



Dragyaaan:
Journal of Mass Communication
a bi-annual Journal
Institute of Management Studies
Dehradun

Volume 9 : Issue 2. Deceber 2011

Listed in Ulrich's International Periodicals Directory, USA

Research Papers/Articles

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From the Chief Editor

We draw immense pleasure in presenting *December 2011* issue of our research journal - *Pragyaan: Journal of Mass Communication*. It continues to gain appreciation and accolades as it provides a platform that stimulates and guides the intellectual quest of Mass Communication scholars. Our Journal has attained *three* major land marks *viz.*,

- *Award of ISSN No. 0974-5521 for our publication from NISCAIR, New Delhi.*
- *Listing with prestigious Ulrich's International Periodicals Directory, USA.*
- *Empanelment of external referees comprising eminent scholars*

We would like to extend a very warm welcome to the readership of *Pragyaan: Journal of Mass Communication*. It aims at dissemination of high quality research in Mass Communication that should help to address the challenges of the 21st century. The Journal strives to seek ways to harness the power of Communication to meet the real world challenges, and to provide substance for making informed judgments on important matters. The articles published in this issue of *Pragyaan: Journal of Mass Communication* focus on Impact of New Media, Effects of Web Advertising on Online News, Rural Women and Mass Media, Print Media analysis, Impact of Advertising Campaign, Interactive Media and Social Crossover, Film Styles and Video editing.

We would like to express our gratitude to our valued contributors for their scholarly contributions to the Journal. Appreciation is due to the Editorial Advisory Board, the Panel of Referees and the Management of the Institute for their constant guidance and support. Thanks are also due to Prof. Dhiraj Shukla who diligently prepared the manuscript for the press and faculties of Mass Communication including Ms. Nitasha Sodhi who provided the necessary editorial support that resulted in enhanced reader friendliness of various articles. We are extremely thankful to all of them. We are also thankful to those who facilitated quality printing of this Journal.

We continue our endeavour to harness intellectual capital of our scholars and practitioners of Mass Communication who bring to our readers their value additions. We do our best to oversee a review and decision-making process in which we invite appropriate individuals to review each paper and encourage them to provide timely, thoughtful, constructive, and diplomatic critiques. We work towards integrating reviewers' feedback along with our own insights into the final decision and craft fair and balanced action that acknowledges the strengths of the manuscript, address areas for improvement, and clearly convey the editorial decision and its rationale.

We wish to encourage more contributions from the scientific community and industry practitioners to ensure a continued success of the journal. We have tried our best to put together all the articles, coherently. Suggestions from our valued readers for adding further value to our Journal are however, solicited.

Dr. Pawan K Aggarwal

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The Effect of Web Advertising on Online News: The Audience Perception

Dr. Mahendra Kumar Padhy *

ABSTRACT

Individuals' growing reliance on Web-based information exchange leaves little doubt as to the importance of Internet as a source of news information. However, online news sources have been criticized for their commercialization. Given the increase in advertising on the web, how the combined presentation of news and advertising affect people's perceptions? This study examined how commercialization of Internet news sites can impact perceptions about news value. An experiment of 260 respondents (N=260) showed that perceptions of online viewers varied depending on light and serious internet users. Among light Internet users, the inclusion of advertisement resulted in significantly lower perceived news value of hard news stories.

Introduction

In research and the commentary on the impact of advertising on perceived importance of news, the greatest amount of critical attention has been directed towards television. For example, Postman argued that the utility of advertising embedded in television news programs undermines the perceived credibility and importance of serious social and political news stories being reported. In other words, commercials may make serious matters, appear trivial. Additionally, other researchers have suggested that advertising may intensify the perceived importance of trivial or soft news. Specifically, Biocca has conducted an experiment to examine Postman's assertions. The inclusion of advertising in news programming had little effect on perceived importance in general. The inclusion of humorous or silly advertising did result in increased perceived importance of soft news stories.

One interpretation of Biocca's failure to find an advertising effect on perceived importance of news in general or hard news specifically may simply be that television viewers have become adept at ignoring or discounting advertising interruptions while viewing television news. From this perspective, greater exposure to television news should lead to enhanced skills in this regard and should lead to diminished effects of advertising on news perceptions. On the other hand, an alternative interpretation may relate to the fact that news content is typically presented separately from

commercial messages; thereby creating a temporal and perhaps psychological distance between news content and advertising. In contrast, other media such as the Internet tend to present advertising and news simultaneously, with advertisements intermingled with, obscuring, and sometimes even blocking the viewing of news content. As a result, the adverse effects of advertising on viewer's news perceptions may be enhanced. The purpose of this study is to examine the effects of advertising on viewer's perceptions of news stories in the context of an online news site.

Background of the Study

Contextual relevance and Cognitive interference Research exploring the reciprocal influences of news and advertising has centered primarily on the effects of media context (i.e., the programming or editorial environment in which an advertisement is embedded) on processing or evaluations of advertising. In general, this research suggests that ads surrounded by media content that has irrelevant or inconsistent tones and manners can evoke less favourable perceptions or attitudes than can ads surrounded by media content that is relevant. In fact, research has generally found that irrelevant information, and that consumers' ability to integrate relevant information with ease can result in favourable attitude and behavioural changes.

However, as Stewart and Ward point out, it is conceivable to expect that context effects, in addition

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to affecting viewers' perceptions or attitudes about advertising, also play a similar role in affecting viewers' perceptions or attitude about media content that surrounds the ads. In the context of an online news page, a news story surrounded by advertising that is irrelevant or inconsistent in terms of tone and manner should be perceived less favourably than a news story surrounded by advertising that is relevant or that is not associated with advertising at all. For example, exposure to a humorous or silly ad while reading a hard news story dealing with a serious topic may harm perceived news value or credibility of the news.

What cognitive mechanisms are involved in the effects (on news perceptions) of contextual irrelevance between news stories and advertisement? Some researchers have suggested that news processing may be interfered with by ads that prime inappropriate cognitive strategies and moods. For example, research stated that how different advertising strategies evoke different cognitive responses, and reported that product information strategies generate analytic cognition (thinking of differences between the brands and its competitors') and discourage affective cognition (feeling happy or sad), whereas mood arousal strategies generate effective cognition and discourage analytical cognitions. With these perceptual mechanisms in mind, it is also important to consider how advertising is presented in different media. In television, commercials are presented sequentially, not simultaneously, with essentially no overlap between advertising and news content. In newspapers, advertising is often presented on the same page as news content, but ads are rarely embedded within the news stories themselves. Consequently, when watching television or reading a newspaper, news users could more easily (and intentionally) ignore ads and pay attention to news stories because advertisements are typically easily distinguishable and separated from news stories. However, in typical online news sites, the physical distance between news stories and ads is more intermingled. That is, on the Internet, one can hardly expect to read news stories without being interrupted by ads because there are no areas of Websites that are predictably devoid of advertising content. In addition, online advertisements are often

more distracting than in traditional media, employing color, animation, and pop-up techniques. As a consequence, effects of advertising on news perceptions may be particularly likely in an online context. The purpose of the present study is to explore the effects of advertising on perceptions of hard news. Specifically, based on prior research findings concerning contextual relevance and the processing of news information, the following hypothesis were examined:

Hypotheses

- H1:** Online news readers exposed to silly ads will tend to evaluate hard news stories more negatively than will online news readers exposed to no ads or to serious ads.
- H2:** Online news readers exposed to silly ads will tend to evaluate soft news stories more positively than will online news readers exposed to no ads or to serious ads.
- H3:** Ad inclusion will have more salient effects on online news perceptions among light Internet users than among heavy Internet users.

Perceptions on Online Advertising

News and advertising likely have reciprocal effects as many previous studies have shown. That is, the perceptions of online ads could depend not only on factors such as the seriousness of ads and Internet use, but also on story type. Therefore, this study examined the following research question:

Research Question

RQ1: How do ad perceptions vary as a function of ad type, Internet use, and story type?

Research Methodology:

Participants: Two hundred and sixty-three undergraduate students taking mass communication courses at Amity University participated in the study. All participants were with a median age of 20. Participants were awarded a nominal amount of extra credit in exchange for their participation. Responses from three participants were discarded due to incomplete answers. As a result, responses from 260

participants were analyzed.

Experimental Research Design and Procedure.

News story type: Hard news and Soft news I; Seriousness of advertisement: No advertisement, Silly ad and serious advertisement; Internet use: Experimental design employed in which Internet use was measured and all other factors were manipulated. In addition to story type, seriousness of Ad, and Internet use, this study also considered another factor, Ad format(banner versus pop-up). All stimulus presentation and data collection was conducted via the web, with a JavaScript employed to randomly assign participants to experimental conditions. To maximize external validity, all procedures were conducted outside of the laboratory. Participants were allowed to participate in the study at any time and in any location during the course of a one week time period. During the week, participants were sent an e-mail explaining the study and providing them with a URL that directed them to the study site where further instructions were provided, the news stories were presented, and questionnaire data were collected. Each participants was presented with three news articles to read, each on consecutive pages. Each news story was accompanied by a silly advertisement(either pop-up or a banner), a serious ad or no advertisement. Among the conditions with ads present, participants were exposed to just one ad; the same ad was shown during all three stories. Subsequently, participants proceeded to the questionnaire page where they reported their overall perceptions of the three news stories, their perceptions of the advertisements, and their typical Internet use. Participants were divided into groups of heavy or light Internet use on the basis of two measures: years of using internet and daily use hours. Standardized scores for each of these two measures were first calculated, and the average of these two z-scores was then computed. Respondents with mean z-scores of more than or equal to zero are coded as heavy internet users, with others coded as light internet users. Independent sample t- tests revealed that there were significant differences between light and heavy internet users both in the average years of

using the internet (light: M=5.09, s.d=1.09;heavy:M=7.64, s.d=1.53; $t_{257}=15.46$, $p<.001$) and daily Internet use in hours (light: M=1.53 s.d=1.02; heavy: M=3.54, s.d.=2.58; $t_{246}= 8.00$, $p<.001$).

Stimulus Materials: A pretest was conducted to determine which news articles to use for this study. Twelve news articles from various online news sites were used in the pretest. Forty-seven undergraduate students rated the news articles using a 7 point scale anchored between 1(consider as soft news) and 7 consider as hard news). To control for the effects of differing articles in each story type condition, three soft and three hard news stories were used for this experiment.

Dependent Measures: Twelve news perception items were employed in this study such as important, newsworthy, serious, valuable, trustworthy, credible, believable, accurate, objective, lively entertaining, and interesting.

Table. 1 : News Perception Items.

Items	Factor 1	Factor 2	Factor 3
News Value			
Important	.90	.05	-.05
Newsworthy	.90	.19	.07
Serious	.89	.15	-.20
Valuable	.82	.17	.20
News Credibility			
Trustworthy	.26	.80	.09
Credible	.32	.76	.15
Believable	.28	.69	.11
Accurate	-.11	.68	.15
Ojective	.00	.61	-.20
News Entertainment			
Lively	-.13	.02	.87
Entertaining	-.08	.08	.86
Interesting	.32	.11	.82
Eigen Value	3.47	28.88	2.63
Proportion of Variance	21.93	2.36	19.68

Table 2 : Perceived News value and Credibility; Story type x Seriousness of Ad. x Internet Use

Perceived News Value

Story Type	Internet use		No Ads.	Silly ads.	Serious Ads.
Soft News	Light	M(SE)	2.46(.19)	2.78(.20)	2.80(.17)
	Heavy	M(SE)	2.63(.17)	2.11(.19)	2.55(.18)
Hard News	Light	M(SE)	5.60(.18)	4.84(.19)	4.98(.22)
	Heavy	M(SE)	4.92(.18)	5.30(.19)	5.25(.22)

Perceived News Credibility

Story Type	Internet Use		No Ads.	Silly Ads	Serious Ads.
Soft News	Light	M(SE)	4.19(.19)	4.62(.20)	4.76(.17)
	Heavy	M(SE)	4.70(.18)	4.64(.20)	4.71(.18)
Hard News	Light	M(SE)	5.14(.18)	4.63(.19)	4.85(.22)
	Heavy	M(SE)	4.80(.18)	4.90(.19)	5.26(.22)

Table.3: Perceived Professionalism of Ad: seriousness of Ad x Ad Format

Seriousness of Ad.		Banner	Pop-up
Silly	M(SE)	3.05(.20)	2.41(.17)
Serious	M(SE)	3.67(.20)	3.76(.18)

Note: Student Newman-Keuls test.

Table 4: Perceived Professionalism of Ad: Story type x Seriousness of ad x Internet Use.

Seriousness of Ad.	Internet use		Soft Story Type	Hard Story Type
Silly	Light	M (SE)	3.51(.28)	2.43(.27)
	Heavy	M(SE)	2.57(.27)	2.42(.29)
Serious	Light	M(SE)	3.59(.23)	3.40(.30)
	Heavy	M(SE)	4.29(.250)	3.58(.30)

Note: P<.05 using Student Newman-Keuls tests.

News perceptions. News perception items were subjected to an exploratory principal components analysis with varimax rotation. An examination of factor loadings, Eigen value greater than one, and the scree plot suggested three factors: news value, news credibility and news entertainment.

An examination of the university results revealed significant interactions for both ratings of news value and credibility. The effect of seriousness of Ad on perceived news value was evident only among

light internet users in the hard news condition. Among these participants, the inclusion of silly ads resulted in the lowest news value scores, with no ads or serious ads receiving equal ratings. Similar patterns were observed for ratings of credibility, though no pair wise differences in means were detected.

