or scenes (Tagore 2006). India's film censorship machinery and its agenda have been criticized for being caught in a colonial past. But in reality, the censorship regime in India presents a problematic engagement between the colonial past and the post-colonial present that supersedes any 'Victorian' legacy. The need is to examine how far the 'present' departs from the 'past' and to what extent the 'past' still resides in the 'present'. While modes of content control characteristic of colonial times still exist, these too are constantly being manipulated in response to emerging modes of address - seeming to create a facade of change (Bhowmik 2003). The Indian constitution provides little protection against censorship. Although it professes to give all citizens "the right to freedom of speech and expression," that is qualified by so many exceptions as to make any protection almost meaningless. These include "the sovereignty and integrity of India, the security of the State, friendly relations with foreign States, public order, decency or morality, or in relation to contempt of court, defamation or incitement to an offence" (Varma (2007). Even in the earlier days of censor board, they had shown double standards. On the model of cinematograph act 1909 in Britain, the Indian cinematograph act of 1918 provided for pre-censorship of films. Censor Boards were set up in 1920 in Bombay, Calcutta and Madras. Though the certification from one of these boards was valid throughout British India, some films were uncertified locally and some of the films banned in one province were screened in others (Baskaran, 1981). The latest example would be the Tamil film "Kandhasamy", which was certified as UA by telugu cinema censor board and U by the censor board in Tamil Nadu (Hinducinema.com).

Likewise, Hindi films like *Fashion* and *Gangster*, which

deals with matured themes were given A certificate, whereas, the film *Ghajini*, which employs grisly and gratuitous violence was given UA. A case based on this was also filed against the censor board by a college lecturer (DNA, 2009). Actor Kamalhasan once told in an interview that, "To come up with family entertainment we try to cater to all age groups in the Tamil film. There is sex for the grown-ups and something for children. This is formula movie making. Why cannot adults be shown adult stuff? Give the movie an adults certificate and allow it" (Metroplus, The Hindu, 2005)

In the year 2004, The Ministry of Information faced opposition from the documentary film makers of India, when the Censor board insisted on certification of films that are shown at film festivals. (Narain, A censorship row, 2004). An award winning, internationally acclaimed documentary on Gujarat riots was also banned in the year 2004. It is to note that the movie was honored at the Berlin Film Festival. (BBCNews.co.uk, 2004)

Added, acclaimed Hindu statesman Rajan Zed, said that seeing the continuous increase in the unnecessary vulgarity and violence in Indian films, it appeared that the Board had lost the sense of India's cultural milieu and was ignoring the directions given in the Cinematograph Act (Sampurn, 2009). In today's scenario in the 21st century, when almost anything and everything is only a few mouse-clicks away and easily accessible to young and old alike, it is high time we do away with institutions like censorship, which may or may not have served some purpose in the past, but is certainly redundant today. (Raman SV, Cutting Edge: Senseless Censors) From the earliest days of American cinema, New York was the largest market for every kind of film and the center of "web of control" with the most influential state censorship board in the United States, the New York State Motion Picture Division. Millions of Catholics also lived in New York, which extended the influence of the Legion of Decency, an organization within the Catholic Church that reviewed films and threatened those it "condemned" with public boycott. The Production Code Administration (PCA) of Hollywood had a New York office and cooperated closely with the Legion of Decency. Another staunch advocate of censorship was Martin Quigley, a Catholic and publisher of the trade journal Motion Picture Herald, who was instrumental in the formation of the PCA in the 1930s and was still active into the 1960s. Several cultural critics, including Brooks Atkinson and Bosley Crowther of The New York Times, were opposed to the chilling effects any form of prior censorship had on filmmaking (Haberski (2007)

Nandi (2005) It is obvious by now that modern democracies cultivate censorship as much as despotisms do. Indeed, a democratic state often goes farther: It creates a demand for censorship among vocal sections of the citizens, who come to believe that censorship is vital for their survival – political, cultural and moral. These sections are kept constantly anxious about national security and angry about the changing aesthetic, moral and sexual norms around them.

Chandran (2010) Earlier attempts to fetter free speech were vertical moves coming from autocratic power centres located at the top of the power hierarchy. However that has changed. What we see today are lateral moves where a group tries to undermine the freedoms of another that is positioned at the same level. If the former situation is not desirable, the latter is more dangerous for a democracy. Thus the alarming trend that we see in India today is



censorship by the mob, or in other words, the true democratization of censorship; it has ceased to be a punitive measure wielded by the government. Rather, it has become an inviolate and unwritten set of rules that are enforced by the people for the people.

Bhowmik (2002) in his article 'Politics of Film Censorship Limits of Tolerance' However, the scope of film censorship is not limited to intervention over moral and sexual issues in cinema. Film censorship the world over operates in three major areas, viz, sex, violence and politics. And India is no exception in this regard. Yet intervention over representation of violence in India seems to have been carried out more by relaxation than by observance. Otherwise how can one explain the blood-smeared scenes of gory violence and graphic description of rape on silver screen in the name of realism? And occasionally when there has been intervention on this score, it has not created as much controversy as that over sexual representation. As for intervention over political matters, there is even less heat and dust. The public response borders almost on apathy, barring of course those who have been directly affected.

TABLE 1.1 – Textual Analysis of Select films released in 1980-1989

Movie name	Violence	Obscenity / vulgarity	Dialogues / lyrics
Netrikann	<ul style="list-style-type: none"> <li>• Not much of violence.</li> <li>• The Climax fight has a chase sequence. Usual fighting. No bloodshed.</li> <li>• Car runs over a character's legs.</li> </ul>	<ul style="list-style-type: none"> <li>• The theme of the film revolves around a character who is a womanizer.</li> <li>• The character's provocative behavior is seen in a song and implied throughout the movie.</li> <li>• Some sensual shots present in two of the songs</li> <li>• Nothing is shown explicit.</li> <li>• An item number is there (and the dancer's dressing is inappropriate as usual)</li> <li>• Several characters drink and smoke in few scenes and the main character smokes a pipe.</li> </ul>	<ul style="list-style-type: none"> <li>• Most of the dialogues are decent.</li> <li>• Few dialogues justify the act of the negative character.</li> <li>• Lyrics in a song praises the negative character's attitude</li> </ul>
Pudhu Pudhu Arthangal	<ul style="list-style-type: none"> <li>• Domestic Violence</li> <li>• Fight between two pairs who are married couples</li> <li>• A character dies after falling from a advertisement hoarding</li> </ul>	<ul style="list-style-type: none"> <li>• The theme of the film revolves around extra marital affair of two people.</li> <li>• A female character doubts her husband of having an affair.</li> </ul>	<ul style="list-style-type: none"> <li>• Dialogues, mixed with Telugu, of a character yelling at people in different scenes.</li> </ul>
Nayagan	<ul style="list-style-type: none"> <li>• A character gets shot in his spine</li> <li>• A small boy is beaten up by the police. His wounds are seen in the next few scenes</li> <li>• A small boy stabs a police officer</li> <li>• Police use water cannon to clear people from slum</li> <li>• A character is badly beaten up in police station. Bloodshed and wounds seen.</li> <li>• A bottle is smashed in the villains head in a fight.</li> <li>• Character uses a hammer to kill a police in a prolonged fight sequence.</li> <li>• The fight sequence is very intense</li> <li>• Gun shots fired in a scene</li> </ul>	<ul style="list-style-type: none"> <li>• Two Item numbers are there Nothing explicit though.</li> <li>• Sensual shots present in a song</li> <li>• Character goes to a red light area</li> <li>• A character is seen with sex workers</li> </ul>	<ul style="list-style-type: none"> <li>• A small boy shouts a bad word.</li> <li>• A character utters a bad word but dialogue muted</li> <li>• One more bad word with sound</li> <li>• A character utters a telugu bad word</li> </ul>

#### Methodology:

Methodology is defined as "the analysis of the principle of methods, rules, and postulated employed by a discipline" or "a particular procedure or set of procedures". Methodology refers to more than a simple set of methods; rather it refers to the rationale and the philosophical assumption that underlies a particular study.

#### Research Design:

The research design enables the researcher in better understanding of a complex issue or object and can extend experience or add strength. Thereby the research design enables the researcher to derive the result and to interpret with the results achieved. It is basically a plan of what data to gather, from whom, how and when to collect the data, and how to analyze the data obtained.

#### Tools for Data Collection:

The following method was adopted for the study

- Textual analysis



	<ul style="list-style-type: none"> <li>• Female character gets shot while standing in a balcony and falls down (bloodshed)</li> <li>• Gun shots fired in a scene</li> <li>• A character is strangled and another character gets shot in his eye</li> <li>• A character self immolates</li> <li>• Riot scenes but nothing violent</li> <li>• Main is shot several times. Blood shed</li> </ul>		
Jeeva	<ul style="list-style-type: none"> <li>• The film is a investigative thriller so lot fights throughout the film</li> <li>• Usage of gun, knife, sledge as weapons</li> <li>• Character gets shot in face Bloodshed</li> <li>• Several killings throughout the movie</li> <li>• Domestic violence. A character is given drugs against her will</li> <li>• A character gets killed</li> <li>• A character is badly beaten up in police station. Bloodshed and wounds seen.</li> <li>• A bottle is smashed in the villains head in a fight.</li> </ul>	<ul style="list-style-type: none"> <li>• A character is seen swimming in the pool, in two piece dress.</li> <li>• Swimming pool environment with many women in bikini is shown</li> <li>• A song is shot in a very sensual / vulgar manner. Heroine runs in skimpy clothes</li> <li>• It is implied that a character is drugged and raped, nothing explicit.</li> <li>• A character Drinks and sings in a arrack shop</li> </ul>	<ul style="list-style-type: none"> <li>• Character shouts bad words</li> <li>• A song about drinking</li> </ul>
Soora Sam-haram	<ul style="list-style-type: none"> <li>• A character is tied up and tortured. He is also given drugs against his will.</li> <li>• He is beaten up very badly.</li> <li>• Character gets addicted to drugs</li> <li>• Character breaks a veenai out of anxiety and frustration</li> <li>• Shouts loud</li> <li>• Gun shots, killings, bloodshed in the climax</li> </ul>	<ul style="list-style-type: none"> <li>• Several Sensual scenes between the lead pair</li> <li>• Heroine is shown in wet clothes. Taking shower in a falls, along with the hero, in a song</li> <li>• The song is shot in a gratifying manner</li> <li>• Item number, dancers in Skimpy clothes</li> <li>• The Dance movements in the item number are very suggestive</li> </ul>	<ul style="list-style-type: none"> <li>• Character speaks bad words (without any muting)</li> <li>• A character tries to speak a bad word but stops</li> <li>• Villain speaks ill of police throughout the film</li> </ul>

#### Interpretations for This Decade (1980 – 1989):

- Films with violent themes and matured content (adulteration) was given A (adults only) certificate
- Indecent dialogues are not allowed. Bad words spoken are muted but even though, there are contradictions in the same decade.
- The bad word muted in the film Nayagan was not muted in the movie Soora Samharam.
- Song lyrics too are not bad
- On screen violence was reduced. Not much of bloodshed is seen.
- Dressing of some female characters are skimpy and sensual scenes are allowed onscreen with A certificate

**TABLE 1.2 – Textual Analysis of films released in 1990 – 1999:**

Movie name	Violence	Obscenity / vulgarity	Dialogues / lyrics
Sooriyan	<ul style="list-style-type: none"> <li>• A villain character throws a boy in to water</li> <li>• Violent and intense fight scenes throughout the movie</li> <li>• A fighter's hand gets cut by his own knife, he yells in pain and is seen running with the bleeding</li> <li>• Usual Chase sequence</li> <li>• Female character is beaten up very badly</li> <li>• It is implied that a small boy is killed. His corpse his seen. inside a fridge.</li> </ul>	<ul style="list-style-type: none"> <li>• A Female character wears tight clothes while exercising. This scene has some exposure</li> <li>• The female character wears revealing / provocative dresses throughout the movie</li> <li>• Female character mounts on the hero's shoulders while he is exercising. They fall in the river together after that.</li> <li>• Female character speaks seductively</li> </ul>	<ul style="list-style-type: none"> <li>• A villain and a Comedian speaks foul language throughout the film</li> <li>• Female character speaks indecent language and bad words</li> <li>• One song with suggestive lyrics</li> </ul>

	<ul style="list-style-type: none"> <li>• A pregnant female character is beaten up very badly and she has a miscarriage. Bloodshed</li> <li>• A old female character is killed. Drowned.</li> <li>• Firing using machine guns. Hero gets shot. Bleeding</li> <li>• Explosion. Characters get blowed up. Blood shed</li> <li>• A girl is half buried in sand in bikini. She is tortured by the villain. Later, villain chases the girl in the beach. She is seen running in a bikini. She gets shot.</li> <li>• Lot of violence and bloodshed in the climax fight. Barbwire is used to injure.</li> </ul>	<ul style="list-style-type: none"> <li>• A girl is tied up in sea shore, wearing wet, revealing clothes.</li> <li>• She is beaten up and dragged away later in that scene.</li> <li>• A girl is half buried in sand in bikini.</li> <li>• Villain chases the girl in the beach. She is seen running in a bikini.</li> </ul>	
Indian	<ul style="list-style-type: none"> <li>• Characters gets stabbed and killed. No bloodshed in some scenes but few scenes have blood splattering. the knife used to kill has blood stains</li> <li>• A riot scene with explosions and gun shots. Bloodshed. People get killed.</li> <li>• A character beats a bull. Bites his tail.</li> <li>• Character beats a police who asks bribe</li> <li>• British Police gets killed. No blood</li> <li>• Women are stripped against their will and they run around naked in panic (no nudity). They also commit suicide.</li> <li>• Blood splat when a British judge is stabbed</li> <li>• Explosions Intense war scenes. Suicide attacks.</li> <li>• Character gets beaten up very badly in jail. Lot of bleeding and his veins were being cut.</li> <li>• Character gets killed in front of a camera as a part of a TV program</li> <li>• A character gets burns out of gas explosion. The burns in her hands and face are seen. A bit intense</li> </ul>	<ul style="list-style-type: none"> <li>• Female character wears revealing dresses throughout the movie.</li> <li>• Characters dance in swimsuit in a song.</li> <li>• Sensual dance movements and scenes in a song</li> <li>• A very brief rear nudity when women run to commit suicide</li> </ul>	<ul style="list-style-type: none"> <li>• Comedian speaks foul language throughout the film</li> <li>• Bribery is justified in some dialogues.</li> <li>• Double meaning dialogues in few places</li> <li>• A character shouts in foul language. Speaks ill about a female character</li> <li>• A female character curses</li> <li>• A police officer speaks bad word</li> <li>• Bad words in English</li> <li>• A character speaks bad word at his father</li> </ul>
Rat- chagan	<ul style="list-style-type: none"> <li>• Explosions.</li> <li>• Throughout the film, the hero gets into fight often</li> <li>• A dog trainer beats his dog and shoots it.</li> <li>• A Character is beaten very badly and killed by Lift truck. Little bloodshed</li> <li>• A car is heavily damaged by villains</li> <li>• Hero beats the firefighters</li> <li>• Group of people harass a women</li> <li>• Hero gets beaten up very badly by a group of men</li> <li>• Hero uses barb wired iron rod to beat the villains. Later he dips the rod in acid and beat.</li> </ul>	<ul style="list-style-type: none"> <li>• Heroine wears revealing clothes</li> <li>• Very Seductive dance movements in two songs + Kissing scene.</li> <li>• A dancer dances in minimal dress throughout a song</li> </ul>	<ul style="list-style-type: none"> <li>• English bad word</li> <li>• Anger is justified in dialogues.</li> <li>• Suggestive, indecent dialogues by the villains to irritate hero</li> <li>• Lyrics of a song is suggestive</li> </ul>

Ennuyir Thozhan	<ul style="list-style-type: none"> <li>• Scenes of Protest</li> <li>• Nothing violent</li> <li>• It is implied that a character self immolates</li> </ul>	<ul style="list-style-type: none"> <li>• People protest in a bit obscene way, in a government building</li> <li>• Usual duets and dialogues. Nothing Vulgar or obscene</li> </ul>	<ul style="list-style-type: none"> <li>• A character speaks foul language. Swears at people. Few bad words muted</li> <li>• Dialogues accuse and criticize politicians</li> </ul>
Thevar magan	<ul style="list-style-type: none"> <li>• Communal violence</li> <li>• It is implied that a character's hand is cut in a communal fight. He is shown with bandages in hospital.</li> <li>• People killed in flood Corpse of a small child, a cow and many other corpses is seen in aftermath. Bit intense scene</li> <li>• Police beats a convict in the jail while enquiry</li> <li>• Almost all the fight sequences are realistic and intense</li> <li>• Bomb Explosion.</li> </ul>	<ul style="list-style-type: none"> <li>• Few sensual scenes between the lead pair. Female character comes out of river in wet dress. Not much vulgarity / obscenity</li> <li>• Drinking</li> </ul>	<ul style="list-style-type: none"> <li>• Villain characters speak foul language throughout the movie. (in village slang)</li> <li>• Bad words</li> </ul>

#### INTERPRETATIONS FOR THIS DECADE (1990 – 1999)

- Drastic Change in certification pattern in this decade
- Films with Violence and matured contents are certified UA or U
- Bad words are allowed without any muting
- Some songs' lyrics were explicit. Dance movements too had some vulgarity
- Female characters' dressings were also not like the previous decade. They were very lean.

TABLE 1.3 – Textual Analysis of films released in 2000 - 2009:

MOVIE NAME	VIOLENCE	OBSCENITY / VULGARITY	DIALOGUES / LYRICS
Gemini	<ul style="list-style-type: none"> <li>• Film revolves around rowdism</li> <li>• Character gets killed. Stabbing</li> <li>• Fights on streets. No bloodshed</li> <li>• Another intense fight sequence. Bloodshed.</li> <li>• Climax fight is intense and bloodshed Is also there.</li> </ul>	<ul style="list-style-type: none"> <li>• Heroine wears skimpy / revealing clothes in several scenes throughout the movie</li> <li>• A comedy track is about a pimp</li> <li>• Item number.</li> <li>• A female character behaves indecent</li> <li>• Drinking</li> </ul>	<ul style="list-style-type: none"> <li>• Villain speaks indecent and foul language throughout the movie</li> <li>• Police officer flirts with a reporter</li> <li>• A female character speaks indecent (muted in few instances)</li> <li>• 2 songs full of suggestive lyrics (o podu, naatukattai) Few words muted</li> </ul>
Boys	<ul style="list-style-type: none"> <li>• Realistic fight. Bloodshed. Boys beaten up very badly.</li> <li>• Boys get beaten up badly in jail Intense.</li> <li>• A Boy is run over by bus while travelling in foot board</li> <li>• Boy's corpse, soaked in blood, Is seen</li> </ul>	<ul style="list-style-type: none"> <li>• Lead characters behave indecently in few scenes and in a song (girl-friend)</li> <li>• Two boys kiss</li> <li>• Girls wear lean dress in many scenes</li> <li>• Drinking in wine shop (act is described in detail)</li> <li>• Group of boys brings a prostitute to home.</li> <li>• Boys and gals go for a date to a resort</li> <li>• Girls dance in bikini / swimsuit in a song (dating)</li> <li>• A boy runs nude in a main road (no nudity)</li> <li>• Visuals of obscene books</li> </ul>	<ul style="list-style-type: none"> <li>• Indecent dialogues throughout the movie spoken by several characters</li> <li>• Several Bad words unmuted</li> </ul>

Villu	<ul style="list-style-type: none"> <li>• Fight sequence. No bloodshed</li> <li>• Character is killed on water and drowned</li> <li>• Explosions, Firing</li> <li>• Climax fight is intense. Bloodshed.</li> <li>• Hero is buried alive</li> <li>• A big iron cylinder falls on Villain and he is killed. no bloodshed</li> </ul>	<ul style="list-style-type: none"> <li>• Indecent visual comedy</li> <li>• Heroine's dressing is very provocative throughout the movie</li> <li>• Kissing (Resuscitation)</li> <li>• It is implied that a women see a man naked</li> <li>• A women consumes alcohol and shouts</li> <li>• Women dance in lean dress in a song (daddy mummy). Dance movements are also improper</li> <li>• Dancers dance in bikini throughout a song (jalsa)</li> </ul>	<ul style="list-style-type: none"> <li>• Indecent dialogues</li> <li>• One song is full of swearing (are you crazy)</li> <li>• Two song full of suggestive lyrics (vaada maapla, daddy mummy)</li> <li>• Suggestive lyrics in some places in a song (dheem thana)</li> </ul>
Kandha-samy	<ul style="list-style-type: none"> <li>• Police officer beaten badly. No blood</li> <li>• Intense fight sequences</li> <li>• Man is shot and killed</li> </ul>	<ul style="list-style-type: none"> <li>• Police officer seen drinking</li> <li>• Heroine dances in skimpy clothes in a song (allegro)</li> <li>• Heroine tears her clothes</li> <li>• Heroine dresses provocatively. Kissing</li> <li>• Heroine dances, wearing a bath towel. Dance movements are bit vulgar</li> <li>• Gross comedy</li> <li>• A rape convict tortures a tied up gal. Touches her body and Tears her dress, she yells..</li> <li>• Man and women goes inside a bathroom and it is implied that they are involved in some enticing act. Sounds and Visuals shown</li> <li>• Suggestive dance movements,</li> <li>• Indecent clothing (en peru). Man dances along with her in brisefs</li> </ul>	<ul style="list-style-type: none"> <li>• Indecent dialogues</li> <li>• One song is full of swearing (are you crazy)</li> <li>• two song full of suggestive lyrics (vaada maapla, daddy mummy)</li> <li>• Suggestive lyrics in some places in a song (dheem thana)</li> </ul>
Anniyan	<ul style="list-style-type: none"> <li>• Intense fight sequences throughout the movie</li> <li>• Lead character torture people to death</li> <li>• Character tries for suicide by drowning</li> <li>• Fight sequence where some 50 people are after one man</li> <li>• Heroine is tortured by the main character. Blood</li> <li>• A small is electrocuted to death. A Frog dies in the same way</li> <li>• Too much of Bloodshed in the climax scene. Nail pierces through a character's hand. He yells in pain, bloodshed. Then he is whipped in barb wired iron rod.</li> </ul>	<ul style="list-style-type: none"> <li>• Comedian's dialogues are indecent in some places</li> </ul>	<ul style="list-style-type: none"> <li>• Killing and bribing is justified in dialogues</li> <li>• Comedian's dialogues are indecent in some places</li> <li>• Police officer tries to speak bad words. Implied</li> <li>• Hero speaks bad word at a police officer. Not muted</li> </ul>

#### INTERPRETATIONS FOR THIS DECADE (2000 – 2009)

- There were further changes in the censorship pattern
- Films with violence, obscenity and vulgarity were permitted mostly with U and sometimes with UA
- Intense violence sequences were seen in most of the commercial movies
- Few dialogues and songs' lyrics were very suggestive
- Female characters dressing were repulsive and some dance movements were hideous. Particularly, many scenes can be seen with female characters wearing / dancing in swimsuit
- Unethical acts are justified in dialogues. Kissing scenes are scene in many movies with U and UA certificate
- Bad words are permitted without muting.
- Drinking and smoking is scene in almost all the movies. (statutory warning displayed in films released after 2005)



**Findings:**

- Every decade, there are drastic changes in the certification pattern
- Contents which are considered objectionable in the earlier decade were not considered so in the next decades
- In the films after 1990s, importance for violence is more, unethical acts has been justified and obscenity level is comparatively higher than 80s
- Sensual scenes can be found more in films released after 2000
- The factors behind certification remain same and it can be broadly stated as Political influence and personal bias. These factors still play a major role in film censoring
- Censor board has very minimal powers and cannot implement new rules and enforce actions

**Conclusion:**

On the whole, the study reveals that changes are there in film certification process, since 1980s. Though the officials claim that there are not many changes and they do not show any bias, the findings contradict their point. Film makers and critics do support censorship but they are not happy with the current system and demand more categories. Audience are very clear on what they want to see and what they do not want to see. Most of them feel that the current status of certification is bad and irrelevant.

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## TELEVISION AND SOCIAL CHANGE

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**Key words:** Television, Impact, Social change, Theory, Social Behavior.

**Abstract:**

The fact that television has entered the home has created new problems but also given vast possibility to explore the ocean of information which was not available in the past. For children, housewives, old age person television has become the prime source of information and entertainment; they cannot think of a life without television. Now watching television has become the third most important activity besides sleeping and working. Gradually television has become a formidable power; challenging traditional mode of communication and socialization. The children, teenagers and housewives are a more vulnerable audience and, therefore, carry the maximum impact of any information thrown at them. After reading related literature I thought that this is the appropriate time to explore the areas where the impact of television programmes are clearly visible and to look in to the ways through which we can diffuse it.

**Introduction:**

There is perhaps no other development that can match the speed and extent of spread that has been witnessed by satellite television in the last one Decade. Nowhere is it more striking than in India. There has been a sea change in the reach and access to television with the spread of satellite cable operations since the gulf-war in 1991. Till 1991, the word television in India was synonym of Doordarshan. The new technology demolished the monopoly of state run radio and television operations and the laws and regulation governing such operations ineffective. Further, the availability of channels originating from outside the country has led worries about the invasion from the sky. The pioneering effort to show live the gulf war by CNN established the technological feasibility of the satellite based transmission. With the opening of skies and breaking of nation-state boundaries the world is now turning towards a global village. Satellite television today has emerged as a new frontier in international relations and an important tool of marketing goods and services globally cutting across national boundaries. The world wide electronic boom ushered in by the introduction of satellite television did not spare India. This invasion from sky gave birth to a spurt of private TV channels introduced by global as well as local media players that together provide a mind boggling variety of options to the Indian viewers.

Global information is vital for the developmental activities. Cable TV provides an effective way of sending information to the masses, thus it can bring awareness in various fields which includes, education, information and entertainment. In the early days of cable broadcasting it was limited to big metros only. Star TV started operating in the early nineties with six channels in the Bombay and within a couple of years it made its presence felt in almost all the big metros. The reason for the sudden growth of cable broadcast was the weak performance of state run television channel, Doordarshan. Now the situation has not only drastically changed in metros but the people in rural areas adjacent to these cities also witnessing a major change in their information and entertainment behavior. Within a span

of ten years now India is witnessing information revolution and cable industry is playing an important role in this process.