To summarize, H1 that explored the effects of silly ads on lower newsworthiness and quality evaluations of hard news stories obtained partial support, with the expected effects obtained for light

internet users only, whereas H2 that predicted the effects of silly ads on heightened newsworthiness and quality evaluation of soft news stories received no support in this study. Alternatively, H3 that examined the effects of Internet experience on news perceptions obtained partial support, with the expected effects obtained only for hard news stories among light Internet users.

Finally, this analysis revealed a story type x seriousness of Ad x Internet use interaction. Table .4 reports the means associated with the interaction for professionalism. As in the news perceptions analysis, the effect of story type on perceived professionalism was evident only among light internet users in the silly ad condition. Among these participants, silly ads presented with soft news were rated as significantly more professional than were silly ads presented with hard news.

Summarized Discussion

Do perceptions of online news stories vary as a function of the presence or seriousness of online advertising? Do the effects of online advertising on perceptions of news stories vary as a function of internet use (Light vs. heavy)? Given the differences in both viewers experience and presentation styles between television news and online news, this study tried to explore Postman's arguments and to extend Biocca's research to the context of online news. Advertising interruptions can have a negative impact on perceptions of news, though only for some users. Specifically, light Internet users exposed to ads tended to perceive hard news stories as less newsworthy. Additionally, among light Internet users, advertisements embedded in hard news stories were perceived as significantly less professional than were advertisements embedded in soft news stories.

The findings have practical implications for both news providers and advertisers. Insofar as advertising may lead to inappropriate characterizations of serious or hard news content, online newspapers may be well advised to place advertisements in separate sections than those that feature important and serious news content. Similarly, insofar as silly ads are perceived as particularly inappropriate when paired with serious

news, advertisers of products that depend on humorous strategies may opt to have their advertisements placed in news sections that feature soft news or other content that is of a less serious tone.

In addition, findings of this study may also raise concerns over how news stories are selected and covered in news organizations. If advertisers begin to recognize that silly or trivial ads are perceived more negatively when paired with serious or important news, greater pressure may be exerted on news agencies to include more soft news or human interest stories that are more amenable to advertisers' interests. Although online news providers must produce attractive sites that will appeal as much to advertisers as to readers, this business strategy may lead to concern for the quality of online journalism.

The difference between light and heavy Internet users in avoiding advertising raises another concern. The fact that inexperienced Internet users are less adept at avoiding online advertising and more influenced by advertising in their perceptions of news stories than are experienced by advertising in their perceptions of news stories than are experienced users may affect the future of the Internet as a news medium. More important, though, the combination of advertising and news content on the internet may have implications that go beyond just perceptions of news stories themselves. One concern is that the combination of online news and advertising may ultimately have effects on viewers' perceptions of issues. For example, if viewers perceive news stories as lacking news value when paired with silly online advertising, this may imply that the issues themselves are less important. Commercialization of the Internet may make the medium another culprit in trivializing important and serious information and disclosure in society.

Critical Assessment:

Despite general support for the hypothesized effects of advertising on news perceptions, there are several limitations that deserve consideration. First, this study did not consider source effects i.e., the same fictitious Web news company and masthead were employed across experimental conditions. However, source-related variables are obviously critical factors

in message perceptions. For example, researchers have shown that messages from high credibility source are generally more readily accepted by consumers and encourage greater attitude change than do messages from low credibility sources. Consequently, future research that examines the effects of advertising on news perceptions could incorporate different sources as another variable.

Second, although the current study intended to explore perceived credibility of news stories as a function of the presence or seriousness of online advertising, it should be noted that perceived credibility of source may also vary as a function of online ads. For example, news readers exposed to unwanted bothersome ads in a news site may evaluate the news site or organizations in addition to perceived credibility of the stories themselves.

Third, this study employed university students as online news readers, separating them into high and low experience groups. However, university students are likely have more expertise in internet use than does the general population. Consequently, the low experience group may differ from low experience groups in the population of internet users. Future research that employs non-university samples may find more pronounced effects than those obtained here.

Finally, while the procedures used in the data collection process maximized natural Internet use setting by allowing users to participate in the setting and the time of their choosing, such a procedure clearly involves loss of some experimental control. That is, because researchers were not present with the participants during their viewing of the stimulus materials and their completion of the questionnaire, there is no way to discern the types of distractions that may or may not have been present. Of course, although there are no priori reasons to suspect that such distractions or other variations differed systematically

between experimental conditions, such variations do introduce noise or additional error variance.

In spite of these limitations, this study suggests that people's perception of online advertisements and news stories can have mutual impact on each other. Considering the rapid development in online advertising techniques, the reciprocal effects between advertising and news could open a new research avenue for both advertising and journalism. In particular, the time is ripe for journalism researchers to think seriously about the role of the internet as news medium, as we witness more and more that, in cyberspace, news information runs the risk of giving way to commercial messages and being packaged as entertainment.

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Problems of Rural Women to Access The Mass Media

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ABSTRACT

The research study was undertaken to identify the problems of rural women to access the mass media in Kangra district of Himachal Pradesh. Data were collected with the help of an interview schedule from a sample of 450 rural women, selected through structured random sampling technique from fifteen villages of three development blocks in Kangra district. The findings of the study revealed that lack of adequate time, affecting studies of children, tiredness due to work load, lack of adequate awareness and gender biasness were the major constraints encountered by majority of the rural women to access the various mass media. In overall, scarcity of time was the major problem encountered by majority of the rural women to access the mass media.

Introduction

Mass communication is a vital human activity which brings about social change, economic development, political reformation and cultural revolution. Proliferation of mass media around the world has created unique situation for quick dissemination of information to one and all. The constraints in accessibility of the mass media were conceived as the hindrances which got in the course of transfer of message. Any action and resistance to it are the two sides of the same coin. Any potential as well as effective human performance may experience certain hurdles and problems which need to be taken care of for desirable output. Accessibility of media like Radio, Television and Print is not merely its listening, viewing and reading alone, but it also includes the promptness in utilization, preservation of the message, follow-up etc. The distance between women and media not only deprives the women of their right to information and knowledge but also keep the women in the dark regarding the blatant misuse of the females and the distortion of the truth. India cannot become a mighty superpower until half of its population comprising women is well informed. Take some of the basic parameters of progress and development, and one finds that lack of education, unawareness, poor health conditions and discrimination in opportunities of work and income still haunt women. They still wear

the chains that drag them down which slows down society as a whole.

A series of law have been enacted to encourage women's participation in different spheres of life. These legal enactments are increasing in numbers, but on papers only. Though women's literacy has shot up from a shameful 8 percent at the time of independence to an estimated 63 percent now, it still leaves over 200 million of them unable to read and write, the largest such number in any country. Despite the principles of gender equality being enshrined in our constitution and despite the state being empowered to adopt measures of positive discrimination in their favour, women of India continue to bear the brunt of societal discrimination. It is a recognized fact that the success or failure of rural development programmes in general and agricultural development programmes in particular depend upon the role played by women in rural areas. Rural areas are neglected, isolated and their literacy level is very low and it is extremely low among women of remote areas. Communication in rural areas in India is a necessary and vital process in achieving the set national goals. This becomes obvious when we consider the fact that nearly 75 per cent of the country's population houses in more than seven lakh villages. Women constitute 48.5 per cent of the total population, bulk of which reside in rural areas and as many as 80 per cent of which is engaged in agricultural

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activities (Census of India-2001). Rural women are linchpins of total development of India. Nowadays, mass media is giving a lot of importance in empowering women by telecasting good programmes and passing information to empower them in social, cultural, economical, educational, legal, decision making, health, technological, equal rights, freedom of expression, gender sensitization areas etc.

Rural women are never able to draw the full benefits of socio-economic and political opportunities in any country as they face specific problems related to the rural way of life, unawareness, economic hardship, agricultural technology, social dogmas, beliefs and inhibitions. India has been working towards empowering rural women ever since independence. The government and non government sectors have both been pushing ahead with programmes aimed at imparting education to rural women, giving them better health care, providing them with means of livelihood and opportunities to participate in the decision making process at home and in the society. The challenge will be to develop their capacity so that they can perform their roles properly.

In this context, it becomes imperative to use mass media effectively in order not only to communicate messages of relevance and importance but also to motivate rural women to participate in the process of development. Mass media's functions of shaping, guiding and reflecting the people's opinion has helped in establishment of democracy and assets critical awareness among the mass. But media cannot perform these functions if accessibility of rural women to mass media is restricted due to the variety of constraints faced by them. To study the problems faced by rural women to access the mass media, possible constraints were identified and listed out based on the experience gained through the pilot survey and percentage analysis was used for further interpretation.

Material and Methods

The research investigation was conducted in the Kangra district of Himachal Pradesh. A list of all the fourteen community development blocks of the Kangra district was obtained from the concerned official sources and three blocks (Fatehpur, Panchrukhi

& Baijnath) were chosen randomly for this study. A list of the total villages of these three selected community development blocks was procured from the block development offices of these blocks and five villages from each block were selected through simple random sampling technique for the study purposes. From these fifteen selected villages, a list of all those households having at least one adult woman was prepared with the help of local panchayat members. A sample of 30 adult women from each village was randomly selected. Finally, a sample of 450 respondents was taken for eliciting responses of rural women through a well structured interview schedule. Percentage analysis was worked out for finding out the major problems in accessing the media as encountered by the rural women.

Results and Discussion

1 Problems faced by rural women to access the radio broadcasts

The constraints experienced by rural women to access the radio broadcasts are listed out in the Table 1. An overview of the table revealed that the lack of adequate time (75.11%), affecting studies of children (29.33%), tiredness due to work load (27.78%) were the major problems encountered by rural women in listening. Lack of adequate awareness about the media Programmes (21.11%), gender biasness (20.00%), technical problems (4.67%) and low economic status (2.22%) were the other problems faced by the rural women to access the radio broadcast.

2 Problems faced by rural women to access the television programmes

It is noted from Table 2 that affecting studies of children (64.89%), lack of adequate time (56.00%) and tiredness due to work load (26.44%) were the major constraints experienced by rural women in case of television viewing. Other problems faced in viewing are gender biasness (20.89%), technical problems (2.89%), low economic status (2.67%) and illiteracy and low educational qualification (2.44%).

3 Problems faced by rural women to access the print media

As shown in the Table 3, in case of print media

Table: 1 Problems Faced by Rural Women to Access the Radio Broadcasts

S. No.	Problem	Frequency	Percentage	Rank
1	Lack of adequate time	338	75.11	1
2	Affecting studies of children	132	29.33	2
3	Lack of adequate awareness about the media programmes	95	21.11	4
4	Tiredness due to work load	125	27.78	3
5	Gender biasness	90	20.00	5
6	Low economic status	10	2.22	7
7	Technical problems	21	4.67	6

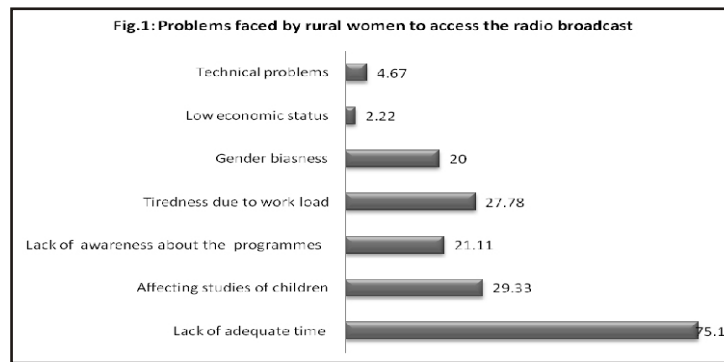


Table: 2 Problems Faced by Rural Women to Access the Television Programmes

S. No.	Problem	Frequency	Percentage	Rank
1	Lack of adequate time	252	56.00	2
2	Affecting studies of children	292	64.89	1
3	Tiredness due to work load	119	26.44	3
4	Gender biasness	94	20.89	4
5	Low economic status	12	2.67	6
6	Illiteracy and low educational qualification	11	2.44	7
7	Technical problems	13	2.89	5

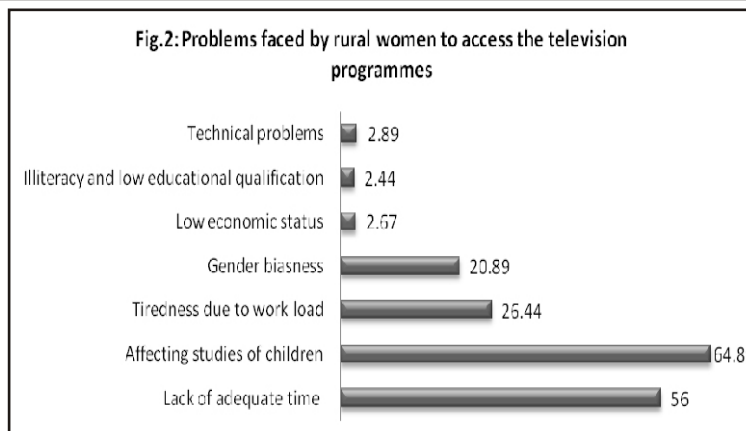
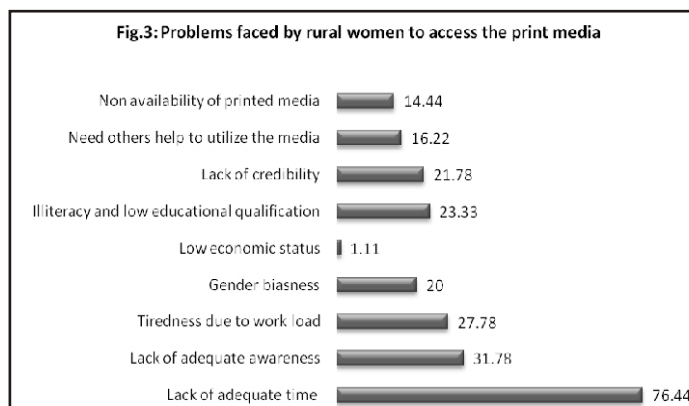


Table: 3 Problems Faced by Rural Women to Access the Print Media

S. No.	Problem	Frequency	Percentage	Rank
1	Lack of adequate time	344	76.44	1
2	Lack of adequate awareness	143	31.78	2
3	Tiredness due to work load	125	27.78	3
4	Gender biasness	90	20.00	6
5	Low economic status	5	1.11	9
6	Illiteracy and low educational qualification	105	23.33	4
7	Lack of credibility	98	21.78	5
8	Need others help to utilize the media	73	16.22	7
9	Non-availability of printed media	65	14.44	8



lack of adequate time (76.44%), lack of adequate awareness (31.78%) and tiredness due to work load (27.78%) were the major problems encountered by the rural women to access the print media. Illiteracy and low educational qualification (23.33%), lack of credibility (21.78%), gender biasness (20.00%), need others help to utilize the media (16.22%), non-availability of printed media (14.44%) and low economic status (1.11%) were other problems faced by the respondents to access the print media.

Hence, on analysis of above Tables 1, 2 and 3, it was found that the major constraints encountered were lack of adequate time, affecting studies of children, tiredness due to work load, lack of adequate awareness and gender biasness. However, lack of adequate time was reported to be the major problem encountered by majority of the rural women to access the mass media. These findings are in agreement with the findings of Ojha (1988), Bakshi (1991), Devasena (1992), Bharathan and Ranja (1995), Ngimwa et al (1997),

Krishnamurthy and Nataraju (1999), Sharma (1999) and Meenambigati and Ravichandran (2004).

Conclusion

The findings of this study indicate that major problems encountered by majority of the rural women to access the mass media, based on the sample investigated, were lack of adequate time, affecting studies of children, tiredness due to work load, lack of adequate awareness and gender biasness. In overall, lack of adequate time was reported to be the major problem encountered by majority of the rural women to access the mass media. To improve this unfortunate situation, some pragmatic steps are needed to be undertaken not only by the major intervening agencies, such as GO and NGO but also by the rural community itself. In view of the above considerations, the following strategies are recommended.

1. The identification of the constraints in utilization of the mass media would help the

- policy makers to amend or change the components of media programmes.
2. The programmes should be produced for the rural women and the timings of rural women programmes should be fixed such as to suit rural women. Information need of women needs to be studied in depth for the programme planning.
 3. The central and state governments can help a great deal by providing more resources for rural communication. They should finance for more radios, TV sets and printed materials. The software development for rural women and rural development programmes need to be promoted tremendously.
 4. Various governmental agencies, NGOs, local community leaders, extension personnel and representatives from women's organization working in the area of rural development should co-operate with mass media by supporting educational, training, awareness raising and related information and analytical programmes for rural women.
 5. Problems of rural women like lack of adequate time, tiredness due to work load, affecting studies of children can be solved by promoting equal sharing of family responsibilities by men and women, e.g. through appropriate laws
 6. Level of literacy in the country should be uplifted through literacy programmes. The creation and screening of documentaries or commercial films which disseminate a positive image of women, change the mind set of rural people, create awareness among rural women and remove the gender based discrimination should be encouraged. The local community can organize such shows with the assistance of GO/NGOs.
 7. Newspapers provide timely and useful information. It is therefore recommended that efforts should be made to increase their circulation. More space should be given to women related articles, features, entertainment news and success stories in the newspapers. Newspapers should use simple language, moderate sentences and avoid the use of technical names and terms.
 8. There is need to organize peoples library movement in each village so that accessibility to print media can be increased at least cost basis.
 9. An interest to listen to radio programmes needs to be cultivated among the rural women. Beside this, the quality of these broadcasts should be improved in order to allure the rural women towards regular and attentive listening.
 10. Women's awareness of their legitimate rights should be raised and they should be mobilized to enforce, protect and secure such rights.
 11. Rural women should have the membership of various social organizations in the village. More rural women should be involved in management, planning and decision making.
 12. Attempts should be made to make available larger number of media to rural women to speed up the change in the various aspects of life of the rural women.
 13. Interpersonal and integrated approach is needed to be applied in utilizing media for communication with rural women. Thus, an appropriate combination of communication media and various modern communication technologies like computers, video text, internet etc. should be used to increase the extent of accessibility of mass media to rural women.

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Films of Gulzar: Sources, Narrative Structure, Technique and Use of Language

Harjeet Singh *

ABSTRACT

This paper explores some of the features of Gulzar's films. Gulzar the filmmaker, story, script, dialogue writer and poet, bases his films on the stories written by others. Therefore, this section concludes that Gulzar bases his films on the stories written by others. However, each of his films reflects his personality and auteur stamp. His lyrics give his films an exceptional identity. His lyrics are one with his films. Non-linearity of the narrative structure is one of the features of Gulzar's films which also has thematic connotation. He also creates suspense through his narrative technique. Gulzar mingles his lyrics with his stories. Gulzar as a poet dominates in his films. Gulzar is the master of expressing subtle feelings through his lyrics. Whatever the setting of his films, Gulzar uses Punjabi word to reflect his culture and his love for his language. All these consistencies of his style establish him as a true auteur in the history of Indian cinema.

Sampooran Singh Kalra's pen name is Gulzar. *Sampooran* is a Punjabi word, which means complete, whole, entire etc. Gulzar is a 'sampooran' man. Gulzar is 'sampooran' as an artist- film director; story, script and dialogue writer; lyricist and poet. Gulzar explains, "yeah mera pen name hai. Upnam hai. Yeah mera thaklus hai. Isi nam se sabhi mujhe jaante hain, peabchante hain. Asal nam to na mujhe yaad hai na aapko yaad hoga. Aisa nahin ki mujhe yaad nahin hai par it is gone. Jama tafri ke baad sirf ek naam Gulzar hai."¹ (Gulzar is my pen name. It is my surname. Gulzar is my identity. People know me, identify me by this name. I don't remember my real name, neither you would remember. Just joking. I remember my real name but it has gone. All that is left is Gulzar).

Gulzar was born on 18 August 1936.² He was born and brought up in a Sikh business class family in Deena, Jhelum District (now in Pakistan). Partition in 1947 compelled him to come to Delhi. He started his career as a poet and was associated with the Progressive Writers Association (PWA). Gulzar joined Bimal Roy Productions in 1961.

Gulzar is an appropriate choice for an *auteur* study because he has a body of work or *oeuvre*. *He dabbles in different genres and is the writer-director,*

lyricist and dialogue writer of his films. His career as a filmmaker spans almost three decades. He is the living legend of Indian cinema. His films are one of the most important and philosophical chapters in the history of Indian cinema. Parallel cinema emerged in India in 70s and Gulzar made his finest films like Mere Apne, Parichay, Koshish, Khushboo and Aandhi in 70s only. Gulzar is also the last link between legends of Indian cinema (Mehboob Khan, Bimal Roy, Guru Dutt, Raj Kapoor and Hrishikesh Mukherjee) and new generation of filmmakers (Manmohan Desai, Prakash Mehra, Subhash Ghai, Yash Chopra, Mahesh Bhatt, Mansoor Khan, N. Chandra and Sooraj Barjatya etc).

Narrative Structure

Before the narrative structure of Gulzar's films is discussed, it is pertinent to discuss the difference between literary and cinematic story, the sources of Gulzar's films and the influence of Bengali literature on Gulzar. It is significant because Gulzar bases most of his films on literary stories and novels written by others.

Literary vs. Cinematic Story

Each medium of art has its own grammar and nature. Therefore, when reading any text- cinematic

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or literary, one has to keep in mind the fundamental nature of that medium. Both the media give the pleasure of 'reading' differently. In this regard, Dudley Andrew says, "Filmmaking, in other words, is always an event in which a system is used and altered in discourse. Adaptation is a peculiar form of discourse but not an unthinkable one. Let us use it not to fight battles over the essence of the media or the inviolability of individual art works. Let us use it as we use all cultural practices, to understand the world from which it comes and the one toward which it points...We need to study the films themselves as acts of discourse. We need to be sensitive to that discourse and to the forces that motivate it."³ The purpose of any art is to be in touch with the audience and film does the same through images or pictures, sound/music and editing.

The fundamental distinction between a literary and cinematic story is that literature uses words and cinema uses images or pictures as narrative forms. Literary story tells whereas cinematic story has to show. In other words, the basic difference is of telling and showing. Apart from **images**, cinematic story has two physical elements called **sound** and **editing**. Sound plays the role of creating an atmosphere and mood, editing has the power to create, kill or/and change the meaning. For example, critics badly criticized *Raavan*- a film by the renowned director Mani Ratnam, for its bad editing. Therefore, editing has the power to create and/or kill the story. Apart from images, sound, music and editing other forms of art like painting, dance, poetry, architecture, photography etc. are part of cinematic narrative that help to create a visual atmosphere. While translating literary text into a cinematic text, it is expected that the director does not destroy the spirit of the original text during the process. Scriptwriter writes in images while literary storywriter tries to create images into the minds of the reader. As compared to literary text, film is an instant medium.

The basic unit of literary text is word. Combination of words forms sentences and sentences make paragraphs. Different paragraphs make a story or any piece of writing. In the same way,

the basic unit of film is a shot; combination of shots makes a scene and an arrangement of scenes create sequences. Sequences make a complete story or film when put together according to the script. If the word is broken into parts, what one gets is a letter. In case of a film, if the shot is broken into parts, what is left is a frame. Frame is static. There is no movement in the frame. However, shot is the basic unit of a film because film is a combination of images.

Cinema has its own grammar to construct a film. For example, *mise-en-scène* (Setting, props, lighting and colour, performance and make up etc.), cinematography (different camera shots, camera placement and camera movement etc.), editing (different editing techniques like match on action, montage etc.) and sound (soundtrack, music, dialogues, narration etc.) are some of the elements that are used to create a world on the screen. Cinema has some advantages over literary text. Through use of techniques like camera shots, movement, lighting etc. cinema tells the story effectively and realistically. For instance, close-up and extreme close up shots that are used to bridge the gap between the characters and audience and highlight the feelings and moods of the character and situation. As in *Achanak*, Gulzar uses the extreme close up shot of Dr. Chowdhry to show his state of mind (Figure 1). He is treating Major Ranjeet Khanna who has been shot in his



chest. According to Dr. Chowdhry, Major Ranjeet Khanna should have been dead but he is still alive. Even if he succeeds to save Major Ranjeet Khanna, the law is going to hang him for the heinous crime he has committed - the murder of his friend- Parkash

and wife- Pushpa. This keeps disturbing Dr. Chowdhry until the end of the film. Gulzar uses extreme close up shots to show the inner state of mind of Dr. Chowdhry and helps the audience to feel what Dr. Chowdhry is going through. Similarly, there are examples of extreme close up and close up shots in *Mere Apne*, *Kinara*, *Mausam*, *Ijaazat* etc. Frontal shot is also one of the techniques that the director uses to shorten the psychological gap between the audience and the action/character on the screen. In a frontal shot, the character looks into the camera and speaks to the audience directly. For example, in one of the scenes, in *Maachis*, Kirpal Singh Pali and Veeran are shown sitting together under the milky moon light on the snow-covered rocks (Figure 2). Kirpal Singh Pali, in a frontal shot says: “*Batao, kisi ka kya bigara*



Fig. 2

tha humne jo hame is nark main dhakel diya. Sara ghar ujar diya (What harm had we done to anyone that we have been pushed into this hell? Our homes have been destroyed completely).” In this particular shot, Kirpal Singh Pali is talking to the audience directly. In a frontal shot, the 'artificial eye' or camera seems to be disappearing. Therefore, the frontal shot abridges the psychological gap between the audience and the characters on the screen. Shots also ascertain the social and economic status of the characters. For example, in *Mausam*, Gulzar uses a shot in which there are four doctors standing on the right hand side of the frame and on the left hand side; Dr. Amarnath Gill is shown (Figure 3). The position of all the characters within the shot suggests the financial as well as authoritative position of Dr. Amarnath Gill.



Fig. 3

Therefore, the different techniques involved in the production of the film are what makes cinema more dominant and realistic.

Props and costumes are another feature that cinema uses to convey visually certain information about the characters. For example, in *Mere Apne*, there is a character named Chainu. In one of the scenes, in which Chainu and his group members abduct Billu- the member of rival group of Shayam, Chainu is shown inside a house and there are photographs of nude and semi-nude women in the background (Figure 4). These props or photographs in the background suggest the immoral character of Chainu and his group members. The audience immediately understands the information about the character of Chainu, visually. This is where the cinema has the edge over literary story. One needs many pages to describe the details of the character, his behavior, attitude etc. while in cinema it can be done with visual props.