A brief account of cable development in the World: The cable television has its roots in a small town in Pennsylvania called Mahanoy city. There, in 1948, an electric appliance store owner was having difficulty selling his TV sets. The reception of TV stations broadcasting from nearby Philadelphia, eighty miles away was poor because of the mountains that loomed over the town. The owner of the store got the idea of putting up a large antenna on a nearby mountain. He ran a wire from the antenna to his store, hooking up houses along the way. The antenna picked up weak signals from Philadelphia, brought them down to an amplifier and carried the stronger signals in to the customers' homes. He charged \$100 for the installation and \$2 a month for service. His customers, as a result, received clear signals from all three channels in Philadelphia, and his TV sets at last began to sell, this was the beginning of what was called community antenna television (CATV). It spread slowly through the country during the 1950s, mainly in rural and deep valley areas. By 1962 there was eight hundred such system in the U.S., reaching a total of fifty-thousand homes. The growth of the TV and desire of the people for better reception produced a brief boom in the cable business.

The federal Communication Commission (FCC) imposed many regulations on the type of programmes that could be transmitted exclusively for cable subscription. Cable Television commercial success was assured in 1972 when, after a five year dispute among broadcasters, cable-operators and copyright owners, the FCC for the first time permitted cable system to operate with distant signals in the top 100 market.

(Because of these restrictions on venture capital the development of cable television slowed down). The growth of cable TV spurted in 1975 with the relaxations of FCC regulations and with use of satellite transmission at signals. The signals are transmitted by programmers in one part of country, bounced off satellite, picked up by the receiving station in another area and transmitted by cable to the local Areas. In addition such "Independent super station" as WTCG in Atlanta, WOR in New York, and WGN in Chicago Transmit programmes through out of country via satellite. Programmes are also supplied by pay-cable programmes such as Home Box Office Showtime which offer recent movies and other special entertainment shows and sports events not seen on regular television. By 1978 more than 450 pay-cable system served 1.2 million subscribers.

The UPI in 1977 began a 24 hour satellite News service featuring a continuous voice commentary over a changing series of still photos. In the same year the American satellite Network was formed by digital communication, Inc. as a new delivery system for CATV. An experiment described as "dramatic leap" in cable

TV, began in Columbus, Ohio, in 1977. With an investment of \$10 million, Warner Cable Corporation offered Columbus homes thirty channel choices combining conventional television, community channels, premium programming on a pay per-view basis, and the capacity for subscribers, by pushing five buttons, to participate in local game show, vote on referendums, take quizzes, purchase products and predict the play of a sporting event.

### **The Birth of television in India:**

Television started in India on 15 September 1959 when AIR's first experimental center at Delhi was inaugurated by the President. Equipment was given to the government of India by Philips India Ltd. who had set up closed circuit television at an Industrial Exhibition organized in Delhi. The primary purpose of this pilot project was 'experimentation. There were two programmes a week, on Tuesday and Friday evenings, each of an hour. Initially twenty-one TV sets were installed in the rural areas in the neighborhood of Delhi. Subsequently UNESCO provided approximately fifty sets which were also installed in the rural areas. Tele-clubs were set up at these community viewing centers. From December 1960 to 5 May 1961 under UNESCO's auspices an experiment in social education was undertaken which has been described in UNESCO's 'Reports and papers on mass communication' No. 38 published in 1963. It says that the programmes were designed to 'add to the information of viewers on various topics, to influence, if possible, their attitudes towards aspects of issues and to encourage follow-up group action and behavior.' The general theme of the programmes arranged for the experiment was the 'responsibilities of citizenship' and the topics covered were traffic and road sense, community health, adulteration of food stuffs, good manners, encroachment on public property and town planning.

Subsequently an agreement was made by AIR with the Ford foundation to conduct an experiment in in-school teaching TV. Two hundred and fifty sets were installed in higher secondary schools in Delhi and eight lessons each of duration of twenty minutes were prepared. Each lesson was telecast twice a day, once in the morning and again in the afternoon for the benefit of the second shift in the school. The subjects covered were Physics, Chemistry, Hindi, English, Current Affairs and Geography. The programmes were jointly prepared by the Education Department of the Delhi Administration and AIR.

Thus social education for farmers and educational programmes for children were the initial objectives of experimental TV in India. While the number of community viewing sets went up in Delhi's rural areas and in schools, and AIR's TV transmission were slowly extended, some thirteen years were to pass before AIR's second TV centre was established at Bombay in 1972. This hesitation in promoting TV needs to be explained since the doubts then raised continues to dog the development of TV in India.

The basic point was that since TV is expensive it is widely considered a luxury. Jawaharlal Nehru, for example, often expressed this view and argued that India could not afford such an expensive toy. At the same time he contended that the potentialities of radio had not been fully exploited. The counter-argument was that TV could be a powerful weapon for social change and it should be used for such a purpose and not to provide yet another medium for the entertainment of the rich. Thus the accepted reason d'être

for the introduction and expansion of TV in India has been to provide a medium for the education of the socially deprived. Unfortunately the government has done little to provide community viewing sets in the villages. This, coupled with the high cost of a receiver, has in fact meant that the vast majority of viewers are in the middle or higher income groups in the cities and for this audience sophisticated programmes and entertainment are the prime consideration. The second TV center was inaugurated in Bombay on 2 October 1972 and centers were opened in Srinagar and Amritsar in the Punjab, the following year. The setting up of these centres was the direct result of developments across the border in Pakistan, which had stations in Lahore and Islamabad, whose programmes were being seen by growing numbers of viewers in India. In the Kashmir valley some two hundred and fifty TV receivers were located in the villages for community viewing. A most important year for the development of Television in India was 1975. Centers were opened in Calcutta on 9 August and in November a TV centre in Lucknow. 1982 was an important year in the development of Indian television. It was in this year that color TV was introduced, and advertisers began to realize the commercial potential of the medium. It was also in this year that low power transmitters initiated national transmission, and the first Indian domestic communications satellite was launched. Doordarshan till 1991 virtually enjoyed monopoly in the television market. It has strengthened its network by opening more and more regional production centers and through its relay stations it covers almost entire country. It is one of the largest terrestrial networks in the world. Its network of 1402 terrestrial transmitters covers more than 90.4% of India's population (Over 1 Billion at last count). As a public broadcasting service, Doordarshan's objective is to reach out to the largest possible audience. Its diverse network has been quite successful in meeting this goal, as far as residents of India were concerned. Today, using the Internet, a large number of viewers the world over can have access to the content aired by Doordarshan, at the click of a mouse.

**Development of Cable and Satellite Television in India:** In the year 1977 some five star hotels started showing feature films to their consumers with the help of VCR, this particular experiment and related developments gave birth to cable television in India. Up to 1990s cable television was limited to the hotels, industrial families, highly placed government officials etc. But after the gulf war, Star television started operation in India. Since the early 1990s cable technology has evolved from a simple means of improving community television reception to a sophisticated telecommunication medium capable of providing dozens of channels of television programming. Once, merely the relay of commercial television broadcast, cable now has its own sources of movies, sports, concerts, and specialized numbering in millions. These large audiences are increasingly attracting national and regional advertising companies. Cable has become a legitimate competitor among the nation's electronic media.

The growth and development of cable and satellite television in India is remarkable. The growth in satellite and cable penetration is more than twice the growth in TV owning homes. These homes registered a 53 per cent growth jumping up from the 40 million in 2002 to 61 million in 2005. (NRS-2005). Cable and Satellite subscription itself has penetrated 56 per cent of all TV homes. In terms of reach, from the average 134 million individuals a week



watching TV in 2002, the number is at a 190 million individuals in 2005. One more development which is very significant in this regard is color TV penetration. Homes with color TV have doubled leading to 70 percent C&S homes owning color TV sets today.

The growth and development of cable and satellite television has given Indian viewers variety of channels and the monopoly of state run and operated national network 'Doordarshan' came to an end. The variety of information and entertainment provided by the channels very quickly got the attention of all the people. Every one from children to old age people got something of their interest. Soon, Star, Zee, M TV became common names in households.

The cable and satellite industry, since its inception in 1990, has grown manifold and the number of channels they offer also grown almost twenty times (more than hundred channels) than what was available at the initial stage. (Star TV started its operations in India at Mumbai with six channels in 1991.) The time spent on viewing television programmes has also increased. In some of the recent studies it was observed that the average urban adult spends an hour and forty two minutes (1:42 Hour) daily for watching television programmes.

#### Statement of the problem:

A study to analyze the impact of television programmes on people's social behavior.

#### Objectives of Study:

- 1) To assess the impact of television programmes on the family relationships;
- 2) To collect information about the individuals information and entertainment behavior;
- 3) To measure the affect of television programmes on individuals social interactions ;
- 4) To measure the impact of television programmes on children's reading habits;
- 5) To assess the impact on individuals daily routine and life-style.

#### Hypotheses:

- i) Television programmes have created communication gap among family members and they are shearing less time with each other.
- ii) Excess viewing of television programmers has affected social activities, now people have less time for social occasions.
- iii) Excess television viewing has affected the reading behavior of individuals.

#### Methodology:

**Population of the study:** The population of the study consists of households of the Badshah Bagh, Gandhi Nagar, Kamala Nagar and Lajpat Nagar colonies of Varanasi city.

#### Unit of the study:

Individual (male, female members of the household)

**Variables of study:** A multivariate analyses of following variables:

- a) Age b) Sex c) Socio-Economic Condition

These variables further divided in to several categories which are listed below:

Age: i) Below twenty ii) Twenty-Forty iii) Above Forty

**Sex:** i) Male ii) Female

#### Socio Economic Condition:

- i) Lower Middle Class (LMC)
- ii) Middle-Middle Class (MMC)
- iii) Upper-Middle Class (UMC)

#### Sample of the study:

A sample of the present study comprised of 300 male and female respondents from hundred and twenty household of the areas mentioned above.

#### Sampling Technique:

The sample of study was selected through non probability sampling method (Judgemental sampling).

The sampling was done in such a way that equal representation was given to all the characteristics. A pre survey has been conducted and only those areas were selected which were most suitable for my research work.. Later on it helped in the process of samples selection for the study.

#### Tools for Data collection:

For collecting desired information form the subjects, a questionnaire has been prepared having following sections:

- a) Personal details;
- b) Family relationship;
- c) Information and entertainment behavior;
- d) Change in social behavior.

#### Review of Relevant Literature:

A lot has been written and talked about media impact and its uses. Several theories have been propounded by Communicologist, Sociologist and others working in the field of media research. The 'functionalist' theorists believe that media have a significant role to play in building consensus in society. The 'critical' theorists believe that the elite class or those dominating in society use media to propagate their ideology. The 'functionalists' concentrated its research using empirical quantitative methods, while the 'critical' theorists are concerned with the cultural and political context in which media operates and the ownership and economics of the media. These theories deal directly with the effects of the contents of programmes on opinion, attitude, perception, beliefs and social behavior. The present study has been conducted for assessing the impact of media contents on individuals, mainly housewives, children, old age people and young ones. It also focuses on analyzing that how media content affected people's life style, information taking behavior, family relationship, social gathering, sports and reading habits.

The media effects tradition was the only game in town during the early decades of media research, especially in the US. Based on social psychology and aspiring to scientific status, the effects model sought to show causal links between media content and individual behavior. It investigated the effects of sexual and violent content in popular film and television, comics or popular music on adolescents, women and other, supposedly vulnerable, groups. The effects tradition arises from early communications studies, in which communication was understood as a linear process. Mass media were thought to stick messag-

es into people much as a hypodermic needle squirts drugs into a body. Thus, producers of media texts were thought to inject representations and images into viewers (who had no choice but to accept them), and these 'stimuli' were expected directly to influence individuals' behavior, opinion, attitude or mind-set.

Research using this model was in two stages. First, researchers literally counted images and representations on TV that were considered worrying - 'violent acts' for instance - using content analysis. This established the existence of a problem. Second, sample 'subjects' were 'exposed' to the 'stimuli' - they were asked to watch a video tape - and their 'behavior' was recorded, either directly using galvanometers or inductively via diary reports and questionnaires. The 'effect of 'violence' on 'individuals' could then be measured. The researcher then attempted to link their results to social trends.

The problem with a methodology such as this is that it substituted the experimental situation for reality, and regarded audiences as isolated individuals, ignoring factors such as context and personal ideologies that viewers negotiate with watching media texts. The fact that energetic adolescent boys seemed more uppity when they had just seen a TV action show was said to demonstrate that television causes violence. Such a conclusion would have been much more convincing had researchers shown that the same 'stimuli' had the same 'effect' on a 'controlled' group of people who were not noted for their propensity for aggression - ministers of religion, for instance. But such work was never carried out. There was a good deal of wish-fulfillment in 'effects' research. Challenges to the assumptions of the effects model began in the 1970s, with researchers such as Umberto Eco (1972) and Stuart Hall (1973) setting out to investigate whether single texts offered a variety of readings to differing audiences. Media studies recognized the impossibility of carrying out such a task on individuals and instead chose to instigate projects looking at individuals as numbers of nominated groups defined by, for instance, class, race and gender.

#### History Of television effects research in the world

Major research projects on television surveyed audience attitudes in 1960, 1970 and 1980. A particularly influential volume growing out of this tradition was the *Effects of Mass communication* by Joseph Klapper, then a consultant to CBS. Klapper's review of some of this first generation of research on the effects of the mass media, and television in particular, produced conclusions that were soothing to a television industry already under attack by critics on its violent programming. Research indicated that media rarely stimulated users to convert to other points of view because of mediating factors, including selective exposure, perception and retention - that are the tendency for individuals to select, perceive and retain messages consistent with their current attitudes. Many researches in the field of mass communication later on revealed that media effects are mitigated by the influence of primary groups, such as parents and peers, on the development of attitudes. Instead of viewing the media as major shapers of public opinion and behavior, Klapper suggested their primary effect was to reinforce current attitudes.

The Columbia tradition did not end with Klapper's review. In 1963, in *The People Look at Television*, Gary Steiner moved from questions of effects to attitudes about television. Using CBS-funded survey research data, collected in 1960, Steiner found that the medium had become an accepted member of the

house hold. Viewers were, in general, satisfied with what they saw; more than two-thirds saw television as the most entertaining medium and about half viewed it as a medium that "seems to get better all of the time." The medium was viewed positively by 60 per cent of the respondents and negatively by only 23 per cent. It seemed that initial inquiries in to the use of and attitudes toward television were full of good news for the emerging industry.

The Colombian Tradition of inquiry continued in the 1970s and 1980s. In 1970, television was still considered the most entertaining medium by 72, per cent of respondents, but only 38 per cent thought that it seemed to be getting better all the time. The number of "super fans" those who agreed that television is wonderful, had dropped from approximately 28 per cent in Steiner's 1960 study to 19 per cent in Bower's 1970 report. As documented in Bower's second volume, this trend toward more negative public attitudes regarding the medium continued in a 1980 survey.

Although the issue of televised violence and its effects remained prominent in discussions of the medium, federal research funds made it possible for scholars to examine a broader range of questions during the 1970s. The emphasis shifted from television's impact on behaviour to its impact on knowledge.

I feel that television is the most influential medium for the general population but it is not that its influence is boundless. Despite its omnipresence and the amount of time devoted to it, television is only one medium of information and entertainment, and the medium represent only one major source in a complex communication mosaic. Although broadcast Television news reaches the largest number of people, print media such as books, newspapers and magazines are still the most important source of new and detailed information. The motion entertainment medium and feature films provide thousands of hours of programming to stations and networks. Consumers increasingly find entertainment options in videotapes, compact discs, cable network, video games, and 900 telephone numbers. On-Line information services and the world wide web have become home libraries in a significant minority of Indian house holds. Even in an increasingly urbanized and fragmented culture, family and friends and social institutions, including schools and religions institutions are still the most important socializing agents. For most people, families and friends and religions institutions are the primary source of values and belief while formal education still provides most baseline knowledge. Television may be our most pervasive medium, but it is still hardly the only source of influence on culture.

Television can and does have a major impact for several reasons. First, television has the widest exposure of any mass medium. More people are exposed to the information and of the same moment than with any other medium. Second, television has both sight and sound. Third, television can be immediate. Events can be experienced in real time and with unplanned consequences that heightened the dramatic impact. The wide exposure, visual-audio channels, and the immediacy of television are likely to be most influential on subjects seldom sought or available from other sources.

As media researcher Wilbur Schramm argued, any communication will have its most immediate impact when it falls on new ground. "When we introduce one drop of communication into a person

where million of drops have already fallen and left their residue, we can hardly expect to reshape the personality fundamentally by that on drop..... (However,) if we are communicating in an area where ideas and values are not yet determined, if our drop of communication falls where not many have fallen before, then we may be able to see a change as a result of our communication.

Although television can have its most dramatic impact on subjects when an individual has little access to information, the medium also can have gradual effects over time. Schramm has compared the gradual effects of communication to the water dripping from a cave that builds a stalagmite.

The stalagmite builds up from the calcareous residue of the water dripping on it from the cave roof. Each drop leaves only a tiny residue, and it is very seldom that we can detect the residue of any single drop, or that any single drop will make a fundamental change in the shape or appearance of the stalagmite. Yet, together, all these drops do build the stalagmite, and over the years it changes considerably in size and somewhat in shape.

Short term exposure may have limited influence on deeply held beliefs and values, but over a period of months and years even these pillars of personality may change.

#### Assessing the Impact: 'Early Media Studies'.

The concept that the media have different effects on different types of people is relatively new. Early media observers felt that an absolute one-to-one relationship existed between what people read, heard and saw and what people did with that information. They also believed that the effects were the same for everyone. The magic bullet theory, sometimes called the hypodermic needle theory, alleged that ideas from the media were in direct causal relation to behavior. The theory held that the media could inject ideas into someone the way liquids are injected through a needle. This early distrust of the media still pervades many people's thinking today, although the theory has been disproved.

Media research, like other social science research, is based on a continue of thought, with each new study advancing slightly the knowledge from the studies that have come before. This is what has happened to the magic bullet theory. Eventually, the beliefs that audiences absorbed media messages uncritically and that all audiences reacted the same to each message were proven untrue. Research disclosed that analysing media effects is a very complex task.

Some media research existed before television use became widespread in the mid-1950s, but TV prompted scholars to take an even closer look at media's effect. Two scholars made particularly provocative assertions about how the media influence people live. David M.Potter and Marshall McLuhan arrived at just the right moment - when the public and the scholarly community were anxiously trying to analyze media's effects on society.

#### Findings and conclusions:

In response to the question asked to the respondents, 'Do you like to watch TV programs with family or individually?' it was observed that in the early days of television broadcasting the TV viewing was a family affair, but the technological development and sharp decrease in the price of television sets have affected

the viewing style. Now television has found place in not only drawing room but also entered in the bedroom of the individuals.

As the data indicate that out of 54 male respondents of below 20 years, 36 of them like to watch programmes individually and 18 prefer to watch programmes with their family.

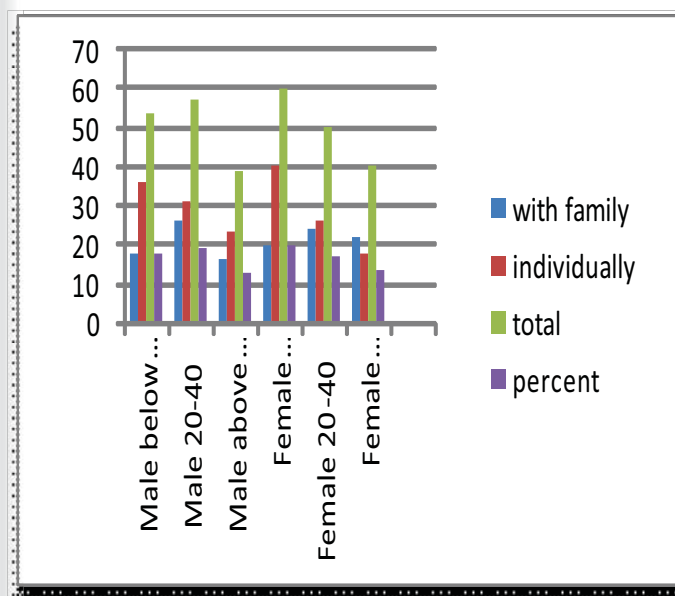
The male between age group of 20-40 have also shown a similar trend, as 31 male respondents out of 57 respondents said that, they love to watch programmes individually, 26 male respondents prefer to watch programme with family. If we analyze data for male below 20 and male in the age group of 20-40, a little change in their preference is visible.

The percentage of male willing to watch TV programmes with family increases from nearly 34 percent to some where about 46 percent. It indicates that there is a little change in the viewing behavior.

#### Do you like to watch TV programs with family or individually?

Table-1

	Yes	No	total
Male below 20	40	14	54
Male 20-40	44	13	57
Male above 40	20	19	39
Female below 20	38	22	60
Female 20 -40	26	24	50
Female above 40	26	14	40



The data for the male above 40 shows similar trends out of 39 males above 40 years of age 23 prefer to watch programme indi-

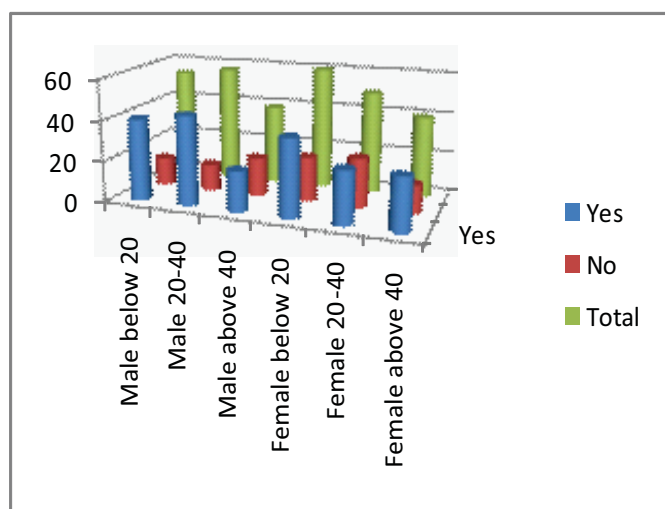


vidually and 16 like to view the programmes with the family. It clearly indicates that majority is willing to watch programme individually. Out of 150 female respondents between the age group of 20-40, 56% were in favor of watching programme individually and 44 % were willing to watch programme with family. The data clearly shows a dramatic change in the viewing behavior of the respondents.

#### Do you think television has affected the communication behavior of family members?

Table-2

	Yes	No	total
Male below 20	34	20	54
Male 20-40	35	22	57
Male above 40	20	19	39
Female below 20	35	25	60
Female 20-40	35	15	50
Female above 40	28	12	40

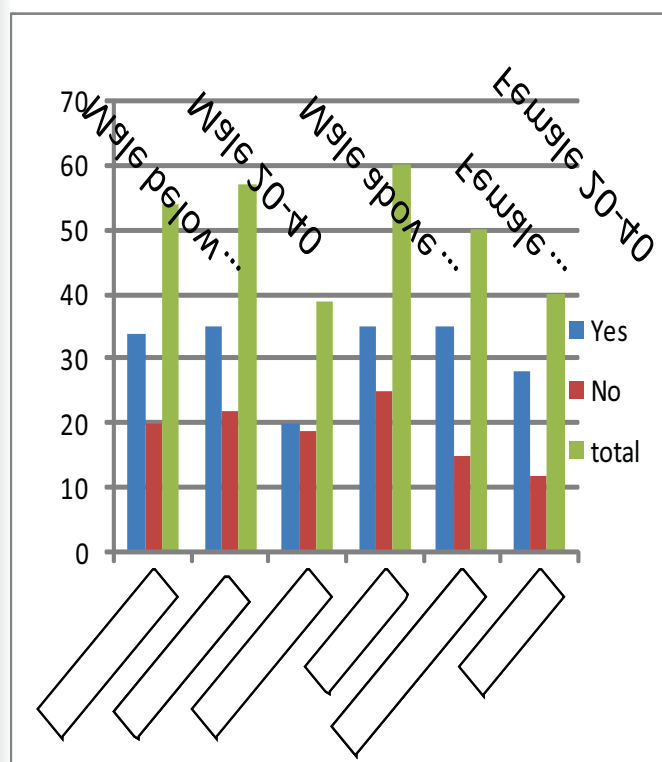


When the respondents were asked about the affect of television viewing on communication behavior of the family members, the majority of the male respondents 104 (69.3%) were of the opinion that the excess viewing of television programmes have affected communication behavior of family members. In case of female respondents too, it was quite apparent, out of 150, 90(60%) female respondents felt that family members are sharing less time with each other. It is quite evident from the data that television viewing has certainly changed the communication behavior of respondents not only within the family but outside as well. Earlier people used to spend their free time either talking with their family members or doing some work for family. But the entry of television in the bedroom has changed the scenario and now individuals are feeling the aftereffects of this medium.

#### Do you think television viewing has affected your reading habit?

Table-3

	Yes	No	Total
Male below 20		14	54
Male 20-40	44	13	57
Male above 40	20	19	39
Female below 20	38	22	60
Female 20-40	26	24	50
Female above 40	26	14	40



The data above show that out of 150 male respondents 96 (64%) felt that due to excess viewing of television programmes their reading habits have been affected. Out of 150 male respondents 54 (36%) percent were of the opinion that there was no significant change in their reading behavior. The response of Female respondents is also quite similar to their male counterpart. Out of 150 respondents 84 were of the opinion that their reading habits have been affected. Watching their favorite programmes on television have reduced reading time dramatically. A significant number of female respondents (66) said that they did not notice any change in their reading behavior.

The data of this study is collected from 300 male and female respondents of four colonies of Varanasi City. The cultural capital of India is also witnessing the impact of the invasion from sky. The

interpretation of the data collected from male and female respondents of different age groups, occupations, family types has given ample information regarding the research assumptions in hand. The finding of the research clearly indicates that the cable and satellite television development in India is playing vital role in social change. The technology has demolished the national boundaries and the flow of information and entertainment, originating within India and outside its geographical limits, gradually altering the perception of the common man. It is quite evident from this study that individuals are devoting most of their free time watching programmes on cable and satellite television. This viewing behaviour has brought about certain changes in their lifestyle, daily routine, social visits, reading habits, information behaviour. The impact of this medium is phenomenal and everyone is under its striking distance, be it children, housewives, old age people or others.

The television has become an effective instrument of modernization and change. Television is creating a culture of its own, teleculture. The world and culture shown in some of the popular television programmes are not truly representing the world where we live in, thus creating an illusion and those who born and brought up after the advent of this medium showing the maximum effect on their daily routine and lifestyle.

Like all other modern technologies television too has its desirable and undesirable features and it is up to us that how we are using the medium. The ultimate control lies in the hands of human beings who controls the operation of this medium. If we are determined and aware about the pros and cons of our act than no technology will ever determine our future. After all the technologies are developed by the men and they have a definite edge over it.

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## A STUDY OF SCIENCE NEWS READING HABITS

Dr. A.K.Singh\*

### Introduction:

Reading is one very important human activity. It plays main role in building and development of personality of a person. The subject material and time given for reading are main factors in achieving the success by a person. Reading is generally associated with academic life of a person. But it is much more beyond that. This activity has become a normal part of routine life of people in any literate society. We get information, knowledge, motivation, entertainment and many other things through it. Infact, modern technologies have even increased this reading practice among people. It helps in fulfilling many practical requirements of our lives.

Mass media are among most important means which provide very important reading materials to people. The modern technologies have also played a great role in providing various kinds of useful reading material to common people. In spite of all these, traditional newspapers, in printed form, remain the most preferred mass media for reading. It is the only medium which provides latest all kinds of important updated information about various events which can be read in a convenient way.

Science is an important subject among various reading materials. There are several newspapers and magazines published from all over the world which contain science pages. Many magazines are also published in science subjects.<sup>1</sup> Science news is available not only in newspapers and magazines, but also on various websites. Many of these websites are totally devoted to science news. For example- Science news<sup>2</sup>, Science Daily<sup>3</sup> are such websites. Science India is one such magazine which is totally devoted to science news for youths in India.<sup>4</sup> All these materials are now available at global level. The need of scientific information in society is beyond any doubt. Science and technology have indeed proved a boon to human life.<sup>5</sup> They are important not only for knowledge but also for living a very healthy and well mannered and smooth social life.

Newspapers play a very important role in disseminating scientific information and developing scientific temperament in society. In spite all technological changes in mass media; newspapers cover a wide audience group of the society.

The youths are the most suitable community of the society who are expected to adopt scientific knowledge and practice in their lives in a more convincing manner in comparison to other groups of the society. India is a land of the youth with more than sixty percent of the population of 1.1 billion falling under the age of thirty-five years.<sup>6</sup> They constitute an important target segment for the policy makers and their

Views have to be taken into consideration before framing and implementing a policy by the government, which may affect them both directly and indirectly.

The educational system provided to them has a responsibility to see that they are groomed well and are well prepared to meet the challenges that may be posed to them in tomorrow's world.<sup>7</sup> The mass media have its own role and science news reading habit of youths decides a lot in developing a new life style in society.

### Importance of the Study:

Nowadays, India is experiencing a widespread diffusion of science communication activities. Public institutions, non-governmental organizations and a number of associations are busy in spreading scientific knowledge not only via traditional media but also through all media and through specific forms of interaction with a varied public. For the past two decades or so, science communication activities have gained momentum in India. Efforts have been made from both governmental and non-governmental platforms to enhance the public understanding of science. The idea is to help science and a scientific culture penetrate India's socio-culturally diverse society, and to transform it into a nation of scientifically thinking and scientifically aware people.<sup>8</sup> As already discussed, the dissemination of scientific information in the society is very important. Science news reading habits play a very important role in fulfilling above described role. This habit can tell us a lot about the inclination of youth to science subjects. How is the science news reading habit among youths at present? A study on such types of subject can give us useful information for effective science news reporting. There are several other questions related with science news reading habits. The findings of such studies can give us various useful information in this reference. It can be used for the effective presentation of scientific information.

### Literature review:

A large number of literatures are available on the reading habits. The literature review reveals that there are several studies on reading habits among various groups of the society. The earlier studies have been done on the habit of book and newspapers reading. Recent studies have been concentrated on on-line news reading habits.<sup>9</sup> Seminars have also been organized on reading habits<sup>10</sup>. Many studies have been done on the media habits of youths.<sup>11</sup> There are also studies on the use of modern technologies like i-phone for reading habit. John Wait and Enlie Wang (2010) found that people use such technologies for reading technical books.<sup>12</sup> There is a articles on blog reading habits. Study also tell that it has become a habit of people to read blog just like reading e-mail.<sup>13</sup> There is also report that reading trend in youth are declining.<sup>14</sup> However, there is not any recent study on science news reading habits. In such case, the present study to know the science news reading habit of youths may give new information.

### Objectives of the study:

The main objective of the study is to know the science news reading habits of the youths and know the popularity of science news among them. The Following points have mainly been considered –

- What is popularity of science news among youths?
- Is there any regularity in reading science news?
- Which kinds of science news do they like most?
- The important factor for attracting science news among youths?
- The suitable language for reading science news.
- The role of graphic and page design in attracting science news.
- It is also the attempt of this study to know if there any specific character of science news reading habit among the youths.

**Methodology of the study:**

The study is based on survey methods. Kanpur city in UP state is the geographical area of study. Kanpur is the tenth most populous city in India and the largest within the state of Uttar Pradesh. It is the second largest city of the Hindi-speaking belt after Delhi. It remains one of the oldest industrial townships of North India, although it has not kept pace with IT industry growth in the rest of India due to political indifference. It has a metropolitan area of over 1,640 square kilometres (630 sq mi) and a city area of around 829 km<sup>2</sup> with a population of approximately 5 million, 15

A total 223 samples have been taken for the collection of data. They are within the age group of 18 - 25. All the respondents are either in Graduate or in Post Graduate classes. Purposive sampling method has been adopted for the selection of units. All the respondents belong to higher academic institutions like university and colleges. A questionnaire has been developed for collection of data. It contains structured and non structured questions. Structured questions contain both open and closed end questionnaire. The non-structured questions have been framed for the collection of other kinds of information not covered in the questionnaire.

**Data analysis and discussion of the result:**

Respondents were asked various questions about their reading habits. The responses given by them have been analyzed accordingly in a quantitative manner. It is not possible to discuss in detail all kinds of information provided by the respondents. A brief analysis has been presented here.

**Popularity and priority of science news:**

In general, people like to read science news. 52 percent respondents say that they like to read science news whereas 43 percent said that they liked science news partially or to some extent. There are only 5 percent respondents who say that they don't like science news. This means there is a general orientation towards reading science news among new generation.

**People do not have their first priority for science news.**

Though there are 52 percent respondents who said that they liked science news but the science news was not in the first priority for reading. There are only a little more than 2 % respondent who say that science news is their first priority in newspaper. But, it is encouraging that more than half (52 percent) respondents give second priority to science news. While one third of all respondents' gives third priority to science news, whereas nearly 12% respondents gives fourth priority to science news.

**Media priority for science news and newspapers**

TV is most suitable media for science news. There is more than 62 percent respondent in favour of it. Newspaper is second choice in reference to suitable media for science news. There are 33 percent respondents who say that newspaper is the most preferred media for science news. 12 percent respondents said that they liked web media for reading science news, Radio media was not given any special preference for science news listening.

No specific choice of newspaper for reading science news. There is not any specific choice of newspapers for reading science news. Youths read science news wherever it is available. Generally, the newspaper available at home is the most important newspaper

source of science news. 88 percent respondents are of this opinion. The next important newspaper is one which is available at the libraries of their college and university. In student life, the students can not be expected to go anywhere else for reading newspapers.

**Role of design of newspapers in reading of science news**

The design of news and other kinds of materials affect the reading of science news in newspapers. The graphic, photographs, colour and other elements of design help reader in reading science news. They not only attract the attention of the readers for reading science news but also help in better understanding the subject.

**Regularly in reading science news.**

Reading of science news is not a regular activity of the youths. It depends on the availability of science news. 48% youths said that they read science news regularly while 52 % said that they read it occasionally or when they get time for it. This means that there is not any deliberate attempt on behalf of youths to get science news.

**Purpose and choice for reading science news-**

Around 26 percent respondents read science news as normal news. They do not have any intention of gaining knowledge from it or any other. But 17 percent said that read for gaining knowledge. There are more than 57 percent of the respondents who read science news with having mixed purpose.

**Most important factor of attraction in science news**

35 % students say that headlines are the most important factor for being attracted to read science news. 12 percent said that photographs are the most effective factor for reading science news. While 40% said that the subject is the most important factor in the attraction of the news. There were 12 percent such readers who for whom merely the content of science news is the important attracting factor.

**Hindi is popular language for reading science news**

78 students say that Hindi is the most appropriate language for science news as they feel convenient in understanding it. However 22 percent respondents are of the different view and they feel easy in understanding science news in English language. In this way the mother language is the preferred language for reading science news. It shows that the respondents who have studied through English medium or have studied science preferred to read science news in English language.

**Presentation of science news is not satisfactory.**

Most of the readers are not fully satisfied with science news. They feel certain types of imperfections in news. They have given different reasons for their dissatisfaction. They want to read more about the contents given in the news. 29 percent are fully satisfied and 21 percent are not satisfied. 50 percent are partially satisfied they said that they want to know more about the subject which has been described in the newspaper.

**Curiosity for reading science news and use of reference material**

Majority of the reader have curiosity for reading science news. They want to read science news. This number is about 72 percent of the total number of the respondents. 22 percent respondents say that they read science news but feel some hesitation in reading it as they consider science subject to be subject which is for intelligent people.



Similarly, 54 percent respondents say that they take help of other references for further understanding of science news in detail. But it is not a very regular activity. There are 46 percent respondents who don't take help of reference of any other materials for reading science news. Popular format of presentation of science information News is more preferable format for reading science news. Nearly 29 percent respondents expressed opinion in favour of news, More than 26 percent each favoured article format and interview formats..19 percent opined in favour of photograph. They use to see science photographs with great curiosity. It are a mixed response. Though they like all format of presentation of science news.

#### Discussion of the result .

From the above findings, it is clear that science is a subject of interest among youths. They read science news published in newspapers. It could still not become a very popular subject for which they would have a great curiosity. On the other hand, the reporting part of science news is also very poor. This is also among several reasons for low popularity of science news. Though all of them do not have their first choice for reading science news. The design of news presentation has a positive effect on news reading habit. It motivate readers for reading news. However the awareness towards reading science news is not satisfactory.

#### Important findings conclusions and suggestions.

Followings are important findings and conclusions of the study-

- The data analysis reveals that science is one important subject of study among youth.
- The respondents in general like to read science news but it is not in their first priority.
- Though they read newspaper but TV is the most popular media for science news among them.
- The design of newspaper play important role in attracting science news.
- Different respondents have variety of choice in science subject.
- Mother language is more popular for reading science news.
- The present quality and quantity of scientific material given in newspaper is not satisfactory.
- Youths have curiosity for science news reading and read news more than once and take help of other references if necessary for better clarification of the news .
- For them, Science reading is little different than the reading of other subject and they want to read it in a more reserved manner.
- There is not any tendency of collection of material by the most of the respondents.
- Most of the respondents are not very habitual of reading any magazine or science journals .

#### Limitations of the study

The present study has following limitations--

- This study has been done among college and university youths of Kanpur city.
- It is based on survey methods taken questionnaire as a tool.
- The background of respondents has not been considered in the analysis of the Data.

#### Suggestions for further study-

Following suggestions are being given for further study-

- This study can be done among the person of other age group of society.
- Such study can be done in reference to other media specially magazines and web media.
- Present study can be done in a more microscopic manner.
- How does reading habits differ in reference to the youth of rural and urban cities?

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**INDUSTRIALIZATION AND ENTREPRENEURSHIP****A case study of eastern Uttar Pradesh in North India****Dr. Mridula Mishra\*****Introduction:**

Industrial and entrepreneurship development is not necessarily an individualistic effort. Entrepreneurship development has made significant contribution in providing employment to millions of people, generating foreign exchange for growing economy, producing import substitutes, contributing to value addition, and utilizing the vast human and natural resources of the country. In view of the above contributions, entrepreneurship development through small enterprises has caused to occupy a crucial role in the economic process of the nation. No country, whether large or small, in development or developing, can underestimate the immense potential and contribution of small enterprises. It has become all the more important in view of globalization and economic liberalization. This paper examines the industrial development of eastern U.P. Also, the paper is divided into three sections: first section contains introductory framework of industrial development in U.P. Second section also analyzes the case study of small industries in eastern U.P. and socio-economic scenario in context of Uttar Pradesh. The third & last section of this paper studies the concluding remarks and suggestions which develop the industrial environment in economic development of Uttar Pradesh.

A balanced regional development strategy for the districts with economic regions is the main objective. Economic regions mean a group of districts for which levels of achievable development can be specified. A full use of development strategy is to be made while translating it into action through formulation of projects and schemes at the district level. Thus, geographical contiguity becomes an essential element in identification of economic regions. The districts have, by now, been identified by their levels of overall development through application of cluster analysis. Quite often, geographically contiguous districts are also similar in socio-economic and cultural patterns. Homogeneity of districts with respect to these socio-economic factors is the second qualification in defining economic regions. For example, in Uttar Pradesh all the districts of Meerut, Ghaziabad, Muzaffarnagar and Bulandshahr qualify for high level of development and they

are also highly rich in resources base and institutional structure. While Gonda, Bahraich, Basti, Deoria in Eastern Uttar Pradesh qualify for low level of development. Another criterion is the feasible regional cooperation in pooling resources to evolve a balanced pattern of growth. In other words, it should be feasible for a deficit district in any economic region to draw upon the resources from its neighboring districts to raise its socio-economic status.

An added feature of economic region is the spillover effects between the regions. Such effects would be prospective as in industrial complex analysis or could also be disadvantageous. Schemes and projects in resources rich districts can provide job opportunities for the unemployed in neighboring districts, supportive activities may be encouraged in the deficit districts with economic region. The level of achievable development for different districts may be defined by keeping the average performance of the economic region in agricultural, industrial and other activities. While deriving strategies of development, uniformity among social and infrastructural factors need to be guaranteed at any cost. These activities include primary education, health facilities, metal led and pucca roads, rural electrification, drinking water supply and a minimum of postal arrangement.

When these alternative criteria are employed to define economic regions, three district categories of economic regions would emerge. The economic regions based on purely coherence and homogeneity fall in the first category. Wherever such homogeneity among districts does not pertain, adjacent districts, which are marginally different from each other, may be emerged. Such economic region may be called composite homogeneous regions. The third category of regions consists of districts that may not be strictly coherent or homogeneous, but are geographically topographically and agro-climatically contiguous. Thus, the basis of identification of economic regions along with their justification it is now contemplated to identify them in the context of Uttar Pradesh using the main findings of cluster analysis pertaining to overall development, separately for 1971 and 1981 has been shown in Table-1.1.

**Table-1.1****Identified Economic Regions: 1971 and 1981.**

<b>1971:</b>	<b>District Regions:</b>	<b>1981</b>	<b>District Regions:</b>
(i)	Muzaffarnagar, Meerut, Ghaziabad	(i)	Muzaffarnagar, Meerut, Ghaziabad, Bulandshahr
(ii)	Kheri, Sitapur, Bahraich, Gonda, Hardoi	(ii)	Bareilly, Rampur, Pilibhit, Badaun, Shahjahanpur
(iii)	Mirzapur	(iii)	Kheri, Sitapur, Hardoi, Gonda, Bahraich
II.	Composite Homogeneous Regions		
(iv)	Shaharanpur, Bijnore, Moradabad, Bulandshahr, Aligarh, Mathura, Agra	(iv)	Lalitpur, Jalaun, Jhansi, Banda, Hamirpur.
(v)	Pratapgarh, Allahabad, Sultanpur, Faizabad, Barabanki, Jaunpur, Varanasi, Azamgarh, Ghazipur, Ballia, Deoria, Gorakhpur, Basti.	(v)	Shaharanpur, Bijnore, Moradabad
(vi)	Rampur, Bareilly, Pilibhit, Badaun, Shahjahanpur, Etah, Farukhabad, Mainpuri, Etawah.	(vi)	Basti, Gorakhpur, Azamgarh, Faizabad
(vii)	Jhansi, Hamirpur, Banda, Lalitpur, Jalaun.	(vii)	Lucknow, Kanpur, Unnao, Farrukhabad, Fatehpur.
III.	Other Regions:		
(viii)	Kanpur, Unnao, Lucknow, Fatehpur	(viii)	Aligarh, Etah, Agra, Mathura, Etawah.
(ix)	Uttarkashi, Chamoli, Tehri Garhwal, Pauri-garhwal, Almora, Pithoragarh, Nainital, Dehradun.	(ix)	Allahabad, Jaunpur, Ghazipur, Ballia, Deoria, Varanasi, Mirzapur.
		(ix)	Uttarkashi, Chamoli, Tehri Garhwal, Pauri-garhwal, Almora, Pithoragarh, Nainital, Dehradun.

**Source: Statistical Abstract, State Planning Institute, Uttar Pradesh, Lucknow, 1970-71 and 1987-88.**

### Development of small scale Industries in Eastern Uttar Pradesh:

The role of small scale industries has always been emphasized in the development policy and protection and promotion of small industry has constantly featured as a major plank of industrial policy in India. The importance of the issue has of late increased due to the recognition that the development efforts in the past decades have not come upto the expectation particularly in the sphere of employment and distributive justice and the small scale sector is presumed to be particularly suited for meeting these objectives.

The small scale industries play an important role in the economic development of Eastern Uttar Pradesh. Rehi (Chemical) is found in the user plains of the Pratapgarh district. In the northern half the soil is less impregnated with it but in the southern portion, the user is often a bed of soft powdery reh, perfectly white and glistening in the sunshine like snow. This is chiefly noticeable in Jhil tracts. The total area under reh is estimated at user 125,000 acres and occurs mostly in Kunda and patti tahsils. Saltpetre was also extensively manufactured but the industry has now almost vanished only a few men in kunda did some work.

Wheat is available in large quantities in Pratapgarh district. The statement of wheat crop shows a production of over 20,0525 metric tone in 1989-90. The district used to manufacture a large amount of glass bangles, but since the introduction of Firozabad bangles, this industry has declined. Besides the change in tastes, the scarcity of fuels, the higher royalty changed by the Zamindars for different colours led to the decline of the industry. The chief centers of manufacture are sagra, Bhatni, Derhwa, Paharpur, Pipri, Saunsa, the last three in the Patti Tahsil and the others all round Lalganj police station. Glass is manufactured during 3 months while bangles are made during 4 to 5 months every year. The fashion has also changed and the old pattern and quality do not find a market, hence complete overhauling is required. The industry can be saved from extension if a few workers are sent to Firozabad for training in the latest methods of manufactures. The whole industry requires re-organizing by some capitalist financier.

In leather industry eleven thousand five hundred and fifty three hides and 46,886 skins are annually available in Pratapgarh district. There are agencies at Cawnpore which on getting the railway receipt, send to the export 75 per cent of the price. A limited numbers of charasas and water bags for local use are made, while at places manufacture of shoes is also to be seen. There is a good demand in Pratapgarh district for fish. Fish are available in (1) Sai (2) Ganga and (3) Gomti. Fishing is, however, not carried on extensively in the district, though it is done regularly in the rivers. The tanks and Jhils are owned by Talugdars and Zamindars. The important fish markets are in the district of: Mohanganj, Garwara, Antu, Patti, Lalgopolganj, Babuganj, Sangramgarh, Lalganj and Pikeganj in tahsil Kunda. There are no appreciable export of fish from the district. But a small quantity is sent to Lucknow, Allahabad and Calcutta from Beti (Kunda).

Although no exact figures of Mahua trees could be found out, but it could be maintained on good authority that it grows more abundantly in Pratapgarh district than anywhere else in Oudh. Mahua growers cover some 24,000 acres which would contain 3 lakh trees, producing over 10.5 lakh maunds of fruits. It

is chiefly found in pargana Ateha, in Pratapgarh. Presently, the industry is confined to poor people who get the oil expressed from the local Telis and use it for burning and cooking purposes. The mahua flower is an excellent raw material for manufacture of spirit. Five thousand maunds of linseed and rapeseed is also grown in the district which is locally expressed in oil kolhus. Some barre and nim seeds are also gathered for oil.

Pratapgarh district contains a large number of men, women and children who are engaged in handloom weaving industry. They are for the most part scattered in the villages and ply on their trade with the aid of throwshuttle looms. The following four places are important centers of weaving. Perwa, Babuganj, Matra and Nawabganj. One man hardly weaves here 3 yards per day on a throw-shuttle loom. The most urgent need in this industry is the supply of cheap yarn. If a yarn store is opened at a central place say at derwa, weavers shall not have to go to Mau Aima for its Purchase. Attempts should also be made to introduce fly shuttle looms and other improved appliances at important centers.

Lihafs are printed in village Nawabganj, Barahburji of tahsil kunda and the industry is carried on as subsidiary to agriculture. They are sold at Rs. 4-8 each in the local markets or are exported to Allahabad. The work last for about four months in the year, September to December and one family prepares about 200 lihafs in a season.

Blanket are largely weave in kunda where good wood is available from the sheep of local breed. The Gadariyas utilize it themselves in preparing blankets. The surplus is exported to Bihar. Wool is spun by women during their leisure's hours at night. Weaving is done by man. The industry is only subsidiary to agriculture and hence it takes one man hour to five days working three hours a day to prepare one blanket. There are 141 men and 160 women engaged in the industry. One family prepares one blanket in 5 days. The blanket are sold in local markets and sometimes dealers export them to Allahabad.

If the facilities for pasture be available, there is immense scope for dairy, poultry and farming. Ghee, milk, butter and eggs will have a ready sale in Allahabad, Banaras and Lucknow. Poultry, farming and piggeries cost almost nothing for their up-keep. The situation of Pratapgarh in the midst of three premier cities of united provinces and in the proximity of cawnpore ensures the highest development of these industries. Land is available, communication is easy and labour is cheap.

Sultanpur district lies in the east of the province of Oudh on both sides of the rivers Gomti. The boundaries of Sultanpur district are: North Faizabad, South, Pratapgarh west Rai Bareilly and east Jaunpur and Azamgarh districts. There are large number of oil mills could very easily run in the Sultanpur district. One in Amethi and another somewhere near Sultanpur city. Mahua is largely grown in Amethi and one small oil mill could very well specialize in it. Both Sultanpur and Amethi have got the facility of communication by railways. Cheap labour is also available here. So the seeds which are sent to Allahabad, Gawnpara and other places should be crushed here profitable. The industry will yield a large amount of oil-cake which would prove of much value to local and neighboring agriculture land.

In 1987-88, 2,29,698 metric ton rice is produced in Sultanpur district. A rice mill anywhere between the two would be quite successful. The use of machinery will set free a great deal of labour which could be employed in other profitable undertaking. The mill may be started on a small scale gradually expanded as experience is gained. Dal Kibbling could also be taken up at the proposal oil mills at Sultanpur and Amethi. It would require only small extra capital. In sugar industry, 409115 metric ton sugar is produced in 1989-90 in Sultanpur district. With the rise in duty on Java sugar, the industry is bound to pay. Jagdishpur in Baraunsa and Bishan-ganj in Chanda have been famous for a long time for this industry.

Kankar is abundantly found everywhere in the Sultanpur district. But as there is very little local demand for lime, it is not manufactured on a large scale. If markets are found outside, the Product can be turned out cheaply here, cheap raw material, cheap labour, facility of communication etc. will make it an ideal place for lime manufacture. Munj is found all along the Gomti and on the banks of tanks and lakes. Ban is already manufactured in villages along the river, but it is done primitive lines and the production is small.

Tanning is available in Sultanpur district. Most of them are exported and only a few are utilized in the manufacture of shoes. Shoes made in Sukul-Ka Bazar have been exported to outside markets. But curing and tanning done locally is very crude. If improved methods are employed they would fetch higher price and improve the local manufacture.

Reh (chemical) could again be used for bangle-making and for the manufacture of soda. Skilled labour is still available in the district but now the Manihars only sell the imported articles. It may mentioned that if only a few of them are sent out to Firozabad to learn the latest method, the local industry could again be revived. For this purpose, the grant of stipends and the giving of facilities in training are absolutely necessary.

Sultanpur is said to be free from all diseases which affect the animals. The death rate amongst sheep is smaller here than in other districts. Sheep breeding may be encouraged by (i) setting apart enough grazing ground; and (ii) introducing better blood amongst the existing stock.

The district of Mirzapur has an area of 5,233 square km. It has a population of 16,53,834 persons giving a mean, density of 336 per square km. Its boundaries are in North Jaunpur and Varanasi districts, East-Bihar, South-Sarguja State, West-Rewah and Allahabad districts.

The district is rich in minerals but owing to the inaccessible nature of the tract where occur, they have not been exploited with the exception of building and lime-stones.

Marble's stone is found in the rocks east of Aundhi. Near the south west boundary of Mirzapur, there is a lead mine which was worked at one time, but is now abandoned. In Singrauli, there is a considerable supply close to the now abandoned coal mines in the Singrauli basin.

The Mirzapur forests appear to be rich in economically useful trees, e.g. pipal used for lac culture, semal noted for silk cotton. The wood is an excellent light wood and may serve well where such wood is required, e.g. in ship building or match industry.

Shisham, sal or sakhu, Tendu wood (ebony), are trees which yield useful timber, suitable for building and furniture proposes. Tendu leaves are said to be used for bidi making. Bamboo has immense well known uses and is of late coming in to prominence as excellent raw material for paper pulp manufacture. Mahua tree yields the flowers and fruits whose economic uses are too well known to be described the flower is an excellent base for industrial useful oil.

The census indicated that are large number of kumhars in the Mirzapur district. No royalty is charged by the zamindars, from whose tanks the earth for making potteries is taken, as they buy utensils at rates cheaper than the prevailing ones. The number of workmen is small so the demand for articles is limited. Pottery work is exported annually to Varanasi, Allahabad and Calcutta.

Several handloom weaving factories have recently started on a small scale. They are not flourishing. Several factories have been closed. The only remedy as against short output and high wages is popularising of the system of piece wages. The Various kind of cloth as Markin, velvet, Flannel, Japan Silk and China silk are imported in Mirzapur.

Carpets are made in Mirzapur from the time of Akbar. The ancient centre of Madho Singh and in Mirzapur and Bhadohi in Varanasi are still maintaining their premier position. Carpet used to be made of cotton in those days. Woolen carpets were manufactured for purposes of export. Export trade has increased enormously, better designs have been introduced and carpets of superior quality have begun to be manufactured out of more evenly spun and better eyed yarn. Wages have risen and skilled labour is not available at reasonable rates. To feed all the factories. Ordinary, carpet weaving is undertaken as an occupational subsidiary to agriculture. Ninety per cent of the carpets made in Mirzapur are exported to Europe, Australia and America. Design to suit Western tastes are therefore mostly in vogue. The offer of good prices induced an artificial demand, with the result that carpets good, bad and indifferent some dyed and utilizing dead wool - were exported.