Fig. 4

In *Mausam* also, when Kajli is shown for the first time in the film, by watching her costumes and behavior, the audience immediately comes to know about her profession. After few sequences, she is shown in a yellow *sari*. The *sari* reflects the change that has taken place in her. Look at two images (Figures 5 and 6) of Kajli. The colour and style of the costumes in both the images is different. For example, Kajli- the prostitute is wearing red colour costumes whereas the Kajli- a changed person is wearing a yellow sari. The glow on her face reflects her inner composure. Red is a color representing anger, passion, sex, danger etc. Red projects Kajli's inner anger visually. Yellow signifies friendship and happiness. Yellow is a color of vitality. Now Dr. Amarnath Gill and Kajli are closer than when they met for the first time in the film. Kajli looks happy and her body language has changed. Graham Roberts and Heather Wallis say, "Changes in costume can highlight changes in a characters feelings and/or situation."⁴ Performance is another parameter that is used to convey information.



Fig. 5



Fig. 6

In India, many literary texts have been translated into cinematic texts. For example, films like *Devdas*, *Mahanagar*, *Pather Panchali*, *Guide* etc. are based on the literary texts. Gulzar himself believes that literature should be picturized through this prominent medium. Literary stories and novels are the source of most of Gulzar's films and this is one of his *auteur* signatures. Gulzar's films are not merely the cinematic translation or expansion of the original sources; with the touch of his genius, these have become newly coloured documents on human conditions. The next section discusses this aspect of Gulzar's films.

Sources of Gulzar's films

This section is not an attempt to discuss if Gulzar's films are the true adaptations of their original source or not. It endeavors to establish that literary adaptation is one of Gulzar's *auteur* signatures and there is an influence of Bengali Literature on Gulzar. The sources of most of his films are the stories written by Bengali writers. Gulzar seems to be particularly fond of Bengali literature. Gulzar chooses to adapt literary works despite the fact that he himself is a storywriter. Meghna Gulzar in this connection says, "His films were almost always drawn from literature and were marked for their simplicity and deep understanding of the human psyche and relationships. His adeptness in exploring human relationships was showcased in his film *Koshish*".⁵

Gulzar's first film as a director, *Mere Apne* (1971), is based on a story written by Indra Mitra. Tapan Sinha- a Bengali director, also made a film titled *Apanjan* on the same story. Gulzar's second film, *Parichay* is based on a Bengali story *Rangeen Uttariyo* written by R.K. Moitra. Meghna Gulzar says, "Ma had read this story called *Rangeen Uttariyo* (Colourful *Chaadar*) in a Bengali magazine called *Ulto Rath* and suggested it to Papi. It was apparent that the story had been inspired by the musical, *The Sound of Music*. Hemantda helped Papi buy the rights of the story and work began on *Parichay*."⁶ *Parichay* is not completely based on *The Sound of Music*. However, Gulzar does not deny the link

between *Parichay* and *The Sound of Music*. He clarifies, "Parichay was inspired not by 'Sound of Music' but by a novel I had read. Of course that novel may have drawn inspiration from 'Sound of Music'."⁷ In another article, Gulzar admits and clarifies, "...*Parichay* did have some resemblance to *The Sound of Music* but I had based my film on a short story by Raj Kumar Moitra, about the relationship between a grandfather and his grandchildren."⁸ The resemblance between *Parichay* and *The Sound of Music* can be considered as mere co-incidence. Nevertheless, whatever the source of *Parichay* is, the film clearly carries the *auteur* stamps of Gulzar. The songs and dialogues, performances by Jeetendra, Jaya Bahaduri, and A.K. Hangal etc. give *Parichay* a unique identity.

A Japanese film called *The Happiness of Us Alone* inspired Gulzar's third film, *Koshish*. Again, the film bears the signature stamp of Gulzar. *Koshish* is remembered for its message. The audience will also remember the brilliant performances by Sanjeev Kumar and Jaya Bahaduri who play the character of a deaf and dumb couple. Gulzar's fourth film, *Achanak*, is based on *The Thirteenth Victim*, a story by Khwaja Ahmed Abbas. It is a crime film. Gulzar uses flashback within flashback technique giving the film an *auteur* stamp.

Khushboo is based on Sharat Chandra Chatterjee's novel, *Pandit Moshai*. Gulzar adapts the novel partially for his film. Saibal Chatterjee says, "Instead of attempting to film the entire novel, he culled out just a single track from the literary text the one involving the ebbs and tides of the relationship between the altruistic medical practitioner, Brindavan, and the spirited Kusum and developed it into a full-fledged feature film narrative."⁹ However, it is upto the director how he wants to interpret, translate or adapt the original story or novel. It can be noted, "The filmisation of a literary piece of work depends on two factors: (i) Director's approach towards the literary source (ii) Director's reasons for basing the film on it."¹⁰

Gulzar bases Aandhi and Mausam on novels written by Kamleshwar.

Although Gulzar bases his films on the stories written by others, yet each of his films reflect his personal style of filmmaking. The way Gulzar tells stories through the medium of cinema and his camera work make his films unique. He mingles his lyrics with stories. Bhushan Banmali wrote the story of *Kinara*, "which was, in turn, inspired by the 1954 Hollywood hit, *Magnificent Obsession*. But the film that emerged at the end of the process of adaptation was very much Gulzar's own, imbued all through with his own inimitable brand of lyrical storytelling."¹¹

Gulzar's two films *Kitaab* and *Namkeen* are based on Samaresh Basu's stories. *Angoor* is based on Shakespeare's *A Comedy of Errors*. *Meera is the result of Gulzar's own research*. *Ijaazat* is based on a short story written by Subodh Ghosh. Tapan Sinha- a Bengali director, also made a film titled *Jatugriha* in Bengali on the same story. Uttam Kumar- a well-known Bengali actor produced the film and played the lead role. Rabindranath Tagore's songs were used for *Jatugriha*. *Jatugriha* and *Ijaazat* were made in 1963 and 1986, respectively. However, *Ijaazat* is remarkable for its sensitive portrayal of characters, outstanding performances by Rekha, Anuradha Patel, Naseeruddin Shah, setting of railway platform, rainy night, symbols etc. which enhance the interest of 'reading' the film. *Lekin is* based on a story by Rabindranath Tagore. *Maachis* is the film based on Gulzar's short story.

The influence of Bengali literature can be seen in Gulzar's films. In fact, most of his films are an adaptation of Bengali stories. Bengali writers like Saratchandra Chattopadhyay, and Rabinder Nath Tagore have influenced Gulzar. For his love for Bengali literature, he even learnt Bangla. He read Bengali writers in original. He says, "I started reading a lot of Urdu literature, then Urdu translations of Bengali literature, and got irrevocably hooked on to it. I wanted to read Sarat Chandra and Tagore in Bengali itself. So I started learning Bengali, moved on to poets like Jeevananda Dasgupta and Premen Mitra."¹² *Widow Character* is a common part of Bengali literature. Gulzar's films like *Mere Apne*,

Mausam, Kitaab, Maachis, Hu Tu Tu etc. have widow or widower characters.

Therefore, this section concludes that Gulzar bases his films on the stories written by others. There is a strong influence of Bengali literature on Gulzar. However, each of his films reflects his personality and auteur stamp. His lyrics give his films an exceptional identity. His lyrics are one with his films.

Non-linearity of Narrative Structure

Narrative structure means how the events in the story are unfolded. The writers or the directors can adopt a number of styles for a narrative structure. In a film, background voice, songs, dialogues, flashback, symbols etc. are used as narrative styles.

Non-linear narrative structure of the events is one of the auteur signatures of Gulzar. In a non-linear narrative structure, the events in a story do not take place in a chronological order. The narrative structure of all of Gulzar's films, except *Koshish*, is non-linear. In a non-linear story structure, flashback technique is often used. "In history, film, television and other media, a flashback (also called analepsis) is an interjected scene that takes the narrative back in time from the current point the story has reached."¹³ Most of the characters in the films go back into their past lives. In other words, past dominates over the present in Gulzar's films. The characters grapple with their past. Jarek defines flashback as a, "...film sequence describing the previous events of the narrative."¹⁴ The characters go back into the past to narrate the events of their lives. *Achanak* is a film in which Gulzar uses flashback within flashback technique and it makes structure of the film complicated to some extent.

The beginning of the film is not always a beginning of Gulzar's story. Gulzar's films often start with mediocrity. Most of Gulzar's films begin with an event, which takes place later in the story line. For example, *Maachis* begins with a shot of a dead body being pulled out from a jail well. However, this is not the beginning of the story. The actual story starts when the audience sees a happy family. Jaswant Singh Randhawa and his would be brother-in-law, Kirpal

Singh Pali are playing hockey in the courtyard of their house. Veeran and her mother are preparing *rotis* (*bread or loaf*) on a *tandoor* (*clay oven*). The pulling of the body- the first scene of the film takes place after the happy family period. What Gulzar does in *Maachis* and in other films, is that he places one of the events of the story at the beginning of the narrative and remaining events of the story are narrated through flashbacks. *Maachis* opens with the death of Jaswant Singh Randhawa and ends with the death of Veeran- his sister. Kirpal Singh Pali also commits suicide in the jail. They are all-innocent but commit suicide. The repetition of death at the end of the film makes the complete narrative circle.

Gulzar's last film, *Hu Tu Tu*, begins with an event, which takes place at the end of the film. The narrative begins with a shot of two men with guns in their hands. The shot takes us to Panna Barve the daughter of the Chief Minister Malti Barve. Panna Barve's hands and legs have been tied up. Panna Barve overhears a newsreport on the TV where reporters are enquiring from her Chief Minister mother about her daughter Panna Barve. Her mother, Malti Barve says that the country is most important than her children, the scene leads to a flashback sequence where Malti Barve is taking a class in the school. This scene is the actual beginning of the story or the entry point into the story. However, in the narrative, this is the second scene. The remaining events of the story are unfolded through flashback sequences.

Ijaazat also begins in the same way. Mohinder and Sudha meet at a railway platform after many years and they remember what had happened in their lives. The first scene, after the credit titles Mohinder gets down from the train and goes to the waiting room where Sudha Mohinder's ex-wife is already sitting. In the next scene Mohinder and Sudha, face each other near the door of the waiting room and the scene cuts to the dark room inside Mohinder and Sudha's house. There is a knock on the dark room door. Mohinder says: "*kya hai sudha* (What is it, Sudha)?" Sudha asks: "*kya kar rahen hai aap? Darwaja kholiye* (What are you doing? Open the

door)." Mohinder says: "*Aare dark room main aur kya kar sakta hoon? Tasveer nikal raha hoon* (What else I can do in dark room? I am developing a photo)." Sudha again asks: "*Kiski* (Whose)?" Mohinder answers: "*Ek larki ki* (There is a girl)." Sudha asks: "*Kaun hai* (Who is that girl)?" Mohinder says: "*Is larki se do mahine huae maine shaadi ki hai* (It is two months since I have got married to this girl)." The scene again cuts to the platform where Sudha and Mohinder are still standing in a face-to-face position. The brief flashback sequence is very important because it reveals the relationship between Mohinder and Sudha.

The first scene in *Achanak* takes place in the hospital where Doctor is treating Major Ranjeet Khanna. Major Ranjeet Khanna has been shot in his chest and he is stuck between life and death. However, this is not the actual beginning of the story. This is one of the events, which takes place in the story. However, Gulzar places this event in the beginning of the film to create interest and curiosity.

The narrative of *Mausam* begins when Dr. Amarnath Gill arrives in Darjeeling to spend his vacation. Nevertheless, this is not the start of the story. The story of *Mausam* starts when Dr. Amarnath Gill, for the first time in the story, goes to Darjeeling to prepare for his medical examinations. However, according to the story the first event takes place when Dr. Amarnath Gill slips from the stairs and he falls down. He gets sprain in his foot and Chanda tells him to see village doctor Harihar Thapaher father. The story moves forward. Vaid Harihar Thapa tells Dr. Amarnath Gill to take his lunch and dinner with them. Dr. Amarnath Gill agrees. Dr. Amarnath Gill falls in love with Harihar Thapa's daughter Chanda and they both decide to marry. Dr. Amarnath Gill comes back to Calcutta after promising Harihar Thapa and Chanda that he will come back soon to marry Chanda. However, Dr. Amarnath Gill is sent to jail for three years for killing a patient accidentally. Therefore, he could not go back to Darjeeling to marry Chanda. Harihar Thapa gives Chanda's hand to a handicapped person. Chanda gives birth to a daughter. Chanda's husband- Langu

harkara (harbinger) dies. Chanda keeps waiting for Dr. Amarnath Gill but he goes back to Darjeeling after Chanda's death.

After twenty-five years, Dr. Amarnath Gill goes back to Darjeeling to spend his vacation. Now he wants to find out Chanda. He comes to know that Chanda is no more in this world but her daughter Kajli, survives her. Dr. Amarnath Gill decides to look for Chanda's daughter. Dr. Amarnath Gill comes to know that Kajli is in Siliguri. One day Dr. Amarnath Gill sees a girl- Kajli who resembles Chanda. Kajli has become a prostitute. Dr. Amarnath Gill brings Kajli home and tries to transform her. At the end of the film, he succeeds and changes Kajli.