There are large number of carpenters, turners and joiners in the Mirzapur district. These people work at the houses of private persons on daily wages. In Ganeshganj there are several big shops where all sorts of wood such as Sakhu, Shisham, sagwan, planks and Ballis of all kinds are always kept in stock in large quantities for sale. These timbers are imported from the jungles of Gorakhpur and Bilaspur. The trees in the neighboured of large town are cut down while young for firewood and charcoal and the neighbouring jungle is being gradually cleared. About 50 families of wood turners of Ahraura manufacture wooden toys. Almost all the manufactured articles are sent to Varanasi. The profit in this industry about 25 per cent. Improvements in wood industry may be affected by showing to the workmen articles of superior designs and better workmanship manufactured in other places, and by finding out markets other than the already development of Eastern Uttar Pradesh. It is true that small scale industries has progressed since last three decades. But the growth rate of industrial production is very slow. The reason is that the economy of eastern Uttar Pradesh is based agriculture or primary sector. But it does not mean that industrial sector in eastern Uttar Pradesh is backward. Many industries of eastern district such as carpet industry of Mirzapur district, silk industry of Varanasi and Food Products of Allahabad, are fa-



mous not only in India but all over the world. Consequently, these industries export their particular commodities to different countries of the world. The small scale industries contribute in the field of production, employment, investment. It has been also generating the larger number of employment in urban areas as well as rural areas. The importance of small scale industries has been increased in the economy of Uttar Pradesh because there is capital scarcity and labour intensity. For these factors the government of Uttar Pradesh has been emphasising the planning process of small industries.

#### **Economic Development of Eastern Uttar Pradesh and Small Scale Industries:**

The economic development of eastern Uttar Pradesh is based on agriculture and industrial sector. The factors which affect the economic development of Eastern Uttar Pradesh such as population, density of population, sex ratio, literacy rate, agricultural and industrial parameters, employment, health and education, communication etc. The growth rate of population in Eastern Uttar Pradesh has been shown in Table-1.2

**Table 1.2**

#### **Population and Growth rate of Eastern Uttar Pradesh, 1991**

Sr. No.	Number of District of Eastern Uttar Pradesh	Total Population		Absolute Increase	Decennial Growth
		1981	1991	(1981-91)	(1981-91)
1.	Allahabad	37,97,033	49,09,919	1112886	29.31
2.	Azamgarh	25,12,954	31,48,830	635876	25.30
3.	Bahraich	22,16,245	27,48,327	532082	24.01
4.	Ballia	18,50,296	22,49,598	399302	21.58
5.	Basti	22,00,456	27,50,764	550308	25.01
6.	Deoria	34,96,564	44,27,345	930781	26.62
7.	Faizabad	23,82,515	29,83,950	601435	25.24
8.	Gorakhpur	24,60,611	30,67,280	606669	24.66
9.	Gonda	28,34,562	35,71,797	737235	26.01
10.	Ghazipur	19,44,669	23,98,746	454077	23.35
11.	Jaunpur	25,32,734	32,05,019	672285	26.54
12.	Mirzapur	12,61,150	16,53,834	392684	31.14
13.	Pratapgarh	18,01,049	22,10,680	409631	22.74
14.	Sultanpur	20,42,778	25,60,805	518027	25.36
15.	Varanasi	37,01,006	47,98,729	1097723	29.66

**Source: Economic Survey of Uttar Pradesh, 1991-92.**

Table 1.2 revealed the decennial growth rate of population of all districts of Eastern Uttar Pradesh. The population was 39,97,037 in Allahabad in 1981 which has been increased to 49,09,919 in the year 1991. It means that the decennial growth rate of population has become 20.31 per cent. Similarly Varanasi district ranks second, position in terms of population. The population of Varanasi district was 37,01,006 in the year 1981 which has been increased to 47,98,729 in the year 1991.

The decennial growth rate of Varanasi district is 29.66 per cent. It may be stated that Allahabad is the most populous city of Eastern Uttar Pradesh. On other side the lowest population belong to Mirzapur district which was 12,61,150 persons in 1981 and 16,53,834 persons in 1991 respectively. The decennial growth rate is the highest is Mirzapur district and the lowest in Pratapgarh. The sex ratio and Density of population have been shown in Table-1.3.

**Table 1.3**

#### **Sex Ratio and Density of Population in Eastern Uttar Pradesh**

Sr. No.	District	Sex Ratio (Females per 1000 Males)		Density (Person per sq. km.)	
		1981	1991	1981	1991
1.	Allahabad	890	877	523	676
2.	Azamgarh	1031	1010	596	747
3.	Bahraich	855	841	322	400
4.	Ballia	984	952	619	753
5.	Basti	930	913	514	642
6.	Deoria	988	967	642	813
7.	Faizabad	934	926	528	661
8.	Gorakhpur	952	928	740	923
9.	Gonda	890	872	386	486
10.	Ghazipur	988	961	576	710
11.	Jaunpur	1009	995	627	794
12.	Mirzapur	897	975	255	334
13.	Pratapgarh	1006	991	485	595
14.	Sultanpur	971	936	461	577
15.	Varanasi	904	896	727	943

**Source: Economic Survey of Uttar Pradesh, 1991-92.**

Table 3.3 revealed the sex ratio and density of population of Eastern Uttar Pradesh in 1981 and 1991. The sex ratio has shown in terms of females per 1000 males. The sex ratio was found the highest in Azamgarh (1031) in 1981 and the lowest in Bahraich district (855). The sex ratio is also found the highest in Azamgarh district in 1991 which is 1010 while on the other side the lowest sex ratio belong to

Bahraich (841). Density has also shown in terms of person per sq. km. The density of population was found the highest in Gorakhpur district (740) in 1981 while the highest density of population in 1991 in Varanasi and the lowest density in 1981 was 255 in Mirzapur and in 1991 (334) respectively. Literate population and literacy rate have been shown in Table-1.4

Table 1.4

**Literate Population and Crude Literacy Rate in Eastern Uttar Pradesh, 1991**

Sr. No.	District	Literate Population			Crude Literacy Rate		
		Persons	Males	Female	Persons	Males	Female
1.	Allahabad	16,61,230	12,37,089	4,24,141	33.83	47.30	18.40
2.	Azamgarh	9,88,680	6,94,235	2,94,445	31.40	44.33	16.80
3.	Bahraich	5,50,669	4,36,115	1,14,554	20.04	29.22	9.12
4.	Ballia	8,10,619	5,65,035	2,45,584	36.03	49.02	22.39
5.	Basti	8,21,206	6,04,029	2,17,177	29.85	42.01	16.54
6.	Deoria	13,25,271	9,88,417	3,36,854	29.93	43.91	15.48
7.	Faizabad	10,08,496	7,07,785	3,00,711	33.80	45.69	20.96
8.	Gorakhpur	10,53,269	7,56,129	2,97,130	34.34	47.54	20.12
9.	Gonda	8,05,823	6,25,507	1,80,316	22.56	32.78	10.84
10.	Ghazipur	8,25,619	5,88,728	2,36,669	34.42	48.14	20.15
11.	Jaunpur	10,85,655	7,91,986	2,93,669	33.87	49.30	18.37
12.	Mirzapur	5,17,377	3,78,834	1,38,543	31.28	42.94	17.95
13.	Pratapgarh	4,32,745	5,36,833	1,95,912	33.15	48.35	17.80
14.	Sultanpur	8,19,505	5,96,179	2,23,326	32.00	45.07	18.04
15.	Varanasi	18,32,596	12,95,811	5,36,785	38.19	51.09	23.68

**Source: Economic Survey of Uttar Pradesh, 1991-92.**

Table 1.4 revealed the number of literate population and literacy rate of 1991 of eastern Uttar Pradesh. That there are large number of literate population lives in Varansi district (18,32,596) in which male population is 12,95,811 and female population is 5,36,785. The literacy rate is also found the highest in Varanasi district which is 38.19. The male literacy rate is 51.09 and female literacy rate is

23.68 in Varanasi district. Allahabad ranks second position amongst districts of eastern Uttar Pradesh. The total literate population is 16,61,230 in which male population is 12,37,089 which female literacy rate is 4,24,141 in Allahabad district. The lowest literacy rate belongs to Bahraich (20.04) district. Regionwise population and the degree of urbanisation is shown in Table-1.5.

Table 1.5

**Region wise population and the Degree of Urbanisation in Uttar Pradesh**

Sr. No.	Region / State	Percentage of urban population to total population 1981	Density of population sq. km. 1981	Decennial growth of population 1971-81	Regional Contribution to total population 1981
1.	Western	23.71	479	+25.66	35.49
2.	Central	21.16	428	+24.47	17.68
3.	Eastern	10.69	485	+25.57	37.57
4.	Hill	18.30	95	+26.52	4.36
5.	Bundelkhand	19.57	185	+26.52	4.90
6.	Uttar Pradesh	19.95	377	+25.49	100.00

**Source: District wise Indicators of Development, Area Planning Division, State Planning Institute, Uttar Pradesh, 1982,**

According to 1981 Census, the contribution of the Eastern region to the total population of the state was the highest (37.57 per cent) followed by 35.49 per cent in the western region and 17.68 per cent in the central region. However, the contribution of the hill and Bundelkhand regions recorded to be relatively low i.e., 4.36 and 4.90 respectively. The regional contribution to the total population in the state appears to be directly related to the density of population per sq. km. of area. To contribution of the western and the central regions to the total population of the state are found to be higher with the higher density of population in these regions. However, the situation in respect of the hill and Bundelkhand regions seems to be in reverse order i.e. lower contribution to the state population with its lower density. Moreover, the density of population appears to be positively co-related with urbanisation.

A relatively higher density of population in the western and the central regions matches with relatively higher percentage of urban population to the total population. whereas, the lower order or urbanisation seems to be tied with lower density of population in the Hill and the Bundelkhand regions. But the situation of Eastern region regarding this kind of relationship of found to be exceptional in the sense that the region with the highest density of population (485 per sq. km.) has got the lowest percentage of urbanisation, i.e. 10.69. Thus, positive relationship may be considered between density of population and urbanisation.

The economy of eastern Uttar Pradesh is mainly based on agricultural sector, and of about 35 per cent population of Uttar Pradesh lives in Eastern Uttar Pradesh. In the capital scarcity economy,

the agriculture sector became most important in economic development of economy. There is no doubt that it create large number of employment but it also true that there is much disguised unem

ployment and under employment in agriculture sector. Because agriculture is the important sector in economy of eastern Uttar Pradesh so that levels of agricultural development has been show in Table-1.6

**Table 1.6**  
**Levels of Agricultural Development in Uttar Pradesh, 1979-80.**

Sr. No.	Indicators	Eastern	Western	U.P.
(i)	Gross Value of agricultural produce per hactare of net area shown, 1976-77	2401.00	3314.00	2703.00
(ii)	Gross Value of agricultural produce per capita of rural population, 1976-77	418.00	701.00	562.00
(iii)	Gross Value of agricultural produce per agricultural workers, 1976-77	1610.00	3117.00	2220.00
(iv)	Intensity of cropping, 1976-77	140.93	146.93	139.01
(v)	Percentage of area under High yielding varieties to gross cropped area, 1978-79	38.84	34.33	34.52
(vi)	Consumption of fertilizer per hactare of gross cropped area (kg.) 1978-79	50.03	55.57	45.33
(vii)	Consumption of power per hectare in agriculture (KWH) 1978-79	94.07	152.07	97.11
(viii)	Percentage of net irrigated area to net area sown, 1978-79	48.35	68.07	50.86
(ix)	Percentage of area under commercial crops to gross cropped area, 1978-79	11.18	28.06	17.41

**Source: U.P. Ke Krishi Ankre, Statistics Division, Directorate of Agriculture, U.P., 1979-80.**

There is wide variation in gross value of agricultural produce per hectare of net area sown between eastern and western region. As shown in table 1.6, this value in the Uttar Pradesh during 1976-77 was Rs.27.3 with the (Rs.3314) in the Western region and Rs.2401 in the eastern region. At the state gross value of agricultural produce per capita of rural population in 1976-77 was Rs.562 but the corresponding figures for western and eastern were Rs.701 and Rs.418.

Intensity of cropping plays an important role in accelerating the gross value of agricultural produce and overall development of agriculture in the economy. In Uttar Pradesh, the intensity of cropping during 1977-78 was 139.01 per cent whereas western was 146.93 percent and 140.93 in eastern region.

The percentage of area under High yielding varieties (HYV) to gross cropped area during 1978-79 was 34.53 in western region and 38.84 in eastern region. The consumption of fertilizer per hectare of gross cropped area during 1978-79 was 55.57 in western region and 50.03 in eastern region. Similarly, the consumption of power per hectare in agriculture in KWH during the period was (152.07

KWH) in the western region and (94.07 KWH) in the eastern region. The percentage of net irrigated area sown during 1978-79 was 68.07 in the western region and 48.35 in the eastern region. The maximum use of agricultural inputs and application of advanced agricultural practices in the western region has resulted in the highest level of agricultural productivity. The use of agricultural inputs in eastern region is low, with the result we notice that agricultural productivity.

After the comparatively analysis of agriculture production it is observed that Deoria, Gorakhpur, Basti are considered the rich districts in agriculture sector. Uttar Pradesh's economy is capital - scarcity and labour intensive. In this situation, only agricultural sector does not generate proper employment in rural area. Consequently, the role of small industries become more effective for the economic development of eastern Uttar Pradesh. Because small scale industries plays an important role in the economic development of eastern Uttar Pradesh since decades of seventies so there have been so many changes in eastern region of Uttar Pradesh in industrial sector. The different situation of small industry in 1971 and 1981 has shown in Table-1.7.

**Table 1.7**  
**Situation of small Scale Industries in Eastern Uttar Pradesh 1971 and 1981.**

Sr. No.	District	Percentage Contribution of industrial sector to total net domestic product		Value added by manufacture (Rs) per industrial workers		Concentration of all factories per 000' sq. km. of area	
		1971	1981	1971	1981	1971	1981
1.	Allahabad	18.50	30.40	65.20	195.40	21.97	25.53
2.	Azamgarh	7.40	13.00	22.62	44.15	5.40	10.79
3.	Bahraich	2.20	1.70	28.62	30.05	4.19	3.92
4.	Ballia	6.40	6.76	7.76	70.27	1.27	1.28
5.	Basti	6.60	2.60	51.94	51.40	1.37	2.05
6.	Deoria	8.80	8.30	53.47	74.38	4.19	6.65
7.	Faizabad	9.90	11.90	42.44	60.85	3.89	5.25
8.	Gorakhpur	9.60	13.50	175.63	267.63	0.90	2.10
9.	Gonda	5.60	5.70	38.87	54.70	2.55	2.98
10.	Ghazipur	18.40	16.30	66.35	42.15	10.11	11.65
11.	Jaunpur	6.10	4.80	68.85	60.63	4.02	4.27
12.	Mirzapur	32.62	29.90	162.26	372.42	3.07	3.56
13.	Pratapgarh	4.80	7.80	8.41	24.44	1.09	1.11
14.	Sultanpur	8.30	8.70	6.06	10.65	0.96	1.12
15.	Varanasi	38.80	42.50	144.86	160.50	33.14	45.95

Table 1.7A

Number of workers engaged in industrial sector per sq. km. of area		Percentage of household industrial workers to total workers		Percentage of other workers to total workers		Value of industrial output (Rs) per KWH consumption of electricity	
		1971	1981	1971	1981	1971	1981
2.46	3.13	4.75	6.56	22.33	23.05	6.70	10.90
0.29	0.78	6.96	8.02	10.67	12.80	10.60	3.80
8.22	8.34	8.96	1.27	8.88	9.07	9.60	7.30
0.89	0.35	4.32	4.03	13.30	15.90	0.20	2.80
0.36	0.83	2.52	3.18	6.71	9.08	13.00	6.10
1.54	3.37	1.77	2.83	8.97	13.22	11.90	10.50
0.30	0.73	4.53	4.51	12.23	14.29	2.80	3.30
0.24	0.32	4.51	4.82	13.45	15.94	8.30	6.30
0.47	0.80	1.81	1.53	8.43	9.15	18.70	7.40
2.76	3.54	2.19	3.16	13.40	17.76	1.30	2.00
9.24	8.36	3.74	5.47	12.70	15.07	3.10	3.20
0.34	8.83	3.03	7.52	16.63	20.74	2.20	0.80
0.83	0.84	3.36	2.29	9.05	13.22	8.50	0.80
0.30	0.87	3.32	3.01	8.56	10.27	1.28	0.20
2.58	2.49	12.31	16.47	29.39	31.24	4.90	6.10

Source: Economic Survey of Uttar Pradesh, 1991-92.

Table 3.7 revealed the different situation of small scale industries in 1971 and 1981. It also shows the percentage of industrial sector to total net domestic product, value added, by manufacture (Rs) per industrial worker, number of workers engaged in industrial sector per sq. km. of area, percentage of household industrial workers to total workers, percentage of other workers to total workers and value of industrial output (Rs) per KWH consumption of electricity.

The percentage of industrial sector to total net domestic product was the highest in Varanasi (38.80) in 1971 while in 1981. The lowest percentage of industrial sector to total net domestic product was the lowest in Bahraich district (2.20) in 1971 and 1.70 in 1981. The concentration of all factories per '000 sq. km. of area was the highest in Varanasi 33.14 in 1971 and 45.95 in 1981. While the lowest contrition of all factories per '000 sq. km. of area was Pratapgarh district. (1.09) in 1971 and (1.11) in 1981. The number of workers engaged in industrial sector per sq. km. of area was the highest in Jaunpur (9.24) an lowest in Ghazipur (0.24) in 1971 while in 1981, the number of industrial workers was the highest in

Mirzapur (8.83) and lowest in Ballia district (0.35). The percentage of household industrial workers to total workers was the highest in Varanasi district (12.31) and lowest in Deoria (1.77) in 1971 while the highest percentage of household workers to total workers was 16.47 in Varanasi and lowest in Bahraich district 1.27 in 1981.

The percentage of other workers to total workers in Bahraich (9.07) in 1981. The value of industrial output was the highest in Varanasi district (31.24) and the lowest (Rs.) per KWH consumption of electricity was the highest in Gonda district (18.70) and the lowest in Ballia and Mirzapur (each 0.20) in 1971. While this percentage has increased in 1981. In 1981, the value of industrial output (Rs) per KWH consumption of electricity was few highest in Allahabad district (10.90) and the lowest in Sultanpur district (0.20). It may be concluded that percentage of industrial sector to total net domestic product, number of workers, percentage of household worker to total workers is found the highest in Varanasi district and the lowest in Bahraich, Gonda and Ballia district. The level of industrial development has shown in table 1.8

Table 1.8

## Levels of Agricultural Development in Uttar Pradesh, 1979-80.

S. N.	Indicators	Western U.P.	Eastern U.P.	Central U.P.	Bundel khand	Hill U.P.	U.P.
1.	Percentage contribution of industrial sector to. total net domestic product, 1979.	22.00	16.40	18.50	10.40	6.30	18.00
2.	Value added by manufacture (Rs) 1977-78	9.83	123.39	88.24	88.94	70.78	98.57
3.	Concentration of all factories per '000 sq. km. area 1977-78.	45.04	8.72	27.29	1.83	3.28	19.98
4.	Number of workers engaged in industrial sector sq. km. of areas 1977-78.	3.49	1.33	4.89	0.28	0.57	2.24
5.	Percentage of household industrial workers to total workers, 1981.	4.27	4.27	3.74	3.59	2.19	4.39
6.	Percentage of other workers to total workers, 1981.	26.59	15.82	21.52	17.96	27.22	21.27
7.	Value of industrial output (Rs) per KWH consumption of electri- city, 1977-78.	8.20	2.20	6.60	3.00	3.10	5.00

Source: District wise Indicators of Development, Area Planning Division, State Planning, Uttar Pradesh, 1980 and 1982.



It may be stated that inter regional disparities in levels of industrial development are noticed to have direct links with levels of the overall development in the state of Uttar Pradesh. The western and central regions of Uttar Pradesh, which are relatively much ahead in development status, are supported with higher contribution of industrial sector to total net domestic product. Whereas the reverse seems to be true in case of backward regions of Uttar Pradesh. Not only this, but it also noticed that the western and the central regions of Uttar Pradesh, have relatively larger concentration of factories per '000 sq. km. of area and also larger number of industrial workers per sq. km. of area. Moreover, the percentage of workers engaged in the manufacturing and other non-agricultural sectors of the forward regions also exhibits a glaring disparities in industrial output per KWH consumption of electricity also shows a significant difference from one region to another. This value in the western and central region is found to be much higher as compared to other backward regions of the state. Thus, inter regional differentials in industrial development seems to be closely associated with inter regional differentials in the overall development.

Health statistics of Eastern region has shown in table-3.9. Health and education are the main factors of human being. There has been a tremendous fast development of hospitals and educational institutions in Uttar Pradesh. The percentage of Allopathic hospitals and dispensaries on per lakh population is higher in Allahabad, Varanasi, Bahraich and Ghazipur districts. The percentage of social services is the highest in Allahabad (2.94) and the lowest in Deoria (1.58) in 1980-81 but number of hospitals has increased in different districts of eastern Uttar Pradesh. The percentage of hospital in Allahabad district is 3.22 and the highest percentage in Varanasi (3.54) and the lowest percentage in Gonda (2.07) in 1989-90. The percentage of beds in Allopathic highest and dispensaries on per lakh population is the highest in Varanasi (87.45) and the lowest in Deoria (15.46) in 1980-81. The percentage of beds in Allopathic hospitals has been increased in 1989-90. The highest percentage of beds in Varanasi (87.49) and the lowest in Deoria (19.16). It means that Deoria district is not development in terms of medical facilities.

Table 1.9

## Health Statistics of Eastern Region, 1980-1990

Sr. No.	District	Number of Allopathic Hospital and dispensaries on per lakh population (with Primary Health Centre)		Number of beds in Allopathic Hospital and dispensaries at per lakh population (with beds of Primary Health Centre)	
		1980-81	1989-90	1980-81	1989-90
1.	Allahabad	2.94	3.22	78.47	79.35
2.	Azamgarh	2.09	2.29	22.22	20.23
3.	Bahraich	2.52	2.96	28.23	29.08
4.	Ballia	2.65	3.45	21.75	29.67
5.	Basti	2.01	2.36	26.14	24.70
6.	Deoria	1.58	2.32	15.46	19.16
7.	Faizabad	1.98	2.28	45.90	45.87
8.	Gorakhpur	2.05	2.08	54.98	74.76
9.	Gonda	2.04	2.07	32.59	29.10
10.	Ghazipur	2.52	3.20	22.35	27.92
11.	Jaunpur	1.78	2.53	25.05	26.40
12.	Mirzapur	3.34	3.10	36.58	38.07
13.	Pratapgarh	2.16	3.46	39.83	42.64
14.	Sultanpur	2.06	3.06	32.78	36.82
15.	Varanasi	2.35	3.54	87.45	87.49
	Total	2.24	2.73	40.15	41.31

Source: Directorate of Economic and Statistics, State Planning Institute, Uttar Pradesh.

The eastern region comprises 15 districts the whole of Gorakhpur and Varanasi divisions, a major part of Faizabad division and Allahabad district of Allahabad division. This region covers over the eastern part of the Gangetic Plain. It is traversed by the Ganga, Ghagra, Gandak and Gomti rivers and by their tributaries. These rivers after create a broad flood plain in several districts of this region during the rainy season. The region has mainly alluvial soil which is fertile although there are Chunks of alkaline and saline lands as well. The land is, on the whole, fertile and the climate is favourable for agricultural production. The region has tropical monsoon climate.

However, the eastern region, which was lagging far behind in respect of road availability in the initial stages, has made a fast recovery during the seventies and the level of achievement is now fairly comparable with the western region. Similarly, in respect of transport facilities, the percentage of villages situated within 3 km. from bus stops in 1980 was the highest (31.25 per cent) in the

eastern region and the lowest (22.15 per cent) in the central region as against the state average of 28.21 per cent. These disparities in respect of electricity power availability range from 22.44 per cent in the Bundelkhand region to 42.84 per cent in the western region. The three backward regions of the states i.e. eastern Bundelkhand Hills still experience shortages of this facilities and lag far behind the other economic regions of the state. As far as banking facilities are concerned, we notice, a significant improvement in Bundelkhand and Hill regions. However, the progress seems to be gloomy in the eastern region where the number of bank offices per lakh of population in noticed to be the lowest i.e. 3.70.

With a view to improving quality of life, efforts to provide social services in eastern region were made in the past through launching the National Programme of Minimum Needs. No doubtly, as result of these efforts there might have been tremendous improvement in the availability of social infrastructure in eastern of the state. However, in spite of these tremendous

efforts, the magnitude of disparities in levels of social services is still of a serious concern. The availability of number of Junior Basic Schools per lakh of population differs from 56.84 in the

eastern to 59.46 in the western region as against the average of about 64.50 in the state, as would be evident from Table-1.10.

**Table 1.10**  
**Inter-regional Disparities in Levels of Social Services, 1980**

S. N.	Indicators	Eastern U.P.	Western U.P.	Central U.P.	Bundel khand	Hill U.P.	U.P.
1.	Number of Junior Basic Schools per lakh of population December, 1980	59.46	56.84	62.92	84.54	144.18	63.98
2.	Number of Senior Basic Schools per lakh of Population, December, 1980.	10.94	18.59	12.86	17.0	25.93	12.09
3.	Number of higher secondary schools per lakh of population, 1980	5.06	4.07	3.25	4.32	13.57	4.70
4.	Number of Hospitals dispensaries (allopathic) per lakh of population, 1980.	2.63	2.79	4.10	3.78	10.52	3.25
5.	Number of Hospital beds per lakh of population, 1979-80.	43.13	42.12	66.67	50.03	127.17	51.02

**Source: District wise Indicators of Development, Area Planning Division, State Planning, Uttar Pradesh, 1981.**

Roads plays an important role in the economic development of eastern Uttar Pradesh. The length of roads which is constructed by public work department has measured in terms of km. on per lakh population is the highest in Mirzapur (53.00) and the lowest in Gorakhpur (26.81) in 1980-81. The length of road is the highest in Sultanpur (59.28) and lowest in Gorakhpur (25.11) in 1990-91.

The number of telegrams (on per lakh population) is 5.7 in Balia district which is the highest among the district of Eastern Uttar Pradesh and 2.2 in Mirzapur district which is the lowest in 1989-90. The number of post offices (on per lakh population) is 1989-90, the highest number of post offices in Faizabad (21.8) and the lowest in Varanasi (10.7). The number of telephone connection is the highest in Varanasi (275) and lowest in Basti (17) in 1980-81. But in 1989-90, the highest telephone connections in Varanasi (399) and the lowest number in Basti district (32).

### Conclusion:

It may be concluded that small scale industries play an important role in the economic development of eastern Uttar Pradesh. The leather and handloom weaving industries of Pratapgarh, silk industry of Varanasi, Carpet industry of Mirzapur, have been generating large employment in eastern Uttar Pradesh. Consequently, the standard of living has increased. The Mirzapur forests appear to be rich in economically useful trees, i.e. pipal used for lac culture, semal noted for silk cotton. The importance of small scale industries has been increased in the economy of eastern Uttar Pradesh. It may be noticed that inter-regional disparities of small industrial development are direct linkages with the levels of the overall development in the state of Uttar Pradesh. The eastern region of Uttar Pradesh is supported with higher contribution of small industries to total net domestic product. With a view to improving the quality of life, efforts to provide social services in eastern region were made in the past through launching the national programme of minimum needs. It also concluded that small scale industries have been generating employment opportunities in the rural economy of eastern Uttar Pradesh. Solving the financial problem of U.P. Small industries, the credit should chiefly be given to gain certain results such as securing modern equipment and better utilization of manpower. It may be concluded that cooperative. Bank should expand

into the industrial field. A system of loans against the security of real estate mortgages be considered and developed. It may be concluded that the percentage to total worker in agriculture sector in higher than industrial sector. Therefore, the agro-based industries should be developed in rural area of eastern districts. Another suggestion about the small scale industries is that the training center should be opened in village and town by the representative of the government appropriate technology must be introduced to replace conventional and traditional method. This would reduce the cost of production and improve the quality of products.

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## DOUBLE MEANING HINDI SONGS AND ITS IMPACT ON SOCIETY

Mr. Sachin Bharti\*

### Introduction

Indian cinema is unique because of its involvement of songs and dances. This is one feature which differentiates Indian cinema from the international cinema. Hindi cinema is mainly popular because of its songs and dances. They also serve as pre-release promotional videos. Therefore, mostly promos on television are the songs from the films. In India radio channels mainly depend on film music. You can only hear songs from latest film release which works as an advertisement of film. Therefore, in Hindi cinema songs play a very important role. This feature of including songs in Hindi films, distinguishes them from the international cinema. But recently a film *Slumdog Millionaire*, which was shot in India by a Hollywood Director, Danny B. Boyle, which also got eight Academy Awards could not resist itself from songs. Two songs have been composed by A.R. Rahman for this film, one of which also received an Oscar "Jai Ho..."

Almost all the aspect of Hindi Cinema has been inspired from Hollywood. In Hollywood there is a separate genre of musical films like *Singing in the Rain*. But in India this genre is incorporated within the narrative structure. As we know Hindi cinema is known for its multi-genre presentation of film narrative. Since the introduction of sync sound in Indian cinema, songs have developed a lot. There were lot of experiments had been taken to present song sequences in films.

### 1. Different kinds of presentation of songs in Hindi cinema are as follows:

**1.1. Dream songs:** songs like *Khayalon mein, khayalon mein...* from the film *Gumnaam*, wherein Mehmood is dancing with Helen. Dream songs always represent the desire of the character which he cannot fulfill otherwise. This kind of presentation of songs sometimes exploits by the director and gives him a freedom of creativity. Many dream song sequences have explicit visual treatment.

**1.2. Work as a Bridge:** in many films songs work as a bridge with in the different narrative structure. For example, in *Amar Akbar Anthony* there is a song 'hum ko tumse hogaya hai payar kya kare bolo to jiye bolo to mar jaye...' In this song the three main character Amar (Vinod Khanna), Akbar (Rishi Kapoor) and Anthony (Amitabh Bachchan) are three

1.3. Different narratives who later on meet are shown one by one bridging a connection.

**1.4. Song as a break:** song can be used as a break into a continuous narrative telling. As we know mostly Indian popular films are quite long in duration. *Lagan* is about 3 hours and 40 minutes and *Ghazani* is about 3 hours 10 minutes. In such films songs play very important role by providing a gap or relaxation to the audience. A continuous narrative sometimes is tiring and songs break this continuity and make watching cinema more pleasurable and easy.

**1.5. Song as narrative:** sometimes songs can also be represented as a part of narrative. If song breaks the continuous narrative it also can help in pushing the narrative forward. There are songs which actually unfold the story to the viewers. If one misses this kind of songs they miss the narrative line. For example in a song 'mujhko ranaji maaf karna, galti maare se hogayi' the picturization of this song basically a setup by the heroes for the villains. At one side heroine is dancing and diverting the attention of the

baddies and on other side heroes and their men are stealing the ammunition to jeopardize their deal of selling these ammunition.

**1.6. Double Meaning Songs:** Double (according to dictionary) means consists of two parts or things. Whereas Meaning means what is meant by a word, action, idea etc. There have been many such use of lyrics where single word can implies something vulgar and obscene. Even picturization is also done according to the lyrics and music which further exaggerate the actions and wild imagination. Films like *Andaaz*, *Raja Babu* and many films directed by Dada Kondke had double meaning songs and dialogues.

### 2 Different categories of songs:

**2.1 Romantic songs:** this is very popular category of songs in Hindi cinema. These are the sequences where hero and heroine come very close to each other physically. Though they represent the romance flowing but the songs were prohibited to show anything explicit on screen. Kissing, smooching was banned and in place of these the directors used to show two flowers or two birds coming together. These trends of symbolically showing remained a part of Hindi cinema for long time. But in 1980s there have been songs which started showing kissing scenes.

**2.2 Devotional Songs:** the very first genre in Indian cinema was the mythological genre. Indian society worship many gods and goddesses especially in Hinduism. It is believed in Hindu mythology that there are two epics from which all human duties, responsibilities and relationship are originated. They are 'the Ramayana and the Mahabharata'.

**2.3 Cabaret:** In Hindi cinema cabaret is a place mainly denotes to vamps. During 1950s vamps in Hindi cinema were mostly described by western outlook who had forgotten their Indian culture and were part of some smuggling gang. In *Shree 420*, Nadira played a role of cabaret dancer. Helen, Madhumati and Padmani are known for this role in Hindi cinema. By 1960s and 70s the portrayal of cabaret dancer went into drastic change. They used to dance on western beats by moving back and forth their pelvic area, which used to look highly vulgar. They used to wear very short cloths, revealing their most of the body parts. Audience used to appreciate such dances and songs a lot. Therefore, songs like *Piya Tu Ab To Aaja.....* was hit of that era.

**2.4 Item songs or item number:** this term commonly used in Hindi cinema. They are described as catchy, upbeat dance sequence for a song in a movie. Such kinds of songs have no relevance to the plot of the film. **The classic meaning of "item number" refers to highly sexualized lyrics.** The 'item girl' who appeared in the film as a dancer, usually in a bar or night club and was only in the film for the length of that song. It was often frowned upon at that point in time. Today, it is a commonly used term with hardly any negative connotations to it. Sometimes established actors like Urmila Matondkar, Ashwarya Rai, Ravina Tandon, Shahrukh Khan, Salman Khan etc. will lend special appearance to an item number to enhance the film's marketability. **Following are the example of various popular item numbers from the films.**

- Shakalaka Baby from *Nayak* (2001)
- Mehboob Mere from *Fiza* (2000)
- Kajrare Kajrare from *Bunty & Bubbli* (2005)
- Phir Milinge Chalthe Chalthe from *Rab Ne Bana Di Jori*



(2008)

- Mein Ayi Hoon UP Bihar Lotne from Shool (1999)
- Chhamma Chhamma from China Gate (1998)
- Shahar ki Ladki from Rakshak (1996)
- Mehbooba Mehbooba from Sholay (1975)

### Problem and Methodology:

Cinema is an audio – visual medium so is more believable than any other medium of mass communication. Since its birth in 19th century, cinema has gone into lot of aesthetical and technological transformation. These transformations not only affect the manufacturing of cinema but also viewing habits of audiences have been changed. The early cinema in the world was silent, they were more action oriented e.g. cinema of Charlie Chaplin. In India too, early films had no voice except they used to play live orchestra. It is interesting to know that the world had been trying out every kind of theme on cinema whether it is social, comedy, and historical or mythological etc. but in India for many years mythological genre had a monopoly. **The two epics of India i.e. ‘Ramayana’ and ‘Mahabharata’ remained main sources of stories and themes.** Cinema of Dada Saheb Phalke was very mythological oriented.

Showing of love on the screen was considered more difficult, because it was not permitted to publicized actions of eroticism on the screen. Sometimes very lascivious and even suggestive of the sexual act heavily censored. Beside, censorship, the rules of propriety does not permit any openly explicit scenes (nudity, even kissing was not allowed until 1980's). Before that symbol of love on screen were like two flowers & two birds, fulfilling this requirement.

**Showing of anything explicated on the screen was banned in India. Therefore to save their skin from censor, director started using double meaning songs and dialogues.** Mostly these dialogues and songs accompany the comic actions by the actor, so that it could be ignored in laughing.

From the point of view of the director, these songs and dialogues help in publicizing the films before its release. Thanks to television now, this has a wider reach in marketing and advertising the films. The promos of the films mostly based on such type of songs and dialogues to attract the audience to the theatre.

On the other hand, if we talk about the audience, to see something explicit on the screen is their dream. When there was lack of adult movies in the market and limitation to internet access, people who desired to satisfy their need of sexuality used to look for such films. **Dada Kondke made many such films. Prominent among them are Andheri Raat Mein Diya Tere Haath Mein, Khol Do Meri...Zubban and Tere Mere Bich Mein.** All these films are full of double meaning songs and dialogues. Audience enjoyed them a lot and those are among the hits of that decade. These songs and dialogues somehow satisfy the sexual desire of the people and on the other hand benefiting the directors too. **The big question arises what actually the effects of such dialogues and songs on society? Can we say that eve teasing cases are on high due to such double meaning dialogues and songs in films? Filmmakers putting these words in people's mouth, who knowingly or unknowingly pass comments to the women passerby. We need to explore these negative effects on our society.** Sometimes, an eve teaser says that

he has been influenced from a particular movie and commits this crime. Should we really blame double meaning songs and dialogues for the problems of eve teasing, sexual assault on women and moral deterioration in society without knowing the facts?

**Some examples of Double Meaning songs are as follows:**

1. Sarkiayalo Khatiya Jaada Lagey from film Raja Babu
2. Mujhko Ranaji Maaf Karna Galti Maarey Se Hogayi from film Karan Arjun
3. Bharatpur Lotgaya Uyi Mori Amma from film English Babu Desi Mam
4. Choli Ke Pichche Kya Hai from film Khalnayak

To find out the social impact of double meaning songs in Indian cinema and representation of women image in these songs.

**The following films have been studied (Content Analysis Method):**

- Andheri Raat Mein Diya Tere Haath Mein by Dada Kondke.
- Khol Do Meri Zubaan by Dada Kondke.
- Raja Babu by David Dhawan.
- Khalnayak by Subhash Ghai.
- Kya Kool hai Hum by Sangeeth Shivang.

**We selected the following four Mohallas namely: Maliyana, Nai Basti, Multan Nagar and Subhash Nagar.** While selecting the mohallas and families it has been a matter of prime concern that these mohallas and families must belong to different backgrounds. Eg. economic status, education, age, male or female etc. Therefore, Maliyana and Nai Basti belong to rural area whereas Multan Nagar and Subhash Nagar belong to the urban areas. The families have been chosen randomly from these mohallas. **Twenty Five families from each mohallas have been selected from different backgrounds.** The total number of sample size was 100. Interviews have been conducted to get the closer view of the respondent and also to understand their preferences and psychologies. The personal interviews with each individual of the families also helped us in studying their perception about the films. The data have been analysed both age wise and gender wise to study the impact of such double meaning songs.

### Impact of Double Meaning Songs on Society

**Table 1 Age-wise percentage distribution of the respondent on whether they have seen such films or not?**

a. Andheri Raath Mein Diya Tere Haath Mein b. Masti c. Raja Babu d. Kya Kool Hai Hum e. All of them f. None of them

Chi-Square = 29.674a DF = 15

Age	(a)	(b)	(c)	(d)	(e)	(f)	Total
Less than 25 yrs	4.0% (4)	13.9% (14)	6.9% (7)	13.9% (14)	5.9% (6)	1.0% (1)	45.5% (46)
26-35 yrs	5.0% (5)	8.9% (9)	11.9% (12)	5.9% (6)	2.0% (2)	4.0% (4)	37.6% (8)
36-50 yrs	5.0% (5)	3.0% (3)	1.9% (1)		1.0% (1)	1.0% (1)	10.9% (11)
More than 50 yrs		1.0% (1)	4.0% (4)			1.0% (1)	5.9% (6)
Total	13.9% (14)	26.7% (27)	23.8% (24)	19.8% (20)	8.9% (9)	6.9% (7)	100.0% (101)

Contingency Coefficient = .477

Andheri Raat Mein Diya Tere Haath Mein, Masti, Raja Babu and Kya Kool Hai Hum are names of some films which had been box office hit due to the double meaning dialogues and songs. They all belong to the comedy genre. In film Masti, not only the dialogues but in some places even some of the actions performed by actors were highly suggestive.

People have seen such films and what is their opinion about these films? If we study the age wise response then 27.8% of the respondents under category of less than 25 years of age have seen Masti and Kya Kool Hai Hum. Whereas in the same age group only 4.0% of the people have seen Andheri Raat Maine Diya Tere Haath Mein and 6.9% of people have seen Raja Babu. However if we study the second category of age, 26 years to 35 years or so, then 11.6% have seen film Raja Babu. (See Table 1)

### Society receiving bad effect from these dialogues and songs

Based on data collected, it is not wrong to say that such films are creating bad effect on the society. Both the genders are of the view that double meaning songs and dialogues affect the society negatively. About 27.7% of male and 30.7% of female agree with the statement (see table 2). If we look at these percentage, we get the idea that female strongly feel the bad impact of such films than male. This may be because female population does face challenges when they are teased by others with such dialogues and songs. In totality 58.4% of the population feels that such films are affecting society directly or indirectly. This could be the reason why eve-teasing cases are increasing day by day. By passers comment or tease girls by using such dialogues and even some time they don't mind singing double meaning songs to girls. If we look at the age-wise opinion, then people strongly feel that these films are affecting society badly.

**Table 2 Gender-wise percentage distribution of the respondent on 'whether such films affect the society?'**

	Yes	No	Don't Know	Not Applicable	Total
Male	27.7% (28)	15.8% (16)	7.9% (8)	2.0% (2)	53.5% (54)
Female	30.7% (31)	7.9% (8)	7.9% (8)		46.5% (47)
Total	58.4% (59)	23.8% (24)	15.8% (16)	2.0% (2)	100.0% (101)

Chi-Square = 4.355a DF = 3 Contingency Coefficient = .203

### Representation of Women Image in Double Meaning Hindi Songs

In Indian dances the lyrics of song is translated into action or body movements. The heroin or hero with help of facial expression and hand and body movements depict the lyrics of songs. There are many elements of songs through which we can analyse the representation of women in double meaning songs. Some are as follows:

**1 Choreography:** choreography of songs is designed by dance directors like Saroj Khan, Vaibhavi Merchant, Faraha Khan, Birju Maharaj, Raju, Shyamak Davar etc. Choreography is an art which defines the lyrics in form of dance actions and steps. While composing any choreography they also keep in mind the camera angles and shots. Camera angles are the placement of camera and shot are the magnification of the subject. There are different

camera angles which can be used during the capturing of any song and dance. They are low angle, high angle and neutral angle or eye level. Then there are different types of shots like close up, mid shot and Long shot, all other shots are derived from these three main shots. Basically the editing of song is done according to the beats, a song has. The editor identifies the beats and makes a cut to next shot on that particular beat. Such editing hides the cuts and gives the illusion of invisible editing. The capturing of the shots is also dependent on the lyrics. **For example in a song choli ke pechhe kya hai, chunari ke niche kya hai...** when the word choli is coming in a visual they are showing Madhuri wearing that choli and the close up of her breast moving up and down. In double meaning songs, words are not used directly but their presentation is more direct and words specific.

**2. Costume:** costumes are another most important element of songs. Especially the songs of Hindi cinema are known for its costume and location changes many times. Mostly double meaning songs are based on folk music. **For example choli ke pechhe..., mujh ko rana ji maaf..., Din mein leti hai...etc.** In these songs the costumes are also inspired from folk Indian society. In choli ke pichhe kya hai, the costumes, Neena Gupta and Madhuri are wearing are inspired from Rajasthani culture. These kinds of costumes are very exposing and with that the kinds of dance steps they perform, make it more vulgar visually. Why they use tribal dance and costume? Because under the shadow of tribal dance and costume they can get it clear from censor board. The way woman body is portrayed through costumes is visually very explicit. Without mentioning one film, this argument won't be completed.

**Satyam Shivam Sundram, the film was directed by Raj Kapoor** starring Shashi Kapoor and Zeenat Aman. Zeenat has been shown from the tribal village. The kind of cloths she has worn in this film is very explicit. Not only the cloths, the way of her walking, standing and dancing is also highly sexually oriented.

Almost all the double meaning songs set around some folk structure and also use folk tune so that they can escape from the censor. In most of the cases major part of the song is picturized on the female character. They wear ghagra and choli, ghagra which on a move give a flutter movement and choli mostly uncover from behind revealing naked back with many strings holding the choli.

**3. Lyrics:** lyrics are those words which are used in songs and they rhyme when sing. The major part of song is its words. Through words, song writer conveys the feeling of hero and heroine. The lyrics of songs are also depending upon the genre or type of the song. In Hindi films, songs can have many types based on moods and feelings. For example, sad song, romantic song, comic song, festival song, devotional song, occasional song etc. Double meaning songs can be of any genre. It is only to distinguish how cleverly the song writer has conveyed what he cannot say straight. Such kind of songs incorporate those words which can generate another meaning in the minds of audience. **For example, Bharatpur lotgaya oyi meri amma, kya kar aayi muh kahi kala, choli ke pichhe kya hai, din mein leti hai raat mein leti hai, etc.** To record a double meaning song, you need to have double meaning lyrics or words.

**4. Camera shots and angles:** camera shots and angles are the visual treatment of the lyrics. As we have discussed earlier that there are three main types of shots and they are close up (CU), Mid Shot (MS) and Long Shot (LS). All other shots are derived from these three types of shots. Eg. ECU Extreme Close Up, CU, MCU Medium Close Up, MS, MLS (Mid Long Shot), LS and ELS (Extreme Long Shot)/WS (Wide Shot). Director or an editor very cleverly utilizes these shots during the visual treatment of songs. These shots transform their own meaning and also gain the attention of viewers to a particular action or body part. For example, in song 'choli ke pichche kya hai...' when choli word come, editor cut to a shot of Madhuri's choli in MCU. In this shot she is moving her breast up and down. These kinds of picturisation of double meaning songs generate the provoking feelings among the audience. And these visuals are so tempting that they love to watch such kind of songs again and again. Choli ke pichche kya... was a hit song despite lot of protest from certain sections of society.

### Conclusion

Film is an important medium therefore it has certain responsibilities towards society and its audience.

### 1. Film should raise social, economic and political issues

Film has huge impact on the audience and on the society. This has been proved again and again by many researchers and they strongly feel that film is an important element of social change. Through films many problems which are prevailing in our society can be highlighted, which otherwise go un-noticed. Although film industry has been doing their best to showcase issues relating to the society but the kind of response they get from the audience is not enough. I would like to mention about a director who always raises social issues through his films. Shyam Benegal, his film like *Mandi* is a very good example for portraying the kind of problems a girl faces who lives in 'Kotha'. Though respondent in large number say that it is a duty of film to raise social issue yet their apathy towards such themes is a concerned to the directors who wanted to touch upon such stories.

### 2. Such vulgarity is harmful for our culture and should be banned.

To very extent vulgarity is being reflected through such dialogues and songs. They are putting words in the mouth of people. Such treatment with words is also harmful for language. It is deteriorating our very own language. Especially women are becoming easy target by using such words against them by the fellow males.

### 3. Exploitation of Women through such treatment:

Whether it is on screen or off screen women are being exploited by such treatment of language. When hero commented on heroine in double meaning, audience enjoy it and use same dialogues and songs for girls living around them. It is unfortunate that in majority double meaning in films use in reference to female. Firstly films exploited female visually now they are also exploiting them with words. People learn a lot from the film and television. When their favourite hero doing such action they feel it is right. Because it is believed that hero is always right and his actions and thoughts are never challenged. That is why many young men got inspired by such action and commits crimes. Double meaning is also a safer way to get away from punishment. They use such words which have different meaning but safer to use. There-

fore, women have been exploited by such treatment of language.

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## RELATIONSHIP BETWEEN HINDI FILMS AND INDIAN SOCIETY AND ITS IMPACT ON CHILDREN

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### Abstract:

It is not wrong to say that media cannot exist in isolation. It is a very much part of the society and it has to associate itself with a society. That is a compulsion for the media existence. Therefore we can say that presence of media in a society effect the societal thinking and actions which further brings the social change in the attitudes of the people. Therefore it is important to measure the impact of media on children as they are the future nation. So this paper first establishes the relation between Media especially the Hindi Films and Indian Society and then studies its impact on children.

### Introduction:

Many scholars and thinker have been making various attempts in understanding the relation between cinema and society. Have been doing it under many headings like Film & Society, Film and Politics, Film and Mass Culture etc. Terms like politics, mass culture, etc are somewhere defines the society structure. Mass media exists in relation to the society; media get influence and influence the society according to their associations. Some analysts have focused on the relations between films and trends with in popular culture while others have used film as documentary evidence of movements within social history. Their study in many cases pointed that film and society have "reflectionist" relation between film, society and culture. This indicates that film is observed as 'reflection' of the dominant beliefs and values of its culture. Other than reflectionist theory there are other theories which cover the relation between film and society.

### 1.1 Structural Linguistic:

Historical linguistics studies the history and evolution of languages through the comparative method. Often the aim of historical linguistics is to classify languages in language families descending from a common ancestor. This evolves comparison of elements in different languages to detect possible cognates in order to be able to reconstruct how different languages have changed over time. This also involves the study of etymology, the study of the history of single words. Historical linguistics is also called "diachronic linguistics" and is opposed to "synchronic linguistics" that study languages in a given moment in time without regarding its previous stages. In universities in the United States, the historic perspective is often out of fashion. Historical linguistics was among the first linguistic disciplines to emerge and was the most widely practiced form of linguistics in the late 19th century. The shift in focus to a synchronic perspective started with Saussure and became predominant in western linguistics with Noam Chomskys emphasis on the study of the synchronic and universal aspects of language.

### 1.2. Structure Anthropology:

Structural anthropology is based on Claude Levi-Strauss's idea that people think about the world in terms of binary opposites—such as high and low, inside and outside, person and animal, life and death—and that every culture can be understood in terms of these opposites. "From the very start," he wrote, "the process of

visual perception makes use of binary oppositions." [Structuralism and Ecology, 1972]

Levi-Strauss' approach arose, fundamentally, from the philosophy of Hegel who explains that in every situation there can be found two opposing things and their resolution; he called these "thesis, antithesis, and synthesis." Levi-Strauss argued that, in fact, cultures have this structure. He showed, for example, how opposing ideas would fight and also be resolved in the rules of marriage, in mythology, and in ritual. This approach, he felt, made for fresh new ideas. He stated:

Only those who practice structural analysis are made aware by their daily work of what they are actually trying to do: that is, to reunite perspectives which the narrow scientific outlook of the last centuries has for too long believed to be mutually exclusive: sensibility and intellect, quality and quantity, the concrete and the geometrical, or as we say today, the "etic" and the "emic."

### 1.3. Literary Theory:

Literary theory in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature. However, literary scholarship since the 19th century often includes—in addition to, or even instead of literary theory in the strict sense—considerations of intellectual history, moral philosophy, social prophecy, and other interdisciplinary themes. In the humanities, the latter style of scholarship is often called simply "theory." As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts. Most of these approaches are informed by various strands of Continental philosophy.

### 1.4. Marxian Theories of ideology:

An ideology is a set of aims and ideas, especially in politics. An ideology can be thought of as a comprehensive vision, as a way of looking at things (compare *Weltanschauung*), as in common sense (see Ideology in everyday society below) and several philosophical tendencies (see Political ideologies), or a set of ideas proposed by the dominant class of a society to all members of this society. The main purpose behind an ideology is to offer change in society, and adherence to a set of ideals where conformity already exists, through a normative thought process. Karl Marx proposed an economic base/superstructure model of society. The base refers to the means of production of society. The superstructure is formed on top of the base, and comprises that society's ideology, as well as its legal system, political system, and religions. For Marx, the base determines the superstructure. Because the ruling class controls the society's means of production, the superstructure of society, including its ideology, will be determined according to what is in the ruling class's best interests. Therefore the ideology of a society is of enormous importance since it confuses the alienated groups and can create 'false consciousness' such as the fetishism of commodities. Critics of the Marxist approach feel that it attributes too much importance to economic factors in influencing society.

The ideologies of the dominant class of a society (dominant ideol-



ogy) are proposed to all members of that society in order to make the ruling class' interests appear to be the interests of all. György Lukács describes this as a projection of the class consciousness of the ruling class, while Antonio Gramsci advances the theory of cultural hegemony to explain why people in the working-class can have a false conception of their own interests.

The Marxist view of ideology as an instrument of social reproduction has been an important touchstone for the sociology of knowledge and theorists such as Karl Mannheim, Daniel Bell, and Jürgen Habermas, amongst many others. However, Mannheim attempted to move beyond what he saw as the 'total' but 'special' Marxist conception of ideology to a 'general' and 'total' conception which acknowledged that all ideologies resulted from social life (including Marxism). Pierre Bourdieu extensively developed this idea.

It is important to understand that film does not record reality as it is. Whereas other mediums like photography, painting etc. they try to represent the reality as it is. Whereas film construct and represents its visuals with the help of codes, conventions, myths and ideologies of its culture as well as by way of the specific signifying practices of the medium. The film-maker like the novelist or the storyteller is a bicolor – a sort of handyman who does the best s/he can with the material available at hand. The film-maker uses the representational conventions and repertoires available within the culture in order to make something fresh but familiar, new but generic and individual but representative.

#### **There are two broad categories of culturalist approach to the relation between film and culture: Textual and Contextual.**

**1. Textual:** textual approach with in culturalist approach covers the film text of film texts body and reads from them, information about the cultural function of film. For example, Satyajit Ray 'Pathar Panchali' is text based; his initial premise is that the texts of Italian Neo-realism have something in common which can be understood as expressions of particular aspects of those cultures.