In *Aandhi*, the first scene is an election campaign scene. Party workers are carrying posters and banners of Aarti Devi and Chandersen- the two candidates contesting a political election. However, in the story, this is not the first event. The first event of the story is when Aarti Devi goes to a hotel for a room where JK is the manager. The overall narrative structure of *Aandhi*, to some extent, is similar to that of *Ijaazat*. In *Ijaazat*, too, Mohinder and Sudha- two main characters in the film meet after many years on a railway platform and remember some of the sweet and sour moments of their lives. In *Aandhi* also, JK and Aarti Devi meet after twelve years and remember some moment of their past lives. In *Aandhi*, at the end, Aarti Devi leaves after she wins the elections and in *Ijaazat*, Sudha who spends the whole night with Mohinder at the railway platform, leaves with her husband in the morning leaving behind Mohinder. Aarti Devi and Sudha have some similar characteristics. Both of them live in society on their own principles, which is a difficult thing for women in a patriarchal society.

In his very first movie, Gulzar uses flashback technique, which has become his trademark throughout his film career as a director. *Mere Apne to Hu Tu Tu*, Gulzar has used flashback technique in fifteen films. Gulzar "...always uses a flashback technique in his films, due to his belief that the present is never complete until the past is reflected upon"¹⁵

Therefore, this section has analysed and identified that flashback technique is one of Gulzar's auteur signatures. Flashback technique creates curiosity among the audience. In *Achanak*, for example, Major Ranjeet Khanna is shown in the hospital in the first sequence of the film. Now the audience wants to know about this person. In other words, flashback technique does help retain interest of audience in a film.

Creating Suspense through Narrative Technique

Gulzar uses narrative devices or techniques to create suspense among audiences to reveal the nature of his characters in the film. This narrative technique is one of his auteur signatures. For example, in one of the scenes in *Achanak*, Dr. Chowdhry comes out of the operation theatre and enters his room where Major Gupta is waiting for him. Camera pans from left to right and then zooms in as soon as Dr. Chowdhry occupies his chair. Major Gupta slightly leans on Dr. Chowdhry's table and camera focuses on Major Gupta who asks: "*Koi umeed (Any hope)?*" Dr. Chowdhry does not respond for few seconds and then puts on his spectacles and looks at Major Gupta who is eagerly waiting for the news about Major Ranjeet Khanna. Tension is clearly visible on Dr. Chowdhry's face. Dr. Chowdhry does not utter a word but shakes his head in a negative motion. It may perhaps mean two things. Either Major Ranjeet Khanna is dead or there is no hope of life for him. The obvious meaning both for the character and for the audience is that Major Ranjeet Khanna may be dead. However, Major Gupta wants to confirm and he again asks: "*Abhi zinda hai na (He is still alive, isn't he)?*" Dr. Chowdhry says: "*Yes, Mr. Gupta Abhi zinda hai kuch minto ke liye ya phir ghante bhar ke liye (Yes, Mr. Gupta, he is alive; perhaps for minutes or may be for an hour).*"

In *Achanak*, Om Shiv Puri (Dr. Chowdhry) has given a brilliant performance in one of the scenes. His body language, physical movement and facial expression all reflect the feelings of a doctor who is waiting for the news of death of one of his patients but each time reverse thing happens. His dialogue delivery and facial expression annoy Major Gupta.

This annoyance could be seen on the face of Major Gupta.

Gulzar also uses this technique in *Mausam*, in the sequence in which Dr. Amarnath Gill goes to the *Vaid (physician)* Shiv Prasad to enquire about Kajli. Dr. Amarnath Gill enters the clinic and reluctantly asks: "*maaf kijiye ek larki ka patta maloom karna hai agar aap jaante ho to (Excuse me. I need to know whereabouts of a girl if you know).*" The *vaid* says: "*Kiski larki (Whose daughter)?*" Dr. Amarnath Gill tells him about Chanda's brief background. The *vaid* understands and says: "*Thapa vaid ki beti (Thapa vaid's daughter)?* This makes Dr. Amarnath Gill curious. He enquires about her. The *vaid* says: "*Ha thi bahut aachi larki thi (Yes, she used to be here. She was a very nice girl).*" The way the *vaid* uses language implying a past makes Dr. Amarnath Gill sad. He asks: "*Thi matlab ab nahin hai kya (Was? Does that mean she is not now)?*" *Vaid* looks at Dr. Amarnath Gill and says, "*Nahin...chali gaye thi yahan se (No....she went from here).*" The pause in what the *vaid* says creates suspense in the mind of the audience as well as Dr. Amarnath Gill. For a few seconds Dr. Amarnath Gill thinks as if Chanda has expired. However, the *vaid* means something else. Here Gulzar makes a very effective use of pause and creates suspense.

Sanjeev Kumar is known for his brilliant performances in the films he has done with different directors and in particular with Gulzar. He performed in six of Gulzar's films- *Parichay, Koshish, Aandhi, Mausam, Angoor* and *Namkeen*. Each film is an example of his extraordinary performance particularly his subtle facial expression.

We can give another example from *Mausam* in which Gulzar shows the facial expressions and creates suspense. In one of the sequences, Dr. Amarnath Gill (Sanjeev Kumar) is in search of Chanda. He comes to know that Chanda used to work in the *Karkha Ghar* (spinning wheel factory). He goes to the *Karkha Ghar* and enquires from the Manager. The manager informs him that there is an old woman by the name of Chanda who works there. This raises Dr.

Amarnath Gill's hope to meet Chanda. The manager leaves to bring Chanda. In the mean time, Dr. Amarnath Gill looks around and shot focuses on the women who are spinning the wheel. The audience looks at the women who are spinning the wheel from Dr. Amarnath Gill's point of view or subjective shot of Dr. Amarnath Gill. Dr Amarnath Gill hears: "*Aao maa* (Mother, come)" and he immediately turns back. The camera is still on Dr. Amarnath Gill. The woman is not shown on the screen; instead, Gulzar shows Dr. Amarnath Gill in a reaction shot. Dr. Amarnath Gill stands up and keeps looking at the direction of the door. There is a sound of the spinning wheel, which symbolizes Dr. Amarnath Gill's fast heartbeat and eagerness. Tension is visible on Dr. Amarnath Gill's face. The camera zooms in Dr. Amarnath Gill's face and after few seconds, he relaxes. Until this point, the woman is not shown on the screen. Dr Amarnath's facial expression of relaxation conveys that the woman is not Chanda. The sound of the spinning wheel also stops. The audience too, understands that the woman being brought is not Chanda. This is how Gulzar creates suspense and creating suspense through narrative technique has been a constant feature of Gulzar's celluloid journey.

Lyrics as part of the narrative

Songs are something unique and integral in the Indian Cinema. This feature of Indian Cinema distinguishes it from the cinema of the world. Gulzar has used this characteristic of Indian Cinema very effectively and efficiently. Gulzar's lyrics are part of his narrative. Songs flow with the flow of narrative. In Mausam: "*Dil dhoondta hai phir wohi fursat ke raat din...* (This heart lays in search once again for those days and nights of leisure...)" clearly tells the audience about Dr. Amarnath Gill's purpose who, in the first song sequence in the film, is on his way to Darjeeling. "*Chari re chari kaisi gale main pari* (This stick...this stick...has stuck around my neck...)" is another song in the film that symbolically tells about the love relationship between Dr. Amarnath Gill and Chanda. "*Ruke ruke se kadam ruk ke baar baar chale* (These halted steps...they stop and then move ahead...)" is a song that expresses Kajli's feelings. She

does not wish to leave Dr. Amarnath Gill's house. Gulzar weaves the songs with the story. His songs contribute in the development of plot just as each scene in a film takes the story forward. This is a common feature in most of the films in Bollywood. Rajiv Vijayakar asserts in this connection that, "...the Hindi film song is all about telling a part of the story in a different way..."¹⁶ Gulzar does not 'paste' the songs on the story as it happens in most of the Bollywood films. In Bollywood, the director often sets the story in India and characters go to the different parts of the world to sing a song and then come back. Each song in all of Gulzar's films functions as a pillar. Even if one pillar is removed, the entire structure of the house (film) will come down. Thus, Gulzar makes songs the integral part of the story. Let us now look into some of his popular songs.

*"Koi hota, jisko apna, hum apna keh lete yaaro
Paas nahin to dur hi hota, lekin kai mera apna*

(If only I had someone, whom I could say was mine, if not near, somewhere far)" is a song from Mere Apne- Gulzar's first film as a writer-director. This song expresses the feelings of Shyam- the protagonist of the film. He has a father and a younger brother but he does not go home. He does not have any job. His beloved deserts him and marries another man. He has nothing except his friends.

In Maachis, the first song: "*Chor aaye hum woh gallian, chor aaye hum who gallian, jahan tere pairon ke kanwal gira karte the, Hasen to do gaalon main bhanwar para krte the*" tells a lot about the film- about the young boys and their background. They were all in love. They all remember that love. It was like a heaven for them. In comparison, it is clear that now they are in hell. His songs reflect the theme of the films. "Gulzar evokes the longing, the yearning through his songs. "Chod aaye woh gallian" captures the essence of the film: the Punjab that was and Punjab that became."¹⁷ Even the picturisation of the song gives a lot of information about the young boys and their background. In the first song "*Chor aaye hum woh gallian*" the first shot is a low angle shot of Kirpal Singh (Chandrachur Singh) standing alone

on the snow covered small hill. His image of standing alone on the hilltop is suggestive of the fact that, he is, by now, a hardcore terrorist and is at the peak of his activities. There is blue sky in contrast with the dark image of Kirpal Singh. In a similar **closed frame**, two tall trees make hurdle or wall on one side of Kirpal Singh. It suggests that Kirpal is isolated from society. He is as alone as the tall trees. It also hints that there is no way to go back and mingle with the society anymore. The face of Kirpal Singh is not visible. There is darkness on his face. He is in complete darkness. This is symbolic. His future is dark and at the end of the film, Kirpal Singh Pali commits suicide.

In the second shot, which is long shot, two images emerge from behind the snow covered small hill in the right side of the frame. In the same shot, two more images appear in the picture from the left side of the frame. In the next shot, four of them join and take the same road. The song "*Chor aaye hum woh gallian*" continues. It suggests that they all have come from different streets, cities and but have taken the same road. Their destination and goal are same; their means to achieve goals are same. In all the shots the young boys are surrounded by huge mountains which suggests that they are free but still in jail. However, they are happy in the lap of nature although they are dissident rebels.

In the same song, there is a shot in which all the four boys are coming down the steep slope. The depth of the valley is not visible. It suggests that they are going into a deep valley. None of them knows the depth of this valley. The invisible depth of the valley suggests the fearful terrain that the boys have undertaken. It also suggests fearful consequences. Ultimately, they are all killed in the film.

There is an old shepherd in the snow-covered hills. The image of the shepherd reflects the soft side of the boys. Immediately after this shot there is an insert: "Golden Temple Stormed", "Indira Gandhi shot dead, and "Mob burns Sikhs alive" - all the events are related to the Sikhs and it is clear that the young boys are connected to these events. The Operation Blue Star took place 1984 and

immediately after it, the then Prime Minister Indira Gandhi was shot dead by her Sikh security guards. After the death of Mrs. Gandhi, there was a riot against the Sikhs in which many Sikhs were killed and burnt alive in Delhi and other parts of India. There is a close up of Sanathan. He sings: "*Ik chota sa lamha hai jo khatam nahin hota main lakh jalata hoon yeah bhasam nahin hota.*" This person tries to forget and forgive but that is not possible. In the next shot, four young boys are crossing the flowing river, helping each other. The water flows where there is a way. In the same way, the four young boys are flowing in the direction, they find.

"*Kesria balma mohe baavrin bole log, na main jeevti na mario main, birha maharo rogre, baavrin bole log*" is the first and credit title song of *Lekin...* Rewa, the woman who has been caught between life and death is waiting for Sameer who can help her to escape the cycle of time. She is neither dead nor alive - "*na main jeevti na mario main*" (Neither I am alive nor dead). The first credit title sequence has been shot from the point of view of Rewa. She is waiting for Sameer. The camera work is subjective.

Gulzar says, "Songs are a format of our narration of a story, which is culturally identified very well. We make long movies because of the songs. That is our "katha." In nautankis and folk plays, the players recite their role and at one stage they say, "Artharth" and it is the hint for the harmonium player to start. In gurudwaras, dargahs, in temples - songs are everywhere. Religious discourses are studded with songs and bhajans. In our homes, our mothers sing a bhajan or hum something as they do their household chores. Now what would you call that? Music is part of our culture. So what is strange about having songs in films? But these must be woven into the theme of the film."¹⁸

Use of language

Gulzar uses language as a recurring motif in the films. The use of Punjabi word 'AOvaoM' (ਏਵੇ), similarity of dialogues in different films, element of humour, poetic language, abuses, language expressing past and present, idioms and proverbs are

some of the recurring motifs in his films. The way people use language and words expresses their culture, Gulzar brings that alive in his films. Gulzar also reflects his cultural nuances in his film by using some words.

'AOvaoM' is a Punjabi word that Gulzar uses in most of his films. This word is a dialogue motif and an auteur signature of Gulzar. Gulzar, himself a Punjabi, reflects with this word, the peculiar character of the Punjabis. Punjabi people use this word frequently in their day today conversation. Young and old, all use this word consciously or unconsciously.

Whatever the setting of the film is, Gulzar's characters use this word. The word 'AOvaoM' is an adverb, means, "for nothing, purposelessly; fruitlessly, in vain; free, gratis."¹⁹ This word has different meanings in different context. People also use this word to express dissatisfaction. Gulzar uses this word in most of his films in different contexts. Even when characters are not Punjabi and have nothing to do with Punjabi, they use this word.