**2. Contextual:** contextual approaches tend to analyze the cultural, political, institutional, industrial determinant of – most often – a national film industry. Many studies in contextual approach examines the function of cultural policy, patterns of ownership with in the chain production – distribution – exhibition, commercial practices with in the film industry, public institutions, global aspects of the film industry and many other factors which effects the textual form of film well before it is ever seen by a critic.

Frank Manchel in his book 'Film Study' talked about five assumptions of relation between film and society they are:

The movies are both a business and as art, and that duality has emerged over the past ninety years;

Movies are part of an evolving mass entertainment network catering to the needs and desires of a vast audience.

A systematic analysis of the conventions of film reveals significant data about us and our nation.

Audiences identify with characters and conflicts in films.

Films do not operate in vacuum.

#### **2.1 Cinematic Languages:**

Every art in this word has it language to convey the thoughts of artists. In cinema film also possess a language. According to Kishore Valicha 'words are the building blocks for speech, tones for music, colours and shapes for painting, similarly image and sound are the basic units for a language of cinema.'

The elements of cinema seen as semiology or semiotic the appropriate example of such approach can be seen in the work of Eisenstein. For example, Battleship Potemkin, Strike and October. Semiotic means the language of sign, this is a science which reads codes, signals etc. Audio and Visuals in cinema can form the semiotic information which can place under text or textual or contextual.

The elements of cinema consist of various technical and non-technical aspects of film-making. They also fall under conventions, which have been practice by the directors for many years. These conventions also evolved themselves through decades. Because directors used and re-used these conventions therefore audiences are well familiarized with the conventions and codes.

Film image is iconic because it is photographic. According to Metz and Barthes image is also symbolic. It can also be indexical; the simplest instance of this is the image of person sweating, which indicates the temperature. In the Indian film, two birds sitting on a branch of intimacy between lovers. In Shyam Benegal's Mandi, the use of mirrors has all three values, indexical, iconic and symbolic.

#### **2.2 Language of Hindi Films:**

Films of India no doubt are the most seen worldwide and appreciated for their cinematic language. In India about 12 million people are believed to go to the cinema daily. However, people from Russia, China, Middle East, Egypt, Turkey and Africa have great love for Indian popular cinema. Indian cinema is world-famous for producing large number of films per year. More than 800 films are produce in India which includes films from Madras, Bangalore, Kolkata and Hyderabad etc. Out of these films of Mumbai is blend of two languages: Hindi and Urdu. These two languages are spoken in six northern states and understood by over 500 million people in Indian Subcontinent alone. This could be the reason why Hindi and Urdu had been chosen as language of Indian popular cinema when sound made an entry to Indian film industry in 1931.

India has diverse culture and divided on the basis on regional languages, caste, regional culture etc. Hindi cinema creates an illusion of composite society. This is because it has been understood by Hindi and non-Hindi speaking population. That is why Hindi Cinema wins over other regional commercial cinema. The one India concept is present since 1930s when sound first featured in Indian movies, the Bombay film was rightful labeled the 'All India' talkies.

#### **3. Hindi Films in Indian Culture:**

Hindi films are also very good source of Indian culture for abroad audiences. The way we talk, what we eat and wear, about our customs and rituals our films deliver it to those audience which are not familiar with our traditions. Similarly, most of the audiences

in India get to know much about America, England, Japan, Russia and other countries through their films. Therefore, it not wrong to say that film knowingly or unknowingly carries the culture of that place to which it is connected.

Hindi films always go back to Indian culture and its tradition and demonstrate it respectfully and consciously. Hindi films somewhere raises the patriotic feeling by defining what it means to be Indian and outlining the values by which an Indian must live. Once the Javed Akhtar, a renowned screenwriter said "...Hindi cinema has its own tradition, its own culture and language. It is familiar and recognizable to the rest of India and the rest of India identifies with it... We have our own screen-fathers, fathers who wear dressing gowns and hold a pipe; a father who decides his daughter can never marry the man she loves. Hindi film audiences understand that culture, they are familiar with it, so they keep seeing the films..."

### 3.1 Two cinema traditions in India:

**Popular Films:** The Hindi film industry has become known universally as 'Bollywood' – some people claim a journalist from the popular Indian film magazine Cineblitz first coined the term in 1980s. The Bollywood name has divided critics, film-makers and stars, many of whom refuse to use it. They believe it sets up Hindi cinema against Hollywood movies in an overly simplified and patronizing way and blithely implies that conventions that work for Tom Cruise will work equally well for Amir Khan or that Kajol could change places with Julia Roberts. But despite such valid protests, the term has become common currency in both India and elsewhere. Most people find it's useful way of identifying Bombay productions, perhaps seeing Bollywood movies as a product of large-scale entertainment much in the same way as Hollywood films are regarded. For many people unfamiliar with India, understanding the term 'Hindi Cinema' is perhaps too much to ask.

The Bollywood label has helped audiences unfamiliar with Indian cinema to get to grips with this massive industry, but unfortunately it also facilitates the lumping together of Hindi films into one big blob of bad entertainment. Consequently, gems of storytelling and genuine classics struggle to establish their individuality. However much the 'Bollywood' label has divided opinion, it is here to stay.

One might also assume that audiences will simply accept any Hindi film equally. This is quite untrue – producers are well aware that out of the huge number of Indian films made each year, only eight will be box-office hits. Indian audiences are highly discerning. They may like the formula film but they expect a lot from it, including fabulous music, romantic dreams and a code of right and wrong that speaks to the grandmother and the grandson at the same time.

According to Karan Johar, a well-known director of Hindi popular cinema "...If you have to name five basic ingredients that your Bollywood film must have, I'd say: glamour, emotion, great interval point, a hard-hitting climax and every kind of entertainment you can put into the film. I think these are the key elements. You have to have the right emotions, a completely glamorous look, great songs and your interval point has to be fantastic...that's what you need for a commercial Hindi film. It should have all

these elements. Only then will you make it successful – that's if you are aiming at the market in it's entirety."

Hindi cinema's most successful film-makers have mastered the Bollywood mixture of music, love, family values, comedy, fantasy and a staggeringly adventurous choice of film locations (which increasingly have no relation whatsoever to the narrative). Audiences know that films are not real life, but rather allegories for a product world, where troubles and difficulties are all sorted out. It's more than just offering happy endings – the stories are full of hope, showing that good inevitably triumphs: the poor man defeats the exploiter; the rich heroine is ultimately able to marry below her class and continue to enjoy an opulent lifestyle; the faithless husband always returns home to his wife and children; people live modern, westernized lives and still respect traditional Indian values; the hero always vanquishes the villain and the dark side of life is banished forever. The most famous of all Indian film stars Amitabh Bachchan, sums it all up: 'Hindi films provide poetic justice three hours – a feat that none of us can achieve in a lifetime or in several lifetimes'.

### Parallel Cinema: Reflection of Indian society in films:

In *Pathar Panchali* 1955, Satyajit Ray was able to produce a film that used cinema to capture images of Indian characters within a recognizable physical and cultural milieu. It opened a whole new path in its documentation of a family's struggle for existence and the growth of the boy Apu. It used a cinematic style that was more conscious, more delicate and more authentic. About Ray's directorial style, Beauer comments that it "...is strikingly simple yet masterful. His neo-realistic observation of life carries the best qualities of that filmic style: humane, philosophical, quality revealing film expression.

Following Ray the breakthrough in the Hindi film came with Mani Kaul's *Uski Roti* (1970) and Kumar Shahani's *Maya Darpan* (1972). *Uski Roti* is a highly introspective interpretation of a Punjabi village woman who is waiting for her husband to return home. *Maya Darpan* which like *Uski Roti* has never been released in India, captures the ennui and the sense of isolation of a young girl in a haunting and slightly abstract manner.

It was Shyam Benegal, however, who broke into the Hindi film world in 1974 with *Ankur*. *Ankur*, which proved fairly popular, was about a village servant and her exploitation by a ruthless city executive. It also revealed certain psychological compulsions behind class divisions with Indian society. The use of Hindi dialogue with a typical Hydrabadi accent was something that gave the film a greater authenticity and charm. It was a neat break away from the traditional Hindi film. It dispensed with the usual break away from the traditional Hindi film.

It dispensed with the usual cinematic trapping and instead used a quiet, straightforward idiom to tell a story that moves slowly and with conscious thematic concern to a climax in which the dumb husband of the servant girl is beaten by the man from the city. Earlier, Mrinal Sen had demonstrated how a non-starrer and a low-budget film can bring freshness into Hindi cinema with his '*Bhuvan Shome*' released in 1969. *Bhuvan Shome* presented a rather idealized picture of a village girl who humanize a stiff railway official. The film followed a somewhat oblique style with

a somewhat tantalizing kind of idiom, often concealing what it wished to say. There is, therefore, a new kind of articulation that the serious film achieves; its strength seems to arise from the presence of a people who are caught in an environment over which they have no control. There is a consequent loss of dignity that the central characters have to endure and which they fight to retain. It is the articulation of this eternal dilemma that imparts a spiritual quality to this genre of film and is the real source of its inspiration and semantic power. This is the central predicament in Satyajit Ray's *Devi*, in Mrinal Sen's *Khandhar* in Shyam Benegal's *Ankur*, in Govind Nihalani's *Aakrosh* and in almost all the other films that possess this creative – documentary kind of authenticity.

In the 1970s, there was also parallel cinema, with directors like Hrishikesh Mukherjee and Basu Chatterjee and Gulzar and later Sai Paranjpye. Their films had songs and dances and sentiment and appealed to the middle class. By the 1980s, all the art cinema directors were making serials for television. The middle classes wouldn't step out of the house. According to Girish Karnad "the art cinema was finished by the 1980s because there was no audience."

The best directors of the Hindi cinema including Mehboob Khan, Bimal Roy, Raj Kapoor and Guru Dutt, brought new depth to established themes. They drew on the wide spectrum of Hindi cinema stories, but brought to them a personal vision. The films of the late 1940s, 1950s and early 1960s were lyrical and powerful and dealt with themes including the exploitation of the poor by rich landlords (*Do Bigha Zameen*, 1953), the importance of sacrifice and honour (*Mother India*), survival in the big city (*Boot Polish*, 1954), untouchability (*Sujata*, 1959), the changing role of the woman (*Mr. and Mrs. '55*, 1955), urban vs rural morality (*Shree 420*, 1955), nature vs nurture (*Awaara*, 1951), dilemmas faced by modern Indians (*Andaaz*, 1949), materialism versus spiritualism (*Pyaasa*, 1957) and the importance of destiny (*Chaudhvin Ka Chand*, 1960). These films show a complex and sophisticated mix of characters, plots, ideas and morals.

4. Following case studies would prove the relationship between Hindi cinema and society.

#### 4.1. Films inspired from society:

There have been many films which are inspired from society. Society is made up of humans and conflicts arise among them. Indian society is divided into religion, regions, castes, classes etc. and this division creates lot of conflicts. Eg. caste system in Hindu religion. It has been prevailing since Vedic period. The government has done lot of policies to eradicate this social evil but unfortunately it is still occupies its space in our society.

##### a. *Sujata*:

*Sujata* film was directed by Bimal Roy in the year 1959. The film had well known star cast like Nutan, Sunil Dutt, Laila Pawar, Nirupa Roy, Shashikala etc. The film is based on the caste system and the existence of untouchability. *Sujata* (character played by Nutan) was left alone when her parents died when she was child. Out of humanity she has been raised by a Brahmin family. When she comes to know that she is not their daughter and is untouchable she tried to commit suicide. But her self-realization stops her. Sunil Dutt portrayed like today's young face who does

not believe in such unjust social division. But his grandmother Lalita Pawar opposed his idea of marrying to *Sujata*. At the end of the film, *Sujata* save Nirupa Roy by donating her blood. This sequence conveys that God has not made any division in the humans; it is human who has divided man on basis of caste and creed. Before *Sujata*, in 1940s one more film was made on similar line of untouchability, the film was '*Achhut Kanya*' the lead roles were played by Ashok Kumar and Devika Rani.

##### b. *Black Friday*:

*Black Friday* is directed by Anurag Kashyap in the year 1998. The film was based on 1993 blasts that took place in Mumbai which shocked the whole country. The director also incorporated the actual shots that must have been taken from news channels. The film opened with real footage and stated how and when these bombs planted and who were behind this terrorist attack. Similarly, a recent film '*Mumbai Meri Jaan*' was also based on Mumbai blasts that happened in local trains killing thousands of people. The film won the filmfare award for best screenplay.

Therefore, there are many films which have and will inspire from the society. This truly reflects that the films are mirror of society. Through such film's director always want to make the point that together we can fight the menaces of our society. Sometimes even provide with solutions. Such films also show the other side which may be hidden. The other perspectives of such stories are stated by these films and force people to think upon it.

##### c. *Bandit Queen*:

*Bandit Queen* directed by a well-known filmmaker Shekhar Kapoor. *Bandit Queen* was inspired by the life struggle of Phoolan Devi. Phoolan Devi was a dacoit, later she surrendered before the thousands of people. The lady was tortured and subjected to physical and psychological harassment since her childhood. The torture and harassment finally led her to become an un-hearted bandit. The film was based on woman's struggle and her revenge from those who have molested her. The film was banned because it has lot of explicit scenes of rapes and sexual molestations. In one scene of the film Seema Biswas (played on screen Phoolan Devi) shown fully naked. The incident was real and was a part of Phoolan Devi's life. The scene was also important because after this incident she pledged to take revenge. Such films attack and also questions the society's age old custom of caste division, which refuse to die. Where law and order fails and justice is not deliver to the victim, such stories come up of self-revenge.

In this film there were lots of explicit scenes, even rape scenes were also there. It is irony that most films which are made on real incidents that could have happened in the society contain rape scenes showing women helpless. Such scenes in films many times attract the student's attention. And many believe that rape cases which have been increasing in our society. somewhere are because of love – making scenes and rape scenes. Even students somewhere agreed that rape cases are increasing the way female actors are portrayed in indecent position.

#### 4.2. Society inspired from films:

It is unfortunate or may be the human nature that we adopt negative action faster than the positive thoughts. Though films do show many good behaviours which we ought to do for our better-



ment of nation but we ignore these thoughts. Still in recent times there are many incidents that happened in real life but the ideas borrowed from the reel world. These are:

**a. Laage Raho Munna Bhai:** the film was directed and written by Rajkumar Hirani and was the sequel of Munna Bhai MBBS. The film had great star cast like Sunil Dutt in a lead role, Arshad Warsi, Vidya Balan, Abhishek Bachchan, Diya Mirza, Bomin Irani etc. The film talked about the Gandhian Principles of Non-Violence and Peace. Munna (Sanjay Dutt) a don, in order to impress Jaanvi (Vidya Balan) a Radio Jockey in Radio station, present himself as a Professor. On her request he needs to take a lecture on Mahatma Gandhi. To hide his own identity he went to library and read a lot about Gandhi. He started hallucinate the Gandhi presence and talk to him. Gandhiji ask him to follow the path of non-violence in order to get Jaanvi. Lucky Singh (Boman Irani) a builder has eye on the house of Jaanvi, which is also a home for many old age men whom their children are not ready keep them. By a trick Bomin finally got the house and these people come on road. They took the Gandhi Sathyagrah as their weapon and also use radio to tackle the issue. A sequence has inspired audience and they also took the path of non-violence to convey their opinion. In a sequence he keep sending flowers to Bomin Irani to get well soon and also urge the people that whenever they see him offer him a flower.

After this film, there were many incidents published in the newspaper where people adopted same technique to put forward there complain. For example;

In Indore police adopted Gandhigiri way to teach people about traffic laws. Instead of fine the traffic laws breakers they offer them flowers. (Jan 1 2007, DNA)

At All India Institute of Medical Scientists in Delhi Health Minister Anburmani Ramadoss got the Gandhigiri treatment by students and the resident doctors. He was greeted by them with bouquets of red roses and 'Get Well Soon Amburani' posters.

### Conclusion:

Psychiatrist Samir Parikh recently has done a survey about the impact of violence shown in films on school children. He had covered NCR which include Gurgaon and Noida. The study was conducted on about 1000 students about their attitudinal behaviour.

### Following were the study result:

The result of the survey states that large number of children of age between 14 – 17 watch action and violent movies. This might result in their increasing aggressive behaviour.

About 79 per cent of boys enjoy watching violent content whereas 34 per cent of girls also love to see such scenes.

The study emphasis that movies do make an impression.

Also about 35 per cent of boys feel that showing force or bullying someone is important to make friends like them more. Around 2 per cent of girls agree with this.

As many as 31 per cent of boys said they know of someone being threatened or injured with a weapon in school while the figure is 22 per cent for girls.

Many children admitted that they are aware that their friends carry a weapon to school. The weapon can be anything that they feel will protect them.

Table 1.1 Percentage distribution of student's response on 'society is affected by Hindi Films'.

	Frequen- cy	Percent	Valid Percent	Cumu- lative Percent
Yes	376	94.0	94.0	94.0
No	24	6.0	6.0	100.0
	400	100.0	100.0	

Society gets inspired by what Hindi Films present to the audiences existing into that particular society. According to the data collected 94 percent student feels that society is affected by Hindi Films (see table 1.1).

To study the impact of Hindi Films on children we have collected the data from various schools. The sample size was 400 from both private and government schools.

Table 1.2 Class-wise percentage distribution of student's response on 'Society is affected by Hindi Films,

	Yes	NO	Total
VI	10.5% (42)	1.5% (6)	12.0% (48)
VII	11.0% (44)	1.5% (6)	12.5% (50)
VIII	13.0% (52)	4.0% (16)	17.0% (68)
IX	17.0% (68)	1.0% (4)	18.0% (72)
X	14.0% (56)	.5% (2)	14.5% (58)
XI	11.0% (44)	1.0% (4)	12.0% (48)
XII	11.0% (44)	3.0% (12)	14.0% (56)
Total	87.5% (350)	12.5% (50)	100.0% (400)

Chi - Square = 19.937a D.F.=6

Contingency Coefficient = .218

If we read data collected according to the class then students of class from VI to XII all are agreed with the statement that society is inspired by the films (see table 1.2).

As you can see all the students irrespective of their classes the students strongly believe that films do affect the society. It is become more important to see from the student point of view because they are the future of our nation. And if they believe that society get inspired from the film that means they sometimes do imitate what films shows on screen.

### 5.1 Impact of such scenes on children:

As we know that violence shown in Hindi film affect the young mind so do the love-making scenes also have some degree of effect on children. To study such effect this research has been conducted on 400 school children. Why only school children? The reason is because school is a place where both the gender male and female come into contact at different levels. At home the children relation to other humans is well defined but when they go to school first they come into contact with open relation which is not



well defined by the society. Their approach towards each other is different and kind of relation they set up is also quite informal. That is why we have selected schools to conduct are research.

#### 5.1.1 Change in Attitudes:

After interviewing parents and from the data collected it is not wrong to believe that there has been change in attitudes in children. Many times their aggressive behavior worried the parents. They learn lot from the Hindi movies shown on television and try to imitate those actions in real. Parents find themselves in dilemma when children question them about the love relation shown in films between hero and heroine. The children more spend times in watching films on television which also affect their contact with outer world. And they love to watch all kind of films it is difficult to stop them because of their attitude.

#### 5.1.2 Stimulate Emotions:

Love-making scenes in Hindi films many times stimulate emotions in school children. The grownup children of class VIII-XII experienced substantial emotional arousal than students studying in smaller classes – VI-VII. School is a place where both the gender is presented at ease. The communication between these genders is also inevitable. The kind of behavior they adopt towards each other is sometimes inspired from the films. In schools either they are friends or they are in love relationship. Though they do not understand well about the love yet they would like to have boyfriends and girlfriends to go around. They feel that it is today's requirement and it also raise their standard among their fellow friends. Therefore, their actions and feelings are films oriented and they would like act accordingly. The movies also stimulate a great deal of daydreaming and fantasy. In particular, the films can stimulate strong emotions in their youthful audiences, including terror, fear, sorrow and pathos.

#### 5.1.3 Effect on health:

Watching lots of films is also affect their health both physically and psychology. Many admitted that if they get chance at this age they would like to sleep with the other gender. They have little information about AIDS and STDs. Films also effect the sleeping pattern thus affect their growth.

#### 5.1.4 Moral standard:

When the specific kinds of action and situations portrayed in the films paralleled or was in conflict with the standards of morality currently prevailing among several categories of subjects. The general conclusion from this complex study was that many of the depictions presented in the movies, especially in scenes of crime and sex (two of the most frequent themes) were contrary to the mores of the groups under study. Such findings were scarcely comforting to those who feared that the movies were providing unwanted influences on children. The most talk about case 'MMS Scandal' that happened in DPS R.K Puram in Delhi where two students (a girl and a boy) made an explicit video on mobile in school premise in uncompromising positions. The video was later made public by the boy. It raised the issue of using cells by the students in schools. Thereafter many schools banned the use of mobile phones by the students. Many times content of films can stimulate children to commit acts of delinquency and crime. Films played a direct role in shaping the delinquent and criminal careers of substantial segments of many children. There are many cases

in which students under the age of 18 have committed crimes to obtain the life-style of their favorite actors and actresses.

#### 5.1.5 Imitation by Adolescents:

Motion picture influences on childhood play were largely in the realm of fantasy and make-believe. Among adolescent movie-goers, however, somewhat different types of influences were widespread. Forms of conduct that is as beatification, personal mannerism and social techniques were imitated from movies portrayals and incorporated into the day-to-day behavior patterns of youthful audiences. The styles of dress and hair arrangements used by female stars in the films were a particular source of fascination for female adolescents. In searching for means to bring beauty into their own, lives, they experimented enthusiastically with what they had seen on the screen. Another important area of influence was in those mannerisms that become identifies as attractive or sophisticated in every age. Thus a movie taught a generation of males how to light a cigarette in a "manly" manner; how to offer a lady one's arm properly. They taught girls how to pure their lips coyly; how to lower their eyelids enticingly; how to sit gracefully.

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## The effect of sting operations on TRP ratings of news channels

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### Abstract:

"A Sting Operation is an operation designed to catch a person committing a crime by means of deception. A complicated confidence game planned and executed with great care. The word "sting" derives its origin from American usage to mean a police undercover operation designed to ensnare criminals. The word "sting" is a synonym for the expression "set a trap to catch a crook" and this article uses the term in that sense. In more refined terms, it can be called Investigative Journalism or Undercover Journalism". Sting Operation is an information-gathering exercise; it looks for facts that are not easy to obtain by simple requests and searches, or those that are actively being concealed, suppressed or distorted. An informed citizenry the bedrock of a democracy, holding the government accountable through voting and participation requires investigative journalism which cannot sustain itself on asymmetric dissemination of information. Television news is an evolving medium and has definitely moved away from being just about straight news. With more than fifty news channels at our disposal, the competition seems to be sizzling. We are living in the times of Page 3 journalism, where sizzle sells and 'breaking news' at any cost seems to be the mantra to get an edge over the competition. Sting operations of different sorts seem to be on the agenda of many news channels. In recent times, sting operation or any form of investigative journalism is drawn by the fact that news channels can have greater TRPs that is, an edge over other news channels in this age of channel wars.

### Introduction:

There are numerous fallouts of sting operations conducted by the media. Social, political, cultural, ethical and professional effects of sting operations are not speculations. These effects are visible in the changed TRP ratings, sales & circulation figures, readership, listenership and viewership profiles and advertising revenue collections.

The questions raised to prove the justification of carrying out these operations are on moral policing, credibility and profit making exercises. Why the age old form of investigative journalism was not found sufficient in today's media dominated society in India?

**"There are awful things that happen in the world, and I don't believe people should be prevented from seeing them"** Paul Lester, a Professor of California State University told the American Journalism Review.

Being adopted in all the three forms of media, sting operations and their justification are a major issue of discussion in the Indian society. What shook the nation in the form of Tehelka.com's expose of politicians and bureaucrats has come to stay as a form of journalism in our country.

**Investigative journalism** : avenger of the wronged, illuminator of the corrupt, expose of the past, analyst of the present, harbinger of the future, conscience of those governing and consciousness of those governed.

In many cases, the subjects of the reporting wish the matters un-

der scrutiny to remain undisclosed. Among the most popular programmes in India, are those reporting on corruption and misdeeds of politicians and government officials? 'Candid camera', reports many true stories of the day the bribe that the police inspector extracts from the victim of a crime before agreeing to investigate, the 'fee' that the government officer charges for his giving the order to make an electric connection, and the 'contribution' that a company pays a member of Parliament before bringing up a legislative concern in the Lok Sabha. Because of all these things do we really require Sting Operations? At the same time, where such investigative work involves the use of covert methods, it raises issues that tend to further blur the line between law and ethics. Is deception legitimate when the aim is to tell the truth? Is any method justifiable no matter the working conditions and the difficulties in getting information? Can television reporters use hidden cameras to get a story? Can journalists use false identities to gain access to information? The critical question that surfaces is "to what extent can the media go and to what extent should a person be informed?"

### Types of Sting Operation:

Sting Operations are undertaken with a view to look into the working of the govt. or to see whether the acts of any individual is against the public order. On the basis of the purpose Sting Operations can be classified as positive and negative. Positive Sting Operation is one which results in the interest of the society, which pierces the veils of the working of the government. It is carried out in the public interest. Due to positive sting operation society is benefited because it makes government responsible and accountable. It leads to the transparency in the government. On the other hand negative sting operations do not benefit the society, but they do harm the society and its individuals. It unnecessarily violates the privacy of the individual without any beneficial results to the society. These types of Sting operations if allowed then it will hamper the freedom of the individuals and restricts their rights. Here are some examples which we can distinguish as positive and negative sting operations.

**1. Positive Sting Operations:** Sting operations on ultra-sound centers carried out by the Health officers in Karnataka for "serious enforcement" of the Pre-Natal Diagnostic Techniques Act which bans sex determination of fetuses and consequent abortion of female ones to stop female foeticide.

- The Ministry (by the Cable Television Networks Regulation Act and Programme Code), has prohibited the transmission of Cineworld channel for 30 days for showing "objectionable content." Because it "offended good taste and decency" and it "was obscene and likely to corrupt public morality and was not suited for unrestricted public exhibition"
- An operation by an online news site called Tehelka to catch top politicians and army officers taking bribes from journalists posing as businessmen.
- An operation in which a journalist posing as a struggling actress met actor Shakti Kapoor, who promised in the televised footage that his secretary would introduce her to movie producers and directors.

**2. Negative Sting Operations:** Instances over the years have shown that though sting operations do expose corruption in some cases, sometimes they seriously violate the rules of journalism in the pursuit of profit and short-term sensationalism.

- The Delhi High Court on Friday, 7th September, 2007, issued notices to the Delhi government and city police after taking suo motu cognizance of media reports alleging that a sting operation carried out by a TV channel, which claimed to have exposed a sex racket run by a government school teacher Uma Khurana, for allegedly luring her pupils into prostitution has now been revealed to be completely fabricated and was fake and distorted.
- The Supreme Court on Wednesday, 7th February, 2007, issued notices to a private news channel and its reporter for carrying out a sting operation carried out in the year 2004, which allegedly showed a non-bail able warrant could be procured against any person by paying a hefty amount in the court.
- These incidents are an example of how a sting operation can go wrong and become an exercise in trapping an innocent person. India TV's chief editor, Rajat Sharma, said that there was no violation of privacy in exposing such matters as political corruption or the trading of jobs for sex in Bollywood, a practice known in movie and theatrical business lore as the casting couch. "If you are serious about exposing certain social evils, there is no other option but to use sting operations."

#### Review of Literature:

1. Programmes on sting operations conducted by Star News, Zee News, India TV, and Aaj Tak, available on the YouTube and [www.google.com](http://www.google.com).
  2. All these programmes were a part of news bulletins on prime time and some were news analysis conducted with comments by experts.
  3. Datewise coverage of these programmes was available with the channel archives and lists the number of times these programmes were repeated on the day of the telecast of the sting, in the week of breaking of the operation, in the month of the original telecast and a follow up story in the months to come.
  4. TRP ratings chart were taken from the individual channels on condition of anonymity for these weeks under study. Also ratings of the channels starting from three weeks prior and three weeks after the telecast were taken.
  5. The Hindu: Saturday, Apr02, 2005  
Sting operations for TRPs? (SREEDHAR PILLAI)  
STAR ONE, Star Utsav, Zoom TV, India TV, Travel & Living... the list of channels launched last year goes on. They are all competing with one another to make their presence felt in the Hindi television market, which is controlled by the big four — Star Plus, Sony, Zee and Aaj Tak.
- The list is likely to grow what with new channels on the anvil. In this scenario, how does a new channel survive?  
Some of them like India TV, controlled by Rajat Sharma, are trying to create a sensation by having a special programme on the Bollywood casting couch.

Suhaib Ilyasi and the little known India TV hogged the headlines with their sting operation on Bollywood stars Shakti Kapoor and TV star Aman Varma.

6. DNA: Thursday, April 8, 2010

Sting operation: Whom does it hurt? (Antara Dev Sen)

On the other hand, it is the job of journalists to inform the public. Investigative journalism has for ages used both overt and covert ways of getting information, of which the sting operation is only the most recent and most dramatic. A healthy democracy is built on informed choice and exposing corruption in public life is essential for accountability in public life.

Persecuting those who try to expose corruption stinks of an incorrigibly corrupt, closed society. Clamping down on media stings flouts democratic freedoms and is a way of silencing the press.

But the media needs to be responsible, too. The important point is not the sensational material that the hidden camera reveals, but two basic questions. One, who benefits from the sting? Is it really in the public interest? And two, who is hurt by this sting? Was this deception and invasion of privacy necessary for the public good? Sadly, the callous so-called stings that harp on sex and sleaze and increase TRPs are ignored by the mighty wings of the state. And stings that go after corrupt officials who rob citizens and use public office for personal profit are being targeted by the CBI.

7. Indian Express.com: Sobhana K Tags, Sat Dec 27 2008,

Not just for TRPs, sting good for anti-corruption cell too

The department has cracked 74 cases with sting operations and arrested 74 people

Television news channels might have drawn flak for hasty sting operations, but the method has yielded a good harvest for the Delhi Government's anti-corruption branch, which has cracked 30 cases with sting operations, leading to the arrest of 74 people.

The big breaks were the arrest of the Motor Licensing Officer in Ashok Vihar Transport Authority, the Labour Welfare Commissioner, Delhi Police inspectors, and NDMC and MCD officials and engineers.

The 50-year-old department started using the method only a year ago after Additional Commissioner N Dilip Kumar took charge.

"Initially on basis of complaints and by laying traps people were arrested, but often these complaints were motivated and many were false. So we decided to carry out sting operations," Kumar said

8. The Sunday Indian : September 23, 2007

Anything, for TRPs: SAURABH KUMAR SHAHI

It was well past nine in the morning that day, but the newsroom of the little known channel, India Live, was still bustling with reporters. Several reporters who had completed their shift were still glued to the TV set. The top brass was visibly happy. They were quite sure that this particular sting operation would change the fortunes of the channel forever. They were confident that now they would be able to make their presence felt in the rat race of Television Rating Points (TRPs). The CEO was trying to gauge the impact of the operation by regularly taking feedback from the newsroom about how many calls were coming in and whether any

other news channels had picked up the lead from this sting. After two hours, it became clear that somehow the news had not made its intended impact. In short, nobody seemed to notice.

Ravish Kumar, a senior journalist, claims that stings are an essential element of journalism, but they should be done in the larger interest of people. He says, No politician will ever accept voluntarily that he has taken a bribe. The only way out is a sting operation. It is a good tool to expose corruption. In fact, paranoid officials now think twice before asking for a bribe. But contrary to what Kumar thinks, things are not as simple. For certain reporters fresh out of journalism classes, stings are more of a tool to satisfy personal ambition. They are viewed as a shortcut to glamour and fame. Sting operation experts earn fat salaries. In short, such ops bring both fame and fortune in one goes. Naturally, the temptation is hard to resist.

9. Business Standard: Wednesday - Mar 30, 2005

Sting ops make big business sense

All of a sudden, sting operations are 'hot' business for television news channels. India TV's recent spycam operation on actors Shakti Kapoor and Aman Verma ensured that the channel and its promoter Rajat Sharma get talked about.

A feat India TV could not achieve in nine months of its operation. Till the time of going to press TAM had not released last week's channel share figures -- but media experts say India TV's marketshare is expected to touch 10 per cent, compared to 5 per cent three weeks back.

So do news channels conduct sting operations with an eye on television rating points, hence, profits?

Channel executives would have you believe that sting operations are more of a crusade against crime.

"Zee wants to work in public interest. We believe in doing sting operations for the benefit of the masses," says Alka Saxena of Zee News.

Profit is not an issue as the 'expose' cannot be promoted or advertised since it has to be kept secret, she claims. "The channel, in fact, loses money in paying bribes. At times our gadgets are taken away by the investigating agency," she adds. Agrees BAG Films' Ajit Anjum "The motive behind these sting operations is not profits but the excitement to expose corruption." He, however, agrees that such programmes tend to boost the TRPs as the moment "recorded by a hidden camera" flashes on the screen, the viewer gets attentive.

BAG Films makes Red Alert for Star News for which it did a sting operation.

Invariably, higher TRP ratings translate into profits that accrue from advertisements. Devender Rawat, director of Sunrise Advertising Pvt Ltd, the agency that deals in local brands, says that India TV charged only Rs 500 per 10 seconds till about a week back.

#### Statement of Problem:

In recent times, most of the television news channels conduct

and broadcast sting operations every day. TV journalist takes a hidden camera with him and broadcasts countrywide bulletins of responsible people accepting bribes. These effects are visible in the changed TRP ratings and advertising revenue collections. The questions raised to prove the justification of carrying out these operations are on moral policing, credibility and profit making exercises..

#### Objectives:

- To elaborate the sting operations conducted by Television Hindi news channels.
- To study the effect of sting operations on TRPs of channels

#### Universe:

The sample selected were Hindi news channels Aaj Tak, NDTV, Star News, India News, Live India and Zee News .

#### Unit of research:

My research units are the sting operations conducted by Television Hindi news channels (Aaj Tak, NDTV, Star News, India News, Live India and Zee News).

#### Methodology:

The research methodology will be data collection and data analysis appropriate for the chosen methodology. Data collection has been done by sample survey and case study.

#### Area of research & sampling design:

The sample selected was from Delhi and NCR Regions and Various sting operations conducted by Television Hindi News Channels.

- ☐ Samples are people living in Delhi and NCR.
- ☐ The total sample size is 350.
- ☐ The sample choice has been done on the following variables- age group, profession, sex, geography, academic qualifications.
- ☐ As per age group the sample is of four types between 15-20, 21-35, 36-50 and 50 onwards.
- ☐ As per profession the categories chosen were Doctors, Engineers, Media Persons from Print & Electronic Media, Media Teachers, Managers, Government Employees, and Business Men & Media Students.
- ☐ As per sex male and female.
- ☐ As per geography the areas from where sample was collected were East Delhi and Ghaziabad, NOIDA and Greater NOIDA, North Delhi, West Delhi, South Delhi, Gurgaon and Faridabad.
- ☐ As per academic qualifications the categories are school students, undergraduates, post graduates, professionally qualified.

#### Sampling techniques:

There are two types of data which have been collected – primary and secondary.

Primary data was collected by the following techniques

- ☐ Watching the sting operations on television news channels
- ☐ Sample survey
- ☐ Questionnaire

Secondary data was collected by the following techniques

- ☐ Websites
- ☐ Seminar papers



**Case Studies:****India TV (Casting Couch):**

The channel was launched on May 20, 2004 by Rajat Sharma and wife Ritu Dhawan. The channel is the flagship service of Independent News Service, which was co-founded by Sharma and Dhawan in 1998. Prior to launching India TV, Sharma was a known face on Indian television since 1992, having previously been the anchor of Aap Ki Adalat on Zee TV and Janata Ki Adalat on Star TV.

India TV undertook a sting operation on the casting couch phenomenon in the Indian film industry. For this it targeted at the famous film actor Shakti Kapoor and TV actor Aman Verma. When a journalist posing as a struggling actress met Shakti Kapoor, a seasoned actor, he promised in the televised footage that his secretary would introduce her to movie producers and directors. But there was a quid pro quo.

"Come, don't be shy," Kapoor, who often plays the bad guy in movies, told the journalist in her dimly lit Bombay hotel room. "I want to make love to you." When she hesitated, he implied that it was common practice and named three reigning Bollywood actresses who he said had slept with movie directors to get to the top.

On another episode shown four days after the expose on Kapoor, the same journalist met Aman Verma, a popular actor in TV soap operas and on a singing competition that resembles that U.S. show "American Idol." After some banter, which includes the woman saying, "hope you won't be naughty," he is shown leading her to his bedroom. According to TV India, he stopped at the bathroom and she took the opportunity to open the front door of the apartment, where a camera crew was waiting. They barged inside and demanded comment.

"These are the basic facts of life. This is what people do in the industry," a shocked Verma tells the camera. "In a way, I am trying to scare her off." Later he is shown breaking down and falling at the feet of the producer. "Bollywood's widest-known family secret is out in the public glare now," said Mahesh Bhatt, a filmmaker.

This can be explained by the viewership India TV got after Sting operations on celebrities, etc:

From being the fifth most-watched Hindi news channel, India TV leapfrogged to the first spot the day it telecast its sting operation involving Bollywood actor Shakti Kapoor. That day, it managed to garner a share of 22.4 per cent among Hindi news channels, beating Aaj Tak (20.2 per cent), NDTV India (18 per cent), Star News (14 per cent) and Zee News (13.4 per cent).

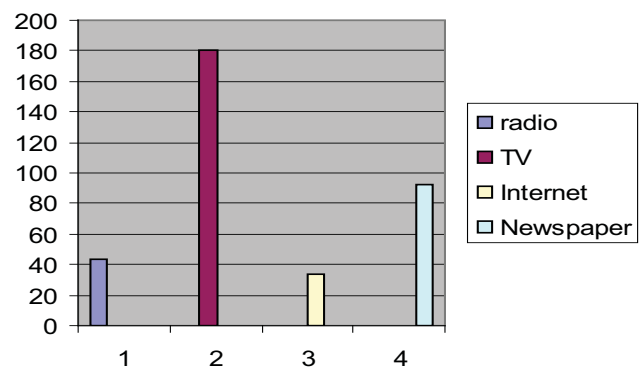
Data provided by TAM indicated that its relative success continued through the week. India TV, promoted by Mr. Rajat Sharma, had a viewership share of 11.5 per cent for that whole week. It had barely a 7 per cent share the previous week.

However the channel was back at its fifth position for the entire week. Aaj Tak (with 22.9 per cent), NDTV (19.8 per cent) and

Star (17 per cent) were the top three.

**Observation & Conceptual Analysis of Survey Data:****Q.1 Which media do you prefer for news?**

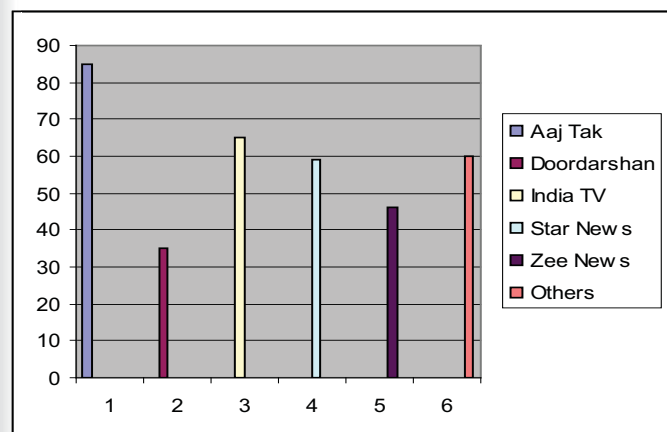
	Male	Female	Grand Total
Radio	24	20	44
Television	80	100	180
Internet	24	10	34
Newspaper	80	12	92



• The most popular choice of media for majority of the audience is television.

**Q.2 Which news channel do you prefer?**

	Male	Female	Grand Total
Aaj Tak	24	10	34
Doordarshan	20	15	35
India TV	24	20	44
Star News	30	35	65
Zee News	15	21	36
Others	40	20	60

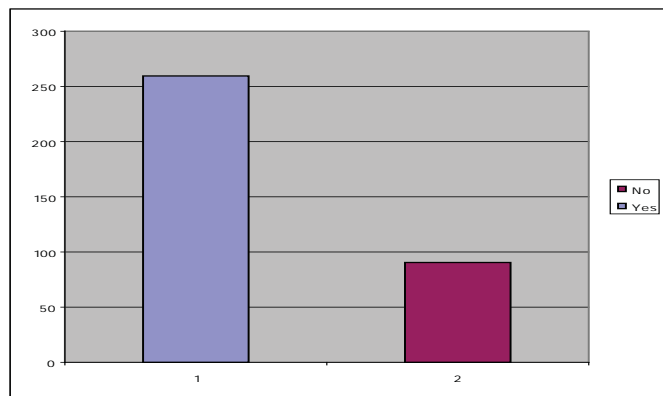


• The first divide in the choice of the news channel is between government and non-government employees. But the news

channel most seen by the audience is Aaj Tak.

**Q.3 Are you aware of sting operations being carried out by different news channels?**

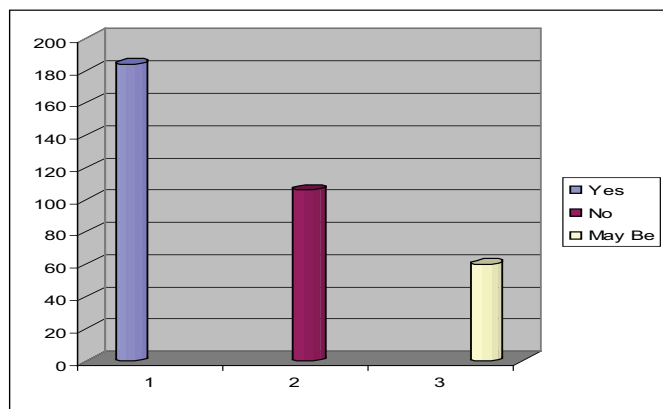
	Male	Female	Grand Total
Yes	164	96	260
No	56	34	90



• It is evident that the knowledge of sting operations in India is good in the audience. They have heard of most of the sting operations and have seen them on the television.

**Q.4 Was Shakti Kapoor's sting operation by India TV a gateway into the concept of sting operations?**

	Male	Female	Grand Total
Yes	164	20	184
No	56	50	106
May Be	50	10	60

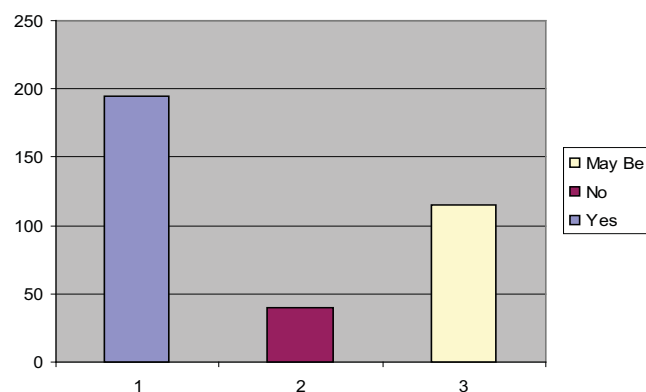


• Most of the audiences are aware of sting operations being carried out by different news channels.

**Q.5 Do you think these are merely a stunt by these news channels to raise TRPs and websites to sell?**

	Male	Female	Grand Total
Yes	101	94	195
No	25	15	40

May Be	60	45	115
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• Audience is divided over the aim of the channels to conduct sting operations. Majority feel that it is a stunt by the channels to raise their TRPs.

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##### Website:

- [www.journalismnet.com](http://www.journalismnet.com)
- [www.tehalka.com](http://www.tehalka.com)
- [www.hindu.com](http://www.hindu.com)
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## MEDIA HABITS OF YOUTH

(A Study on Media Habits of Jammu and Kashmir Students Studying In Delhi)

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### Abstract:

This research paper attempts to explore the media habits of Jammu and Kashmir students by using several special tools of media research. A detailed survey of literature was done on this subject to learn how the media behavior of people can be calculated. Although there was not that much of available literature that exclusively dealt with this particular topic on Jammu and Kashmir as not much of the media surveys have happened in the past in this state. This was in itself a new kind of survey.

On the account of what ever the limited literature was available, a thorough study of that was conducted and then Hypothesis was made. The research design choosen was that of Exploratory in nature and the survey method was conducted to know the media habits of Jammu and Kashmir students living outside the state. I have confined my study to the students of the Jammu and Kashmir studying jamia Milia Islamia, Jawahar Lal Nehru Vishvavidyalay, Delhi University, Guru Gobind Indraprastha University and its colleges. I tried to make a balanced research and collected data from the students of all the three provinces of the state and also tried to include the equal proportion of girl students according to the literacy rate of the womens in the state. The sampling method adopted was schedule and the reaction of the respondents was also noted.

The thing that I observed in this research is that there is no doubt a drastic change in the media habits of the Jammu and Kashmir students since they have left the state. One News paper a day is still the preferred by the students to get detailed news but internet is something that every one is using hours and hours to fulfill the basic requirement of information, communication and entertainment. This is something very interesting for sure. The state that is so backward that accessing a net is like a miracle for the people of that state, but there is ample scope of that new media to develop since the young generation of the state has accepted and had developed a habit of this new media.

### Introduction:

The state of Jammu and Kashmir has always been in media lime-light for so many years now. Despite providing so much news to the media industry, this industry didn't flourish at all in the state. The policies have always been formulated to keep the people information less and digitally backward. It is said that once you have controlled the communication the half battle is already won, that's why the people of the state remained perpetually backward and under developed because they didn't had the tools of media to communicate and to get the required information. The geography of the state further added to the problems.

There are no private channels, no PR firms, No privatization, no advertisements how could all these survive without privatization. People still depend on the newspaper in the urban areas where there are roads and in the rural areas the Radio is still considered as the most efficient vehicle of the media.

One of the biggest drawback of the state is that there are very less higher educational institutes in the state so who so ever wants to go for higher studies is compelled to go out of the state for the studies. The students here in other states start acquiring new media habits and the kind of the media habit they acquire will ultimately lead to the emergence of new technology media vehicles in the state also. Almost in every educated household one child in studying in some other state and is coming in contact with new means of communications and developing new media habits. The youth is the future of the nation and almost all educated youth from Jammu and Kashmir are studying outside the state.

For this reason understanding the media habits of the students of Jammu and Kashmir who are studying outside the state is very important as it will help in defining the future of media in Jammu and Kashmir and since these kind of surveys have often remained restricted to conduct in the stat ethics research further gains more importance.

Jammu and Kashmir is a pictorial state renowned for its breath-taking locales. In the recent years the state has gone through a lot of political upheaval that has shaken the entire nation.

Media has seen a tremendous advancement in recent years as the result of the advancement in the field of the technology and once the field of technology improved after Information technology boom in the 1990's resulted in the robust boom in terms of region, religion and language with respect to the audience. Moreover with the growing literacy rate, increased standards of the people and growing consumer spending has certainly contributed a lot in making various forms of the media I.e. newspaper, radio, television. Since 2000, internet and mobile phones have also made significant inroads. Despite so much advancement in information technology, there is a lot of regional disparity when it comes to the access of the media technology in the different regions of the state. The urban areas of the country have a strong base of media and large proportions of the rural and the remote areas of the country still have no sufficient access to any form of the media.

There are especially two regions in the country I.e. North east states and the Jammu and Kashmir. These states have always invincible and with the difficult physical terrains. These states have witnessed a chaotic period due to revolution, penetration from the neighboring countries. In order to access the impact of the national and cross border media in these states, a media survey was conducted by the department of mass communication by the Indian Institute Of Mass communication, the media under survey was local and national newspaper, All India Radio, Doordarshan and some foreign channels like Pakistan Television and Bangladesh Television.

The study was based on the choice of the media, preferences for the programmes and influence of the culture. A survey was conducted in three regions of the Jammu and Kashmir. A sample of

2000 respondents were selected from 10 districts that comprised of the urban and the rural areas of the state, research tools comprising of the questionnaire and indepth interviews were designed. In the research almost 39.1% of the respondents were exposed to one or the other form of the media like radio, television, specially PTV, among population more males 52.2% then females 35.7% were accessing the media for news.

Among the cross border exposure 44.5% were exposed to cross border media and only 11.5% in Jammu. Highest proportion was through Television 59% from Pakistan, QTV 46%, Aljazeera 9% and peace TV 11%. Visual clarity and good reception was counted as 15.7% the reason to accessing the cross border media. In Srinagar the most important reason for accessing the cross media is the cultural similarity. The national media provides more up to date information than the foreign media where as internet sites of the international level provide more information than national websites. Cable connection was followed by the DTH.

People access to any type of the media was significant high although males have a higher ratio where as females have low ratio as compared to the males because the literacy rate of the males is higher than females.

Education is a key determinant that influenced media, the more the education the more the media consumption. That is why higher percentage of media usage is in urban areas amongst the youth. The rural areas have much more radio listenership. Lower income groups go for radio whereas higher income group goes for Television.

#### Aims and objectives:

- To know the media habits of youth of Jammu and Kashmir which will help in formulating future media plans in the state as well as for the planning of the Government of India.
- To see the changes in media consumption with time and after shifting of youth from one state to another.
- To know the impact of international and cross border media on the youth of the state sharing border with other states.

#### Hypothesis:

- Newspapers cater to the urban areas where access to transportation is easy.
- Radio is the main vehicle of information in rural areas.
- The cross border channels create a lot of impact on the people and there is a drastic change in the media habits of students since they have left the state.

#### Research Design:

I used Exploratory Cum Descriptive research design for the exploration of new theories and to gain vast information. This research also gives a descriptive account of a particular faction of youth in a society.

#### Area of Research:

My area of research is Delhi especially the areas of Jamia Milia University, Delhi University, JNU, GGSIPU and other colleges of Delhi.

#### Selection of Sample:

I purposively selected the students of the Jammu and Kashmir

studying in different universities and colleges of Delhi. I picked 100 respondents purposively and tried to make a balance of choosing the students from all three provinces of the state. I have also tried to make a balance in choosing the ratio of the boys and girls according to the proportion of literate population of the men and women in the state.

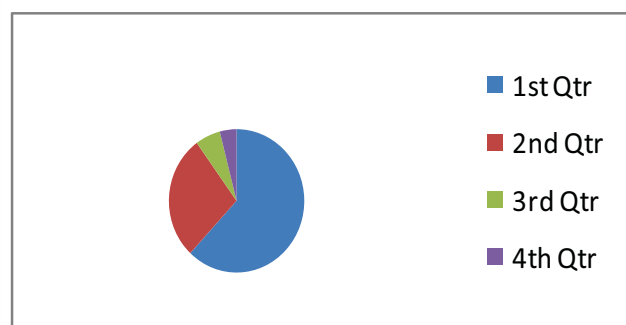
#### Research Methodology and Tool:

After the area and universe was chosen the tool that I applied is SURVEY method for the conduct of research and the tool adopted was that of SCHEDULE. Here preparation of questions was done and then respondents were asked face to face questions and answers filled simultaneously and reactions of respondents also noted. The data collection was done simultaneously via schedule and answers were filled in front of the respondents. It is an empirical study where gaining of information has been done by direct observation and experience.

#### Tabulation and Analysis of Data:

##### 1- What comes to your mind immediately when you hear the word 'media'?

- a. News paper
- b. Television
- c. Radio
- d. Film

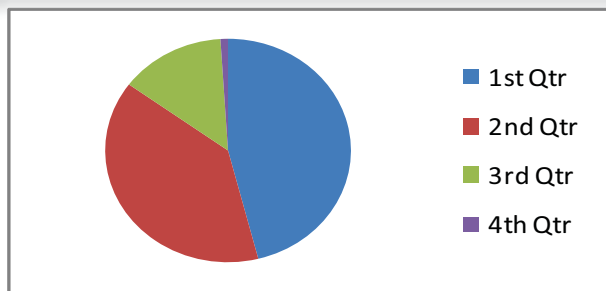


When asked to the respondents what comes to your mind instantly when you hear the word media, 62% of the respondents said newspaper, 28%-television, 6%-Films and only Four percent said radio? This clearly indicates the impact that prints media is still creating in the minds of the youth even in this world of convergence.

##### 2- Do you think that media is important for the individual as well as for the development of the nation?

- A. Is important
- B. Not important
- C. Important to some extent
- D. Extremely important





Is important-39%

Not important-1%

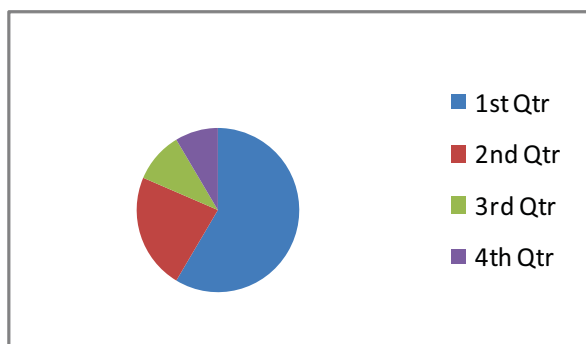
To some extent-14%

Extremely important-46%

When asked about that do media really play some role in the development of the individual and nation, 46% respondents said extremely important, 39% said is important, 14% said important to some extent and just 1% respondents said not important. This indicates that media is important for the individual and national development.