In *Mere Apne*, Gulzar uses this word in a song: "Haal chal theek thak hai, sub kuch theek thak hai. Haal chal theek thak hai, sub kuch theek thak hai. BA kiya hai, MA kiya hai, lagta hai woh bhi 'aven' kiya hai (We are well. Everything is all right. We are well. Everything is all right. We have done our B.A. We have done our MA. I think but why did we even do that)." In this song, the meaning of the word 'AOvaoM' is 'value'. What they are trying to convey is that they have done MA, BA but there is no value attached to these degrees in the market.

In *Khushboo*, it is Kusum's friend Manu's wedding scene. In the first shot of the scene, one of the women asks Manu's mother if the bride (Manu) has eaten anything since morning or is still hungry. Manu's mother says that she has told Kusum to give her (Manu) something to eat and she does not have the time to go and see. In the next shot, Manu is shown eating and laughing. Kusum is sitting beside her. Kusum looks at her and says: "*Besharam itni jor jor se hus rahi hai kisi ne dekh liya to* (You are laughing

so loudly, shameless woman. What if someone sees you)?" Manu says: "*Agar hasu habin to kya rauon* (If I don't laugh, what should I do, cry)?" Kusum says: "*Aur nahin to kya, larkiyan roya karti hain* (Of course, brides ought to cry)." Manu says: "*'aven'hi roya karti hain, bina kaaran* (They cry without any reason, meaninglessly, purposelessly)." Here the meaning of this word 'aven' is meaninglessly or purposelessly. Gulzar uses this word twice in *Khushboo*. Second time when Kusum says to Charan: "*Dekho tumhe job hi khilona chahye mama ke aane se pehle le lena* (Listen, you take whatever toys you want before your uncle comes here)." Charan responds: "*Mama to 'aven' hi de dete hain, paisa bhi nahin lete* (Uncle gives me the toys and does not even take money)." In this example, the meaning of this word 'aven' is free.

In *Angoor*, Ashok-2 and his servant go to another village to buy the garden of grapes. Ashok-2 (Sanjeev Kumar) leaves his servant in the hotel and goes to meet the owner of the garden. There is a fear in his mind. When he finishes his talk with garden owner and the garden owner asks his servant who looks like a gunda (scoundrel) to drop Sanjeev Kumar to the bus stop. On the way to the bus stop, Sanjeev Kumar tries to convey that he is a strong person. He says: "*Ek dafa main aise hi jaa raha tha. Aath dus gundo ne mujhe gher liya. Dekhne mein main 'aven' hi lagta hoon lekin ek ulte haath ka ghapar par jaaye na, to pata chal jaayega* (Once I was on the way to some place. Some scoundrels stopped me. Physically I look weak but people realize my strength when I slap them)." Here Gulzar uses the word 'aven' to mean 'physical weakness.' What Ashok-2 means to say is that although he looks physically weak yet he is a strong person and his hands work like a hammer.

In *Ijaazat*, it is a platform scene where Mohinder meets Sudha after many years. Mohinder and Sudha wait for the train and spend the whole night on the platform. It is raining. Mohinder decides to go out and bring something to eat. He goes and gets wet in the rain. When he comes back, he starts to sneeze. Sudha asks him to change his clothes. While going to the bathroom, Mohinder looks at whisky, which is kept there by the stationmaster. He

wants to drink it. However, Sudha stops him and orders him to change the wet clothes or he will catch a cold. She says: "*Chaliye chaliye lagi nahin to lag jaayegi, 'aven'* (Go..Go. If you've not caught cold...You'll catch it soon)." In this scene, the word '*aven*' means meaninglessly.

Similar examples of the word '*aven*' can also be found in films like *Namkeen*, *Lekin...*, *Maachis* and *Hu Tu Tu*. Gulzar uses this word in eight of his films. Therefore, this word works as a motif in the films and reflects the peculiar Punjabi way of life. Gulzar has been living in Mumbai for the last many years. However, he has not forgotten his culture, and his mother tongue. Therefore, in the above-mentioned examples, the word '*aven*' has been used in different context and it has different meanings in each context.

Gulzar uses dialogue hook in his film narrative to connect two scenes in most of his films. Dialogue hook connects two scenes through dialogues. This is a very useful technique to save screen time and avoid repetition. Warren Buckland says, "The aim of the dialogue hook is to create a link between two consecutive scenes."²⁰ For example, in the first scene, a question is asked and in the next scene, the answer is given. The proper use of dialogue hook makes the script compact. In *Mausam*, in one of the flashback scenes Chanda asks Dr. Amarnath Gill: "*Baba se baat kab karoge mangal ko to jaa rahe ho...kya kahoge* (When will you speak to father? You are leaving on Tuesday....What will you tell him?)" Dr. Amarnath Gill says: "*Main kahunga main shaadi karke Chanda ko saath le jaana chahata hoon* (I will tell I want to marry Chanda and take her with me)." The next scene takes the audience to Chanda's house. Dr. Amarnath Gill's reply to Chanda's question in the previous scene becomes the question in the next scene for Chanda's father, where Chanda's father-Harihar Thapa says to Dr. Amarnath Gill: "*Baap ko doli sajane ka samay bhi nahin doge, Amarnath. Aise hi bhej diya to beti samghegi baap ne bogh utar diya apne sirse. Nahin bete aise nahin* (Will you not give me time to make preparations? If I just send her like that, she will think I only washed hands off my responsibility. No, my son. Not like this)." Therefore, the question-

answer dialogue connects two scenes, avoids repetition and makes the script compact.

In *Ijaazat*, there is a night scene in which, Mohinder goes out of the railway waiting room to bring food for Sudha and himself. It is raining heavily. Sudha does not want him to go but he insists and goes on a bicycle given by the stationmaster. He brings food and when they open the parcel, it is wet. They laugh loudly. Mohinder says: "*Aise main ek garam garam chaaye mil jaae* (In such a state...a hot cup of tea is required)." The scene takes us to a flashback when Sudha and Mohinder are married. Sudha brings a cup of tea and says: "*yeah lejiye subah subah kitne cup chaye peete hain* (Here, it is. How many cups of tea you take in the morning)." Here again the dialogue hook connects two scene and Gulzar uses this technique effectively in his films. Similar examples of dialogue hook are also there in other films. He also uses visual hooks to connect two scenes. The examples of visual hook can be found throughout *Kitaab*. In a visual hook, two different scenes are connected in which the similar action takes place.

Similarity of dialogues is also visible in some of Gulzar's films and it works as a dialogue motif. For example, in *Aandhi*, when Aarti Devi visits JK's house for the first time after their separation, she says: "*Yeah muche kab se rakh lee* (Since when did you start keeping a moustache)." JK says: "*Kuch saal pehle. Tumhe aachi nahin lagti* (A few years ago. You never liked them. Did you?)." There is similar dialogue in *Ijaazat*. Sudha asks Mohinder: "*Yeah daari kab se rakh li* (When did you grow a beard?)."

In *Aandhi* Aarti Devi says: "*Itna saaf kaun rakhta hai ghar ko* (Who keeps the house so clean?)" Similar dialogue is in *Mausam* when Dr. Amarnath Gill arrives in Darjeeling to spend his vacation. He looks at the interior of the house and says: "*Bari khoobsurti se maintain karke rakha hai ghar ko* (The house has been maintained very beautifully)."

In *Mere Apne*, in a scene in which Chainu's gang members kidnap Billu from Shyam's gang, Shyam goes to Chainu's locality and gets Billu

released at gunpoint. When Shyam and his gang members go back, some of the villagers express their resentment against the gundagardi. Some people are sitting outside the houses. They look at Shyam and his gang members who are carrying Billu. The first man who is sitting with his father and wife says: “*Is mohalle main to saala jeena hi muskil ho gya hai. Kabi kisi ko pakarkar le aate hain. Kabhi koi kisi ko pakarne aa jaata hai* (Life in this locality is difficult. Someone takes them, or they bring someone).” His wife interferes and says: “*Choro baba, yeah mohalla hi choro. Kahin aur jagah dekho* (Leave it. Let us leave this place and go somewhere else).” Another man says: “*Mohalla chorne se kya hoga bahu. Ab baat gali mohalle ki nahin. Saare desh ka yahi haal hai* (Even if you leave this place, nothing is going to happen. This is happening throughout the country).” Immediately after this scene, there is a song: “*Haal chal theek thak hai, sub kuch theek thak hai. Haal chal theek thak hai, sub kuch theek thak hai. BA kiya hai, MA kiya hai, lagta hai woh bhi 'aven' kiya hai* (We are well. Everything is all right. We are well. Everything is all right. We have done our B.A. We have done our MA. I think but why did we even do that).” In this song, the lyricist expresses the problems of the country and comments that despite the problems everything is accepted as all right in the country.

Gulzar never forgets to add humour in the dialogues. Even films like *Maachis* and *Hu Tu Tu* have dialogues laced with humour. The vivid touch of humour in Gulzar's films makes the film more enjoyable. For example, in the first sequence of *Maachis*, Jaswant Singh Randhawa's mother says: “*Jaswant. Bai aate phagun main veeran ko vida kar de* (Jaswant, please get Veeran married by next spring).” Veeran responds: “*dant unhe rahi thi ab mere peeche kyon par gayen* (You were scolding them, why are you picking on me now)?” Jaswant's mother says: “*Paali bas jaaye to shayad tera bhai bhi nakal kare uski. Hain to dono ek hi jaise* (If Pali settles down, you brother may also follow a suit. They are of same kind, after all).” Kirpal Singh Pali says: *BG biah bhi ek hi din karenge. Tu larki tayeh kar de iske liye to ek saath ek hi din laavan phere*

lenge (We will get married together. Arrange a bride for him. We will take the vows together).” Jawant's mother says: “*yeah nahin karega to kya Veeran baithi rahegi ghar main* (If he doesn't get married, should Veeran remain unmarried)?” Jaswant says: “*To kya hooha apne hi ghar main to baithi hai. Biha ke bhi kaban jaayegi, yahin to rahegi* (So what, after all she is in her own home. Even after marriage, where will she go? She will be staying here).” Jaswant's mother says: “*lai tu kya use bhar jamai banake rakhega* (Will you turn him into a live-in brother-in-law)?” Jaswant says: “*Yeah rakh le mughe ghar saala bana ke* (Then let him make me live-in brother-in-law).”

Gulzar's characters, particularly female characters abuse and rebuke. In *Koshish*, there is a scene in which Aarti, who is deaf and dumb, goes to a shop to buy grocery items. In the meantime, Haricharan, who is also deaf and dumb, arrives and hands over a paper to the shopkeeper. Haricharan, who works as a newspaper vendor, comes to collect money. The shopkeeper takes time to respond and Haricharan in order to attract the shopkeeper's attention whistles with his mouth. The shopkeeper reacts irritatingly. Aarti is also standing and she feels happy. Haricharan leaves. Unaware of the meaning of whistle, Aarti tries to immitate Haricharan. The shopkeeper looks at her and says: “*Na beti larkiyen aise nahin kya karti* (No, daughter. Girls do not whistle).” The society does not allow girls to blow whistles. The society considers it derogatory. However, Gulzar raises the basic question through his characters. Men use foul language, why can't women? In *Hu Tu Tu*, Panna Barve- the female protagonist raises the question: “*To, mard haramjaade kya licence lekar aaye hain gaali dene ka* (So what? Are men born with the licence to use foul language)?”

Dr. Amarnath Gill stops on a chemist shop to buy some medicine in one of the scenes, in *Mausam*. The shop is near a brothel. Suddenly he hears some sound. He forgets his medicine and looks into the direction of the sound. What he sees a girl (Kajli)

standing on the second floor of a house. Kajli pushes a man from the second floor of the house through the steps. She says: “*dafa ho haramjaade. Dus rupaye dekar saari raat bethega kothe par. Apne ghar samajh rakha hai. Phir aaya kothe par to katwa ke kayon ko phikwa doongi. Haan. Teri to main* (Scoundrel, rascal, get lost. Will you sit here the whole night for ten rupees? Is this your house? If you come here again, I shall cut you up and feed you to the crows).” The customer demands his slippers from Kajli. Dr. Amarnath Gill is still looking at Kajli. Kajli says: “*le pakar aur jakar maar apni biwi ke sar pe. Chale aate hain sab saale* (Take these, and beat your wife with them. From where they come from).” Kajli smokes and looks at Dr. Amarnath Gill who still is staring at her. Kajli says: “*Tu kya dekh raha hai seth? Chuski marni hai to upar aa nahin to fut yahan se* (What are you looking at, sir? If you want to have fun come upstairs, Or else, go away).” Kajli's co-sex worker comes and Kajli goes inside the brothel with her. Dr. Amarnath Gill enquires about Kajli. The Chemist says: “*Vaishya hai sahib. Jaban nahin suni aapne* (She is a prostitute, Sir. Didn't you hear her language)?” Everybody knows that prostitutes use dirty language. However, in the film Dr. Amarnath cannot digest this. But one cannot expect a cultured language from a prostitute. Dr. Amarnath Gill says: *eisi gandi jabaana* (Such foul words).” The chemist says: “*Kabhi kabhi to yahan aise gande shear sunai parte hain ki sharif aadmi to ghar jaakar apne kaan dho le* (You can hear such dirty language here that a gentleman would go home and wash his ears).”

In *Hu Tu Tu*, Panna also uses foul language. Panna Barve uses foul language twice in the film. First, she uses foul language against the house guard. She first hits the guard below the belt and pulls his AK 47 gun. The Guard says: “*Kya kari hai tu* (What are you doing)?” Panna Barve says: “*Kyon bandook ki poonch utha ke ghoomta rehata hai saale* (Strutting about like a peacock with a gun).” The Guard says: “*Are larki. Kaisi jaban bolti hai tu* (Such a language from a girl).” Panna Barve says: “*Kyon tu nahin bolta? Maine suna hai tughe* (Don't you use foul language? I've heard you).” The Guard says: “*Tu larki hai* (You

are a girl).” The guard's answer irritates Panna Barve and she says: “*To, mard haramjaade kya licence lekar aaye hain gaali dene ka* (So what? Are men born with the licence to use foul language)?”

In another example from the same film, Panna Barve who is on the training ground, when suddenly an aeroplane passes. Panna Barve and the Training Instructor look at the plane. The Training Instructor makes out that the pilot knows Panna Barve. He asks Panna Barve: “*Kaun hai yeah hawai jahaj wala* (Who is that fellow in the plane)?” Panna Barve answers: “*Pata nahin sir kaun hai yeah haramjaada. Roj roj chala aata hai* (I don't know that bastard, sir. He flies over everyday)” The Training Instructor stops Panna Barve and says: “*Shut up. Gaali mut do* (Shut up. Don't use filthy words).” Panna Barve answers instantly: “*Sir aap bhi to dete hain apne orderly ko office mein* (But Sir, you are using filthy words with your sub-ordinates all the time in the office).” The Training Instructor says: “*Theek hai, theek hai* (Never mind).” Panna Barve asks: “*Sir! Yeah sab gaalian maa, bahan hi ki kyon hoti hain, baap bhai ki kyon nahin hoti? Yeah sab aurat hi ke liye kyon hain? Mard saale bahan cho...* (Sir, why do men only abuse mothers and sisters? Why don't they abuse fathers and brothers? These bloody males...).”

In *Mere Apne*, Anandi Devi roams around carrying Arun Gupta's son in her lap. Billu and Anandi Devi looks at them and gets surprised by the language they speak. She talks to herself: “*Arre baap re. kya bhasha bolte hain yeah log. Kuch palle nahin parta. Doodh ke daant bhi abhi nahin gire aur aakhen dekhon kaise lahoo jaisi ho rahi hain* (God...what language do they speak? I don't understand anything. They haven't even broken their milk teeth and look at their eyes, they are so bloodshot).” Anandi Devi again says: “*Pehle to baba itni pustaken bhi nahin thi phir bhi larke didi mausi kahe bina baat nahin karte the. Kya kalyug hai Ram* (There weren't even so many books then. Even then, boys addressed woman as grandma and aunty. This is a modern world).”

Gulzar also uses idioms in the dialogues in his films. Idioms make language more effective. In his

first film, *Mere Apne*, Gulzar uses idiom. Anandi Devi says to Raghunath: “*Ab bhi daant dabain to doodh nikal aaye* (still like a milk sucking baby).” What she wants to convey is that even today Raghunath who is in his 20s, is a child for her. Physically he may have grown but by experience, he is still a child.

In *Aandhi*, Lallu Lal who is Aarti Devi's party worker uses idiom like: “*Aamon ki baat kijiye ped kyon ginte hain aap* (Eat mangoes, don't count mango trees).” “*Aam khana aur ped na ginana*” means “come to the point.” In another scene in *Aandhi*, Lallu Lal says: “*Seedhi ungli ghi nahin nikalta to woh election kaise jeetengi* (One cannot pull butter with straight finger).” “*Seedhi ungli ghi na nikalana*” means “when work is not gets done by honest means one has to adopt dishonest means.” Gulzar also uses similar idiom in one of the scenes in *Mausam*.

In *Mausam*, Harihar Thapa says to Dr. Amarnath Gill who visits after many days: “*Main to tumahari chaal hi bhool gaya tha* (I have forgotten how you walk).” This idiom is used when people do not meet for a long period. Dr. Amarnath Gill also uses the same idiom and says: “*Ji darasal main apni chaal bhool gya tha* (Actually, I have forgotten the way I walk).” The caretaker to whom Dr. Amarnath Gill goes to enquire about Kajli says: “*woh to ab nahin rahin sahib. Gujar gayen* (She is no more in this world. She has expired).” The idiom “*Gujar jaana*” is used when some body dies and to say it softly. In one of the scenes, Dr. Amarnath Gill is supposed to go to Chanda's house to have dinner, but he cannot go. When, next day, Dr. Amarnath Gill visits her house, Chanda says: “*Aaye nahin khana khane? Baba rasta dekh rahe the.*” The idiom “*Rasta dekhna*” means, “to wait for someone.” In another scene, Harihar Thapa says: “*Bhai hum to ache vicharon se aadmi ka dil badal deten hain* (We change people with pure thoughts).” The idiom “*dil badalna*” means “to change one's heart.” In another scene from *Mausam*, Chawdhary says to Kajli: “*Nayan nau din purna sau din* (New brooms are not better than old ones).” The idiom “*Nayan nau din purna sau din*” is used to communicate that new friend is for few days but old

ones are forever.

In *Khushboo*, Kusum says to her brother: “*Jisne doodh pilaya usiki moochen laga lete ho* (whosoever offers you something, you speak his language).” The idiom “*Jiska doodh peena usiki moochen lagana*” is used for a person who changes his stand frequently in favour of someone who offers him or her something better. In *Namkeen* Kishan Lal says: “*Jahan beejata hai wohin se to kaatata hai* (A man reaps as he sows).” In the film *Kishan Lal* leaves his wife Jugni and three daughters. *Kishan Lal* is an instrument player and works in *Natak Mandli*. He is an alcoholic and wants his daughters to dance in the *Natak Mandli*. One day he comes back to his village to take his daughter. He confronts *Gerulal* who is a tenant in *Jugni's* house. *Kishan Lal* uses the above-mentioned idiom. In the context of the film, what *Kishan Lal* means to say is that he gave birth to his daughters and now he has the right to take his daughters with him.

To sum up this section, it is appropriate to say that Gulzar compares the ways people used language in the past with the present. For example, in *Namkeen*, *Chinki*, does not understand the meaning of “*Begairat* (shameless, one who lacks sense of respect),” and “*laf,ja* (word).” *Jugni*, *Chinki's* mother disappointedly says: “*Mui jaban hi kharab ho gaye hai hamare jamane ki. Ek hamar waqat tha jaban se tehjeeb ka pata chalta tha. Ab jaban rahi aur na tehjeeb. Patta nahin kya se kya ho gaya* (Today language is spoilt compared to our times. In our times, language indicated one's culture. Today there is no language, no culture. How times have changed).” Gulzar uses Punjabi word as a motif in his films. The narrative structure of his films is non-linear. He creates suspense thorough narrative techniques. Lyrics are an integral part of his narrative. These are all *auteur* signatures of Gulzar.

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Jago Grahak Jago Ad Campaign : A Study on Hisar and Jind

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ABSTRACT

Indian people are not much aware of their consumer rights as compare to that of developed countries. In India, illiteracy and ignorance are main problems of consumer awareness. But surprisingly, we find that even educated customers are cheated by shopkeepers or manufacturers. The research is designed to study the awareness of 'Jago Grahak Jago' advertising Campaign among Hisar and Jind. The collected data were coded, edited and analyzed by using SPSS software. Statistical tools namely descriptive method has been used for analyzing data. Majority of respondents watch Jago Grahak Jago regarding program on national or other private TV channels and Radio also. Maximum respondents know about their consumer rights and remember advertisements of Jago Grahak Jago. Majority of them are of the view that Children should be involved in Jago Grahak Jago advertisement, as they are growing customers. So they should know about their consumer rights. Maximum respondents read articles/news on consumer awareness in newspaper/magazines, because they say the printed material are more credible than any oral programme. The government should run more programmes on consumer awareness. In Jind there is less awareness as compare to that of Hisar District. The intensive campaign is the dire need in Jind District.

Introduction

Every economy has two elements like consumer and shopkeeper or manufacturer. Consumer totally depends on shopkeeper or manufacturer for supply of goods and services. If consumer is aware of his rights, economy will grow. But unfortunately Indian people are not much aware of consumer rights. In context of foreign countries, customers or people are fully aware of their consumer rights and as a result companies cannot cheat easily. In India, illiteracy and ignorance are main problems of awareness. But surprisingly, we find that educated customers are cheated by shopkeepers or manufacturers. They pay full amount for goods and services but do not get satisfactory quality of goods and service. Only because they are not aware. Though government runs consumer campaign, yet results are not satisfactory. The study is designed to study the awareness of 'Jago Grahak Jago' advertising Campaign among Hisar and Jind.

Review of Literature

The consumer movement is very old in India. The importance of movement is also found in Chanakya's Arthashastra. His main emphasis is on quality, weight and measurement and adulteration.

The need for empowerment of consumers as a class cannot be overemphasized and is already well recognized the world over. The advancement of technology and advent of sophisticated gadgets in the market and aggressive marketing strategies in the era of globalization have not only thrown open a wide choice for the consumer but all the same also rendered the consumer vulnerable to a plethora of problems concomitant to such rapid changes. There is an urgent and increasing necessity to educate and motivate the consumer to be aware of the quality of the products, and also the possible deficiencies in the services of the growing sector of public utilities. In short, the consumer should be empowered with respect to his rights as a consumer. He should be equipped to be vigilant with a discerning eye so as to be able to protect himself from any wrongful act on the part of the trader. In order to be able to position the consumer in such a state, there is every need not only to evolve legal remedies but also provide reliable and exhaustive information, which he can access without much effort and expense. Recognizing the importance of the problems, the Government of India and State Governments have initiated steps to introduce dispute redressal mechanism by way of Consumer Protection

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Act, but a lot more has to be done in the area of creating awareness on the part of the consumer to facilitate his seeking suitable remedy wherever there is a need. This becomes more important in the rural areas, where there is wide spread illiteracy.¹

An integrated awareness campaign titled Jagriti Shivar Yojana was launched in June 2001. The scheme aims at spreading consumer awareness at district level by holding camps, meetings, functions, etc., through the State Government and District Administration officials in association with local elected representatives. An amount Rs 34.5 lakh had been released to States/UTs in respect of 65 districts till 31 March 2004. Subsequently, a decision was taken to enhance the amount of grant from Rs 50,000 to one lakh for each district for organizing consumer awareness programme at the district level.²

Encouraged by the response to its 'Jago Grahak Jago' campaign, the Government of India is planning to further intensify its consumer awareness and education initiatives across the country. Besides, the government is also working towards the computerization of consumer forum network that would soon enable the consumers register complaints online. According to the Department of Consumer Affairs Additional Secretary Alka Sirohi, plans are also afoot to amend the Consumer Protection Act to ensure disposal of cases in a specific timeframe. Meanwhile, speaking at a function to celebrate the National Consumer Day in New Delhi, the Department of Consumer Affairs Secretary Yashwant Bhav stressed that a 3-tier structure, including legal framework, standards and redressal mechanism was paramount for protecting the interest of consumer.³

The All India Drugs Control Officer's Confederation (AIDCOC) has started a pilot awareness campaign in Andhra Pradesh with pamphlets, banners and displays in retail chemist outlets elaborating the evils of self medication, adverse drug reactions, consumer rights, responsibilities of pharmacists etc. Soon AIDCOC will extend the campaign to other states. AIDCOC has decided to focus on direct action as regards to consumer welfare, especially to improve access to medicines. AIDCOC

resolves to focus on direct action by going directly to the consumer with a view to educating them on their rights, briefing them about the facts vis-à-vis claims made about spurious drugs in India, to educate them about rational use of medicines and care to be taken to prevent abuse of Medicines.⁴

Research Design and Methodology

The research study is descriptive in nature. The study was conducted in Hisar and Jind cities (Haryana). Random sampling technique has been utilized for sample selection. A total of 1000 respondents residing in Hisar and Jind cities has been taken as a reasonable sample size. The questionnaire included 22 questions. The collected data were coded, edited and analyzed by using SPSS software. Statistical tools namely Descriptive analysis has been used for analyzing data.

Results and Discussions

In survey of Hisar and Jind there were total 1000 respondents which were equally divided between male and female, i.e., is 500-500 (50-50%).

662 (66.2%) respondents watch Jago Grahak Jago regarding programme on national or other private TV channels. 627 (62.7%) respondents hear Jago Grahak Jago regarding program on Radio. 799 (79.9%) respondents know about his consumer rights. 804 (80.4%) respondents remember advertisements of Jago Grahak Jago. 879 (87.9%) respondents are satisfied with the presentation of Jago Grahak Jago advertisement. 849 (84.9%) respondents are inspired by consumer rights through the Jago Grahak Jago advertisement. Only 441 (44.1%) respondents are of the view that they have known their consumer rights before watching Jago Grahak Jago advertisement 713 (71.3%) respondents are of the opinion that celebrities must portrait on advertisement of Jago Grahak Jago. 710 (71%) respondents say there is no harm. Children should be used in Jago Grahak Jago advertisement. 630 (63%) respondents read any article/news on consumer awareness in newspaper/magazines. Only 290 (29%) respondents see advertisement of Jago Grahak Jago on postcards. Only 385 (38.5%) respondents know about National Helpline telephone service 1800-11-4000.

Only 387 (38.7%) respondent's hear any consumer club. 835 (83.5%) respondents think consumer club should be made in village and city. 845 (84.5%) respondents think children must be educated in consumer education at primary level. 884 (88.4%) respondents think unemployed youth should be attached to consumer awareness campaign. 845 (84.5%) respondents always check manufactured and expiry date on products. 598 (59.8%) respondents know about district consumer court. 857 (85.7%) respondents think government should run *Upbhokta Adalat Aapke Dwar* like *Sarkar Aapke Dwar*. 772 (77.2) respondents say these programme like *Upbhokta Adalat Aapke Dwar* should be able to solve the consumer problems. 681 respondents knew about Hallmark, Aegmark, ISI before watching the Jago Grahak Jago advertisement.

Conclusions

Majority of respondents watch Jago Grahak Jago programme on national or other private TV channels and Radio also. Also majority of respondents are satisfied with the presentation of Jago Grahak Jago advertisement. They like *Syani Rani* animation character. Majority of respondents are inspired about consumer rights through the Jago Grahak Jago advertisement. Maximum respondents say they already knew their consumer rights before watching Jago Grahak Jago advertisement. Majority of respondents want to see celebrities in advertisement of Jago Grahak Jago. They think celebrities have mass appeal and role model also. Maximum respondents say that Children should be involved in Jago Grahak Jago advertisement, because they are growing customers. So they should know about their consumer rights. Maximum respondents read article/news on consumer awareness in newspaper/magazines, because they say the printed material are more credible than any oral programme. Majority of respondents do not see any advertisement of Jago Grahak Jago on postcard because the postcard is less in use in this modern communication era. Writing habit has gone down now a days. Less respondents know about National Helpline telephone service 1800-11-4000. Majority of respondents do not know about any consumer club. But they think if consumer club works in village and city, it will be useful to create

awareness. Maximum respondents think children must be educated in consumer education at primary level. Majority respondents think unemployed youth should be associated with consumer awareness campaign. Majority of respondents always check manufactured and expiry date on products. They believe that every manufacturer/shopkeeper is a traitor. Maximum respondents know about district consumer court. Most of the respondents think government should run *Upbhokta Adalat Aapke Dwar* like *Sarkar Aapke Dwar* and they think that these programs like *Upbhokta Adalat Aapke Dwar* should be able to solve the consumer problems.

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QUESTIONNAIRE

Q.1 Have you ever seen Jago Grahak Jago regarding programme on national or other private tv channel ?

	frequency	Percentage	Cumulative Percentage
Yes	662	66.2	66.2
No	338	33.8	100
Total	1000	100	

Frequency Table 1

662 (66.2) respondents watch Jago Grahak Jago regarding programme on national or other private tv channel Acc. to frequency table 1

Q.2 Have you ever heard Jago Grahak Jago regarding programme on Radio?

	frequency	Percentage	Cumulative Percentage
Yes	627	62.7	62.7
No	373	37.3	100
Total	1000	100	

Frequency Table 2

627 (62.7) respondents heard Jago Grahak Jago regarding programme on Radio. Acc. to frequency table 2

Q.3 Do you know about your consumer rights?

	frequency	Percentage	Cumulative Percentage
Yes	799	79.9	79.9
No	201	20.1	100
Total	1000	100	

Frequency Table 3

799 (79.9) respondents know about their consumer rights acc. to frequency table 3

Q.4. Do you remember advertisement of Jago Grahak Jago?

	frequency	Percentage	Cumulative Percentage
Yes	804	80.4	80.4
No	196	19.6	100
Total	1000	100	

Frequency Table 4

804 (80.4) respondents remember advertisement of Jago Grahak Jago. acc. to frequency table 4

Q.5 Are you satisfied with the presentation of Jago Grahak Jago advertisement ?

	frequency	Percentage	Cumulative Percentage
Yes	879	87.9	87.9
No	121	12.1	100
Total	1000	100	

Frequency Table 5

879 (87.9) respondents are satisfied with the presentation of Jago Grahak Jago advertisement. acc. to frequency table 5

Q.6 Have you been inspired about your consumer rights through the Jago Grahak Jago advertisement ?

	frequency	Percentage	Cumulative Percentage
Yes	849	84.9	84.
No	151	15.1	100
Total	1000	100	

Frequency Table 6

849 (84.9) respondents were inspired about your consumer rights through the Jago Grahak Jago advertisement acc. to frequency table 6

Q.7 Do you have any idea about consumer rights before watching Jago Grahak Jago advertisement ?

	frequency	Percentage	Cumulative Percentage
Yes	441	44.1	44.1
No	559	55.9	100
Total	1000	100	

Frequency Table 7

Only 441 (44.1) respondents are of the view that they have idea about consumer rights before watching Jago Grahak Jago advertisement acc. to frequency table 7

Q.8 Does portrait of celebrities be used on advertisement of Jago Grahak Jago ?

	frequency	Percentage	Cumulative Percentage
Yes	713	71.3	71.3
No	287	28.7	100
Total	1000	100	

Frequency Table 8

713 (71.3) respondents said the portrait of celebrities must be used on advertisement of Jago Grahak Jago acc. to frequency table 8

Q.9 Do you think children should be used in Jago Grahak Jago advertisement ?

	frequency	Percentage	Cumulative Percentage
Yes	710	71.0	71.3
No	290	29.0	100
Total	1000	100	

Frequency Table 9

710 (71%) respondents said there is no harm. Children should be used in Jago Grahak Jago advertisement acc. to frequency table 9

Q.10 Have you read any article/news on consumer awareness in newspaper/magazines ?

	frequency	Percentage	Cumulative Percentage
Yes	630	63.0	63.0
No	370	37.0	100
Total	1000	100	

Frequency Table 10

630 (63.0) respondents read any article/news on consumer awareness in newspaper/magazines acc. to frequency table 10

Q.11 Have you seen advertisement of Jago Grahak Jago on any postcard?

	frequency	Percentage	Cumulative Percentage
Yes	290	29.9	29.9
No	710	71.0	100
Total	1000	100	

Frequency Table 11

Only 290 (29%) respondents have seen advertisement of Jago Grahak Jago on any postcard. acc. to frequency table 1.11

Q.12 Do you know about National Helpline telephone service 1800-11-4000 ?

	frequency	Percentage	Cumulative Percentage
Yes	385	38.5	29.9
No	615	61.5	100
Total	1000	100	

Frequency Table 12

Only 385 (38.5%) respondents know about National Helpline telephone service 1800-11-4000 acc. to frequency table 12

Q.13 Have you ever heard about any consumer club?

	frequency	Percentage	Cumulative Percentage
Yes	387	38.7	29.9
No	613	61.3	100
Total	1000	100	

Frequency Table 13

Only 387 (38.7%) respondents have heard about any consumer club acc. to frequency table 13

Q.14 Do you think consumer club should be setup in village and city.

	frequency	Percentage	Cumulative Percentage
Yes	835	83.5	83.5
No	165	16.5	100
Total	1000	100	

Frequency Table 14

835 (83.5%) respondents think consumer club should be made in village and city. acc. to frequency table 14

Q.15 Do you think children must be educated in consumer education on primary level?

	frequency	Percentage	Cumulative Percentage
Yes	845	84.5	84.5
No	155	15.5	100
Total	1000	100	

Frequency Table 15

845 (84.5%) respondents think children must be educated in consumer education on primary level. acc. to frequency table 15

Q.16 Do you think unemployed youth should be associated with consumer awareness campaign?

	frequency	Percentage	Cumulative Percentage
Yes	884	88.4	88.4
No	116	11.6	100
Total	1000	100	

Frequency Table 16

884 (88.4%) respondents think unemployed youth should be associate with consumer awareness campaign acc. to frequency table 16

Q.17 Do you check manufacture and expiry date on product?

	frequency	Percentage	Cumulative Percentage
Yes	845	84.5	84.5
No	155	15.5	100
Total	1000	100	

Frequency Table 17

845 (84.5%) respondents always check manufactured and expiry date on product acc. to frequency table 17

Q.18 Do you know about district consumer court ?

	frequency	Percentage	Cumulative Percentage
Yes	598	59.8	59.8
No	402	40.2	100
Total	1000	100	

Frequency Table 18

598 (59.8%) respondents know about district consumer court acc. to frequency table 18

Q.19 Do you think government should run *Upbhokta Adalat Aapke Dwar* like *Sarkar Aapke Dwar*?

	frequency	Percentage	Cumulative Percentage
Yes	857	85.7	85.7
No	143	14.3	100
Total	1000	100	

Frequency Table 19

857 (85.7%) respondents think government should run *Upbhokta Adalat Aapke Dwar* like *Sarkar Aapke Dwar* Acc. to frequency table 19

Q.20. Do you think these programmes like *Upbhokta Adalat Aapke Dwar* should able to solve the consumer problems ?

	frequency	Percentage	Cumulative Percentage
Yes	772	77.2	77.2
No	228	22.8	100
Total	1000	100	

Frequency Table 20

772 (77.2) respondents think that these programmes like *Upbhokta Adalat Aapke Dwar* will be to solve the consumer problems.

Q.21 Do you know about Hallmark, Aegmark, ISI before watch the Jago Grahak Jago advertisement ?

	frequency	Percentage	Cumulative Percentage
Yes	681	68.1	68.1
No	319	31.9	100
Total	1000	100	

Frequency Table 21

681 (68.1%) respondent know about Hallmark, Aegmark, ISI before watching the Jago Grahak Jago advertisement

Q.22 Respondents on Gender base in Hisar and Jind ?

	frequency	Percentage	Cumulative Percentage
Hisar	500	50	50
Jind	500	50	100
Total	1000	100	

Frequency Table 22

According to frequency table 22, 500 respondents were from Hisar and 500 respondents were from Jind.

Impact of New Media on Teenagers

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ABSTRACT

New media can be seen as the newest medium of mass communication, which is getting popular especially among teenagers. The new media includes internet based programmes like social networking sites, emails, messengers, online gaming etc. Internet is also popular by the name "Virtual World" among its users. It has broken the geographical barriers and turned the whole world into the Global Village.

Now a days, with the help of internet one can see his or her favourite tv serials, can listen the radio programmes, watch movies, read text books and other educational materials. Though it has positive attributes yet it is also considered harmful for the teenagers to some extent. The content available on internet is hardly filtered or checked. Many violent games and videos are available on the web world. One cannot ignore the pornographic materials which is easily accessible by the teenagers because of the internet.

This paper has discussed various negative and positive notions attached to the use of internet. It is important to study how teenagers perceive and interpret information from the internet. With such a great accessibility it is crucial to study its impact on teenagers and what can be done to make it more worthy for the teenagers.

Introduction

New media is a medium of mass communication that is spreading its magical power throughout the world. It is making efforts from years and years to inform, educate and persuade the masses globally.

New media is a set of new technologies that became increasingly embedded in everyday niches. It is common for youth to interact with dozen of digital devices through a typical day, and many spend hour upon learning about manipulating computer devices such as laptop computers, handheld computers, cell phones, pagers etc.

The term new media is a broad term in media studies that emerged in the later part of the 20th century to encompass the amalgamation of traditional media such as film, music, spoken and written word with the interactive power of computer and communications technology, computer enabled consumer devices, and most importantly the internet.

New media has been from time to time bringing out various issues, various happenings towards the society through the means of news, views, documentaries, advertisements, photographs, articles, songs, blogs etc.

From hard-core issues to soft issues, new media has been bringing out all the inside stories of the society, our government and countries abroad to the people in the country.

The new media, including internet, social networking sites, online gaming, mobile phones, instant messages, e-mails is a very vital part of our society that apart from sending messages about various things and happening surrounds everyone in some way or the other. It helps to connect individuals to one another and to the world, invariably; its powerful influence shapes the ways in which the viewers or the participants perceive the world and their own place within the world.

The digital media has been characterized as an important agent for the development. While the effect of these forms of new media is pretty obvious among the adult population, the effect is even more profound on the teenage population.

New media as a successful tool of mass media has always been a driving force towards the perception and thinking of the society as a whole, but forcing on the future of the country, i.e. the teenagers, it is corrupting their minds.

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Instant messaging is most popular among 14-18 years old where as e-mail is growing in popularity among those aged 20 years and above.

Since it was a research based on the impact of new media on the teenagers, it was very important to know about teenagers in brief.

Teenage is a transitional stage of physical and mental human development that occurs between childhood and adulthood. Teenage is a very crucial stage of one's life as in this period an individual leaves behind his childhood and moves towards adulthood.

A teenager is a person between the age group of 13 and 19 years. The teenage is a human phenomenon that refers to an age or stage of maturing person. This transition involves biological, social and psychological changes.

There are three types of teenagers in the world. They are:

- a) The teenagers who are resilient, intelligent and healthy in body and soul. These teenagers are of a nature that always give their best and stand at the first position in any queue. These teenagers are very active for their schools, their parents and their environment in general.
- b) Some teenagers are always going to fail completely no matter where they are, who their parents are and what school they attend.
- c) The vast majority of children fall in between these two extremes.

This powerful media indeed has a strong impact on the teenagers of Delhi. These impacts are both positive and negative in nature. Here are some of the impacts of new media on Delhi's teenagers.

The new media, especially the internet