### 3- How many hours a day you spent on watching Television?

- A. One hour                      B. Two hours  
C. Three or more                D. I don't watch TV



One hour-28%

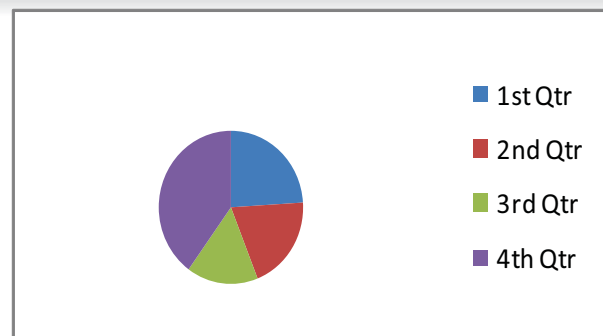
Two hours- 14%

Three Or more- 20%      Don't watch television- 38%

Regarding television ,a question was asked that how many hours a day you spent watching television, 28%-respondents said 1hour,14% said two hours,28% said 3or more than three hours and 38% said that they don't watch TV in Delhi. The reason that they gave was higher percentage of youth either live in hostel or in some rented rooms and they can't afford to have a television sets and the lack of TV sets in Hostels. They also clearly mentioned about the increasing use of computers that serve multiple purposes for them via internet. So they prefer one laptop instead of buying different devices independently.

### 4- How many hours of television you devote to news?

- A. Half an Hour                      B. One hour  
C. More than one                    D. No news



Half an hour-24%

One hour-20%

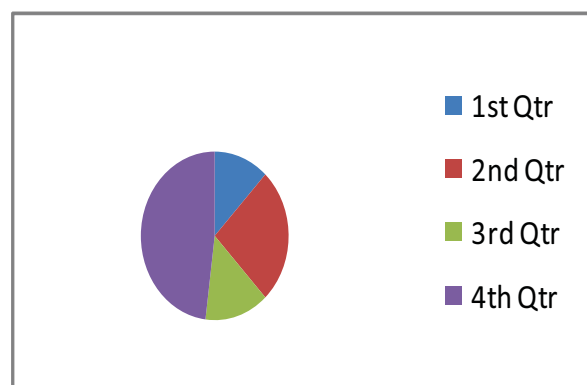
More than one 16%

No news-40%

When asked how many hours of television you devote to the news programmes, 24% said half an hour, 20% said one hour,16% more than one hour and 40% said no television news at all. The reason they gave about not watching television news programmes was the poor presentation of news and its sensationalisation. They were also unhappy about the way the news is presented in television as most of them are literate.

### 5- Other than news which programme do you watch on television?

- A. Serials                              B. Films  
C. Music                                D. Sports



12%- Serials

26%- Films

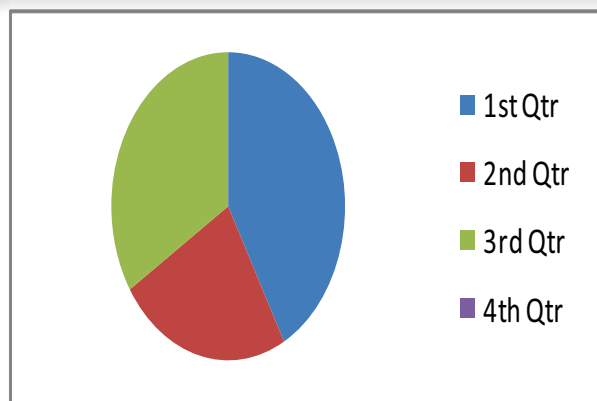
14%- Music

48%-Sports

When asked other than news what kind of programme you watch on television, 12% said serials mostly female respondents, 26% said films,14% also talked about music where as majority of them 48% said sports. This clearly is because of the lot of things happening in sports IPL, World Cup and so much of soccer as lot of the youth is interested in sports.

### 6- Do you listen to Radio despite its visual limitations?

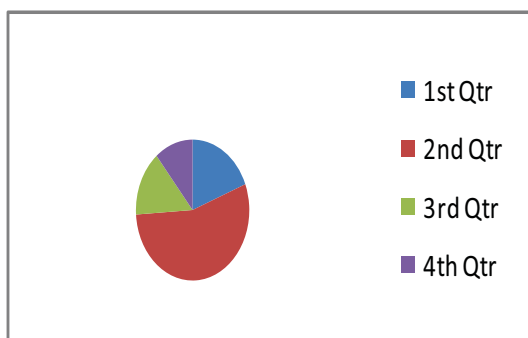
- A. Yes                                      B. No  
C. Some Times                          D. It is no more attractive



When asked that Do you still listen to radio despite its visual limitations, 42% said yes, 24% said no. 34% said sometimes and there was not a single respondent agreed that radio is no more attractive. The radio as a media is still popular among the youth.

#### 7- Which radio channels you mostly listen to?

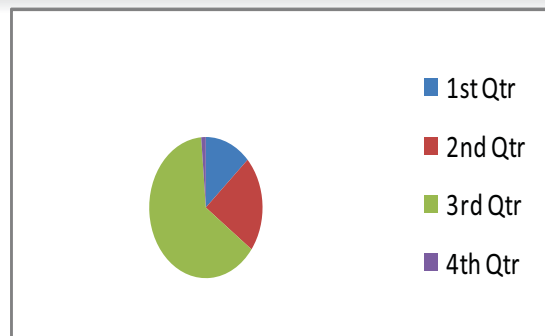
- A. AIR (AM)                      B. FM channels  
C. Cross border stations      D. International like BBC, VOA



When asked which radio channels you listen to, 19% said AIR, 55% were in favour of FM channels, 15% said cross border stations and 11% said international channels like BBC, VOA. This reflects the hand of the revival of the radio in the form of FM stations among the youth and scope for the setting up of more FM stations for the youth.

#### 8- Do you think that television is sufficient to provide detailed news or Is their need to go for Print media for more detailed information?

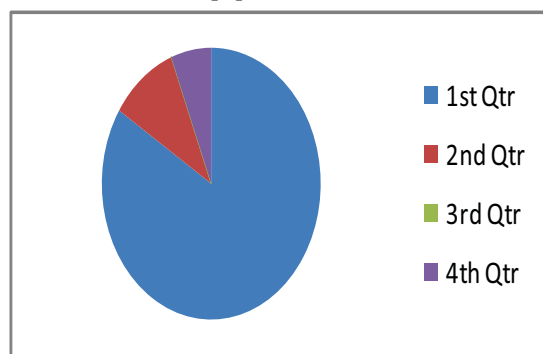
- A. TV is enough                      B. Not Enough  
C. Newspaper has more detail      D. Paper needs time



When asked Do you think that Television is sufficient to provide detailed news or there is need to go to the print for the detailed news, 12% said that TV is enough, 20% said that TV is not enough, 58% agreed that newspaper have more detail and only 10% felt that newspaper need more time to read. This shows the significance of newspapers.

#### 9- Have you ever subscribed to a news paper or you read it outside?

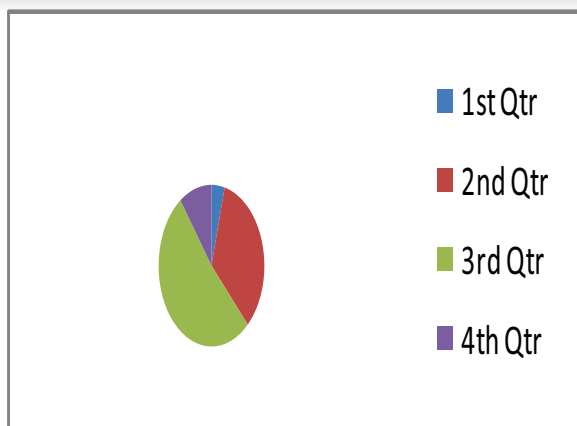
- A. Yes                                      B. No  
C. I don't read newspaper          D. I read it outside



When asked that have you subscribed to the newspaper or read it outside- 82% said yes, 10% said No, 6% said that we read it outside and no one agreed that they don't read newspaper at all. Newspapers have certainly a lot of impact on the youth and it has become a kind of addiction for them to get the early morning detailed information in their daily life menu.

#### 10- Do you think the national newspaper present the news of your state in fair manner?

- A. Yes its fair                              B. No its unfair  
C. News is moulded                      D. Hide truth

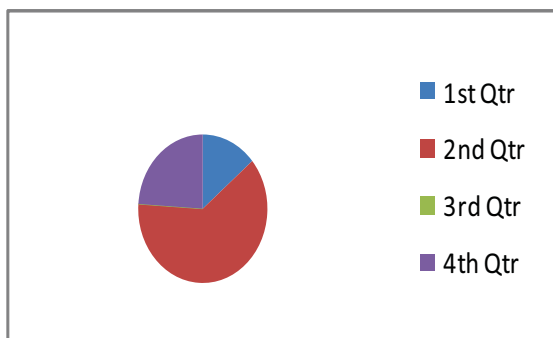


] 24%- Yes It Is Fair  
20%- News Is Moulded  
18%-Unfair  
38%-Hide the Truth

When asked whether national newspaper present the news of your state in fair manner, 24% said yes, 18% said unfair, 20% said news is moulded and 38% of the respondents agreed that the media hides the truth. This they blame on the government regulations on media.

**11- Which media do you prefer when you have to know what is happening in your state?**

- A. Television  
B. Internet  
C. Radio  
D. Newspaper

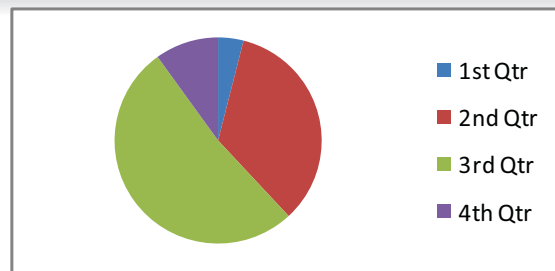


Television-14%  
Radio-0%  
Internet- 62%  
Newspaper- 24%

When asked which media they prefer when they have to access the news of the state, 14% said TV, 62% internet, 24%-newspaper and no respondent agreed on using Radio to get the information of the state. Here again Internet becomes a major role play media for the youth.

**12- Do you think there is any change in media habits since you left your state?**

- A. No change  
B. Slight change  
C. Drastic  
D. Never thought

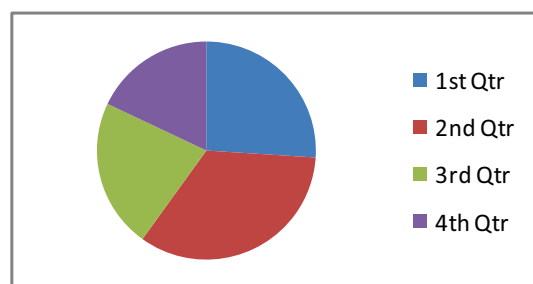


4%-No Change  
52%-Drastic Change  
34%-Slight Change  
10%-Never Thought

When asked is there any changes in the media habits since you left the state, 4% said no change, 34% said slight change, 52% said drastic change has happened and there were some 10% of the respondents who never thought about that.

**13- Do you think that cross border media of other countries like GEO TV, PTV, QTV are more credible when it comes to your state news as compared to our countries own media?**

- A. It is  
B. It is not  
C. Better than ours  
D. Shows news the way they want

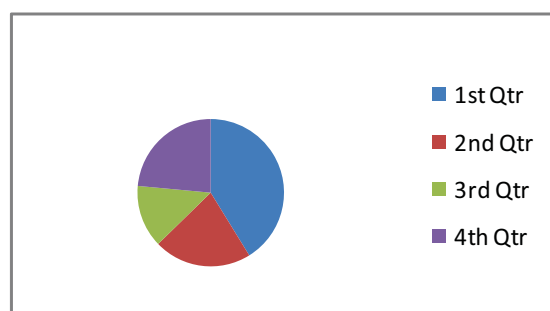


\26%-It Is  
34%-It Is Not

22% Better Than Ours  
18%-Shows News the Way They  
When asked whether cross border media is more credible than the countries own media 26% said yes it is and help us in our freedom of struggle from atrocities, 34% said no it is not, 22% even agreed that it is far better than ours and 18% said that they show the news the way they want to show. That shows the impact of cross border media on the youth.

**14- Are you more comfortable with international channels like BBC and Aljazeera than our countries own news channels?**

- A. Yes I am  
B. No ours are better  
C. Communication Barriers  
D. sometimes they are good



42%- Yes

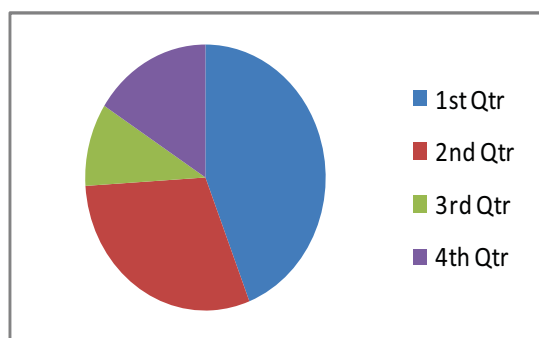
22%-Ours Are Better

14%- Comm. Barrier      24%-Some Times They Are Good

When asked whether they are more comfortable with international channels like BBC and Aljazeera, 42% said yes we are, 22% said no ours are better, 14% agreed that there is communication barrier, 24% agreed that sometimes they are better. They felt that channels like Aljazeera and BBC or QTV present news in a true way and these media organisations don't set agendas rather bring the news as it happens.

**15- Have you ever subscribed to the value added services on your mobile phone?**

- A. Yes      B. No  
C. Once      D. Usually Do

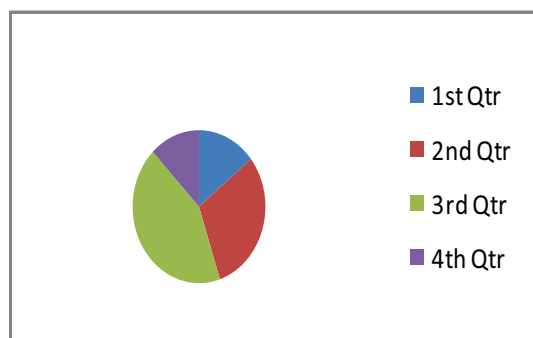


44%- Yes      30%-No  
10%- Once      16%-Usually Do

When asked have you subscribed to value added services on mobile, 44% said yes, 30% no, 10% said once and 16% said usually we do. Value added services are slowly gaining some ground.

**16- How do you find mobile as a media option, Does it serve your purpose?**

- A. It is good      B. It is irritating  
C. It is the future      D. It is supplementary



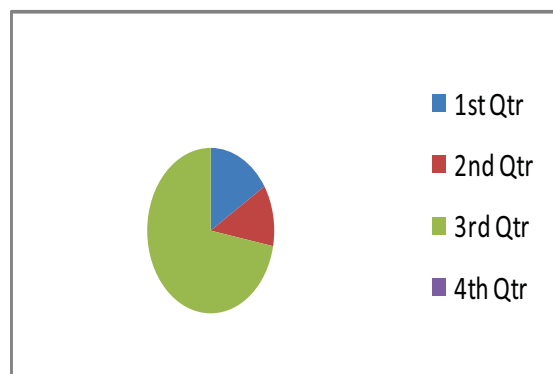
14%It Is Good      30%- It Is Irritating  
42%-It Is the Future      12%-It Is Supplementary

When asked how you find mobile as a media option 14% said it is good 30% said it is irritating, 42% said it is the future and 12% said it is supplementary. Some value added services and unnecessary subscriptions also irritate a lot of respondents but most of them say it is the future. There are mixed reactions when it comes to the mobile as a media option as lots of people think that this media is irritating also because of the unwanted subscriptions and

calls.

**17- How many hours a day you spend on accessing internet?**

- A. One hour      B. Less than one  
C. Two or more      D. Don't use internet

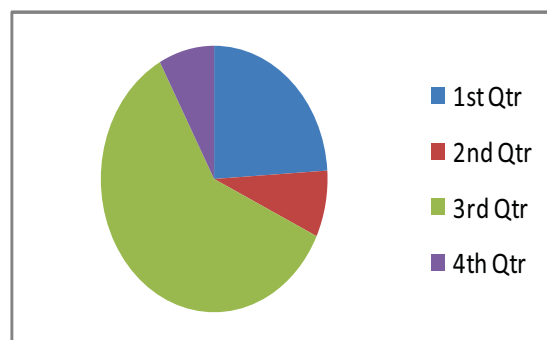


One Hour-16%      Less Than One-12%  
Two or More-72%      Don't Use Internet-0%

When asked how many hours they spend accessing internet, 16% said one hour, 12% less than one, 72% more than two and not a single respondent said we don't use internet. That clearly indicates the supremacy that the Internet as a media vehicle has gained among the youth and it is visibly apparent from the fact that not a single respondent agreed that they don't use internet at all.

**18- Which online media links you mostly prefer to open on internet?**

- A. E paper sites      B. News channels sites  
C. Google information      D. No media links



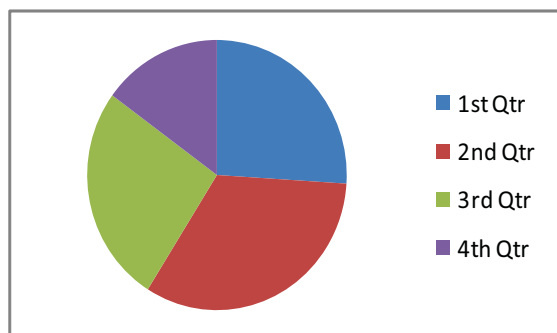
E paper Sites-24%      News Channel Sites-8%  
Google Information-60%      No Media Links-8%

When asked which online media link you open on internet, 24% said e paper sites, 8% said news channel sites, 60% said Google and 8% said no media links. Google they consider as the father of all information and Newspaper sites provide them a lot of valuable information, News channel sites are not popular due to poor internet connection and lot of time taken by the visuals to open. Those in no media links category include people who just use social networking sites.



### 19- Most of the News channels are in Hindi, Do you find any communication barrier with Hindi?

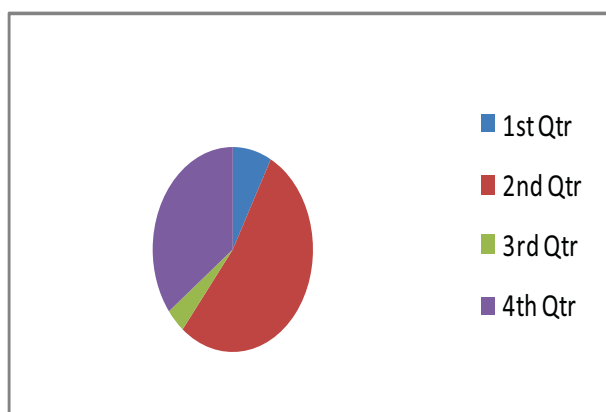
- A. Yes B. No  
C. Somt. it's hard to understand D. I switch to other language



Yes- 20% No-56%  
Sometimes It's Hard- 6% witch To other language- 18%  
When asked that most of the broadcast channels are in Hindi so do you find any communication barrier, 20% said yes 56% said no 6% said that sometimes it's hard to understand and 18% said that we switch to other languages. English is the main vehicle of communication in the state, According to the Times of India research study Jammu and Kashmir is the only state where maximum number of youth adopts English as a tool.

### 20- Which was the last movie that was shot in Jammu and Kashmir?

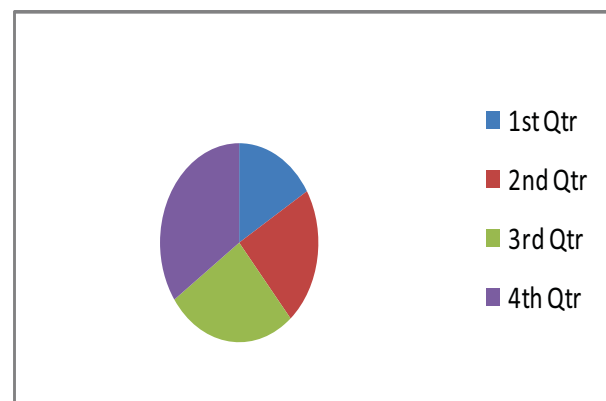
- A. Dum Maaro Dum B. 7Khoon Maaf  
C. Faltu D. None of the Above



Dum Maaro Dum-8% 7khoon Maaf-54%  
Faltu-4% None-36%  
When asked which the last movie shot in Kashmir was, 8% said Dum maaro Dum, 54% said 7khoon maaf, 4% said faltu and 36% said none. That indicates the popularity of films among the youth.

### 21- Which media according to you affect your lives the most?

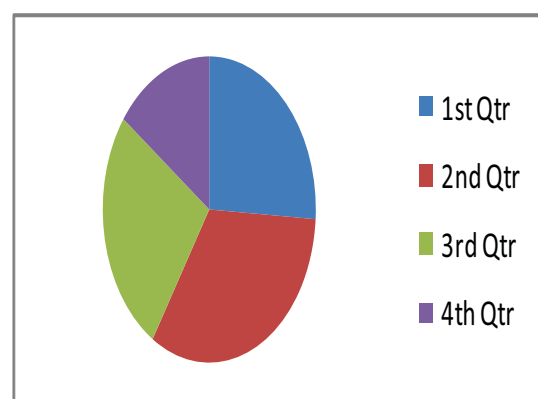
- A. Print B. TV  
C. Films D. Internet



Print-16% TV-22%  
Films-26% Internet- 34%  
When asked that which media affect your lives the most 16% said print, 22% TV, 26% films 34% internet. Internet is surely affecting the lives of the people the most and one important aspect of study here is that a lot of youth is affected by the films also and they consider it as an important and very effective media vehicle. There is a lot of potential for this media in the state also in the future.

### 22- Have you subscribed for any magazine?

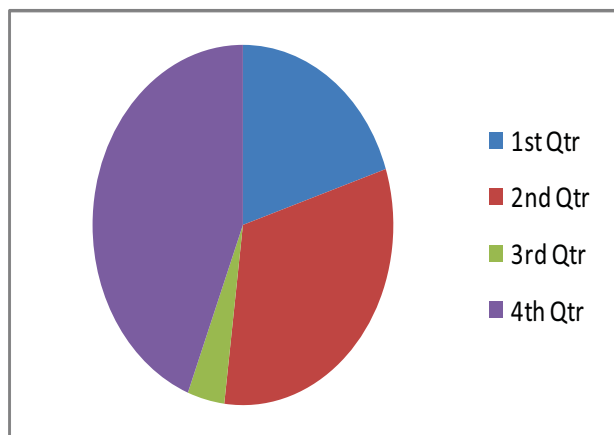
- A. Yes B. No  
C. Read it outside D. News papers are enough



26%- Yes No- 33%  
26% - Read It outside Newspaper Are Enough-15%  
When asked Do you subscribe for any magazine, 26% said that yes, 33% said No and 26% said that we read it outside and 15% said that newspaper is sufficient. Magazine boom is losing a bit popularity among the youth because of the fact that there are not that much of exclusive magazines that deal with the issues of the state. Though still a large proportion of the population do read magazines. 15% of them believe that newspaper cater almost every thing so they don't require need to read magazines.

**23- If you will be left with only one media vehicle which one will you choose?**

- A. Print                                      B. Electronic Media  
C. Films                                        D. new media



20%-Print  
4%- Films

32%- Electronic Media  
44%- New Media

Asked when you will be left with just one media vehicle which one will you choose, 20% said print, 32% electronic. 4% films and 44% new media internet and mobile. This indicates the impact that the new media is going to create in the future and unlike the west where print media is suffering a lot, the country like India is also going to face the same fortunes if some concrete steps and modifications are not done but right now both the media are gaining a lot and growing together.

**Conclusion:**

The main aim of this research is to know the media habits of the youth of Jammu and Kashmir as this state has always been in grip of crisis and affects the country at international level. Despite being in news for the whole world, the state lacks the required media infrastructure and is one of the worst states in the country that is technologically or we can say that digitally so backward.

The media vehicles that are available in the state mostly involve newspaper in the urban areas and radio in rural terrains. Cross border media also is a popular thing. Television is mostly Cable operated and due to bad weather reception is very poor in most of the regions of the state.

The situation is going to change in the future, As there are very less educational institutes, majority of the youth is coming out of the state for higher education. They apply in every nook and cranny of the country for higher studies. Here the media habits of these students also change and they inculcate different habits when it comes to gain information. The state where even today in this era of globalization, accessing internet easily is still a dream for majority of the population of the state.

Time is surely going to change, the students who are studying outside the state especially Delhi where my study is based on showed a fairly high percentage of great deal of attraction and curiosity to the new media technology like internet. There is an ample possibility of opening of new organisations that exclusively deal in providing online news and information in future as almost 90% of youth of Jammu and Kashmir want to go back to state as

they find that place easy to get a good job and live a silent life.

The newspaper has always been the favourite of the students and right now print media is being used by the youth of the state extensively as they think that it provides us more detailed information about the issue as compared to other media. Not a single respondent indicated that they don't read newspaper.

Television viewer ship has seen some decline among the youth as they cited the lack of TV sets in hostels and affordability issues of owning a television set while studying. Yet majority of them watched sports matches whenever they watch television. News presentation of the television makes the youth of the state angry.

The state where rural lifeline is radio with only government owned radio stations and a single Big 92.7 FM whose reach is also limited to some part of the state, a lot of students are FM lovers and even like international radio and cross border radio as they think these channels culturally match them.

Films are popular among youth and most of them think that it is films that affects our lives the most and left an indelible impression on our minds.

There is no denying of the fact that the students of the state have undergone a drastic change since they have left the state and that drastic change and they believe the foremost drastic change is Internet and they also think that reading more and more newspapers and magazines is also a result of easy availability of papers as it is very hard to get the newspaper or magazine in Jammu and Kashmir especially national newspapers in most of the regions of the state.

Cross border and international channels also interest them as they think that they add more to our freedom of struggle. With Mobile as a media option reactions are mixed, a lot of them found it irritating also.

This research depicted the supremacy of the Print Media and the emergence of New Media that is competing head to head with Print media and like Western Countries there is no denying of the fact that here also the chances of debacle of print media is certain but It will still take some more time.

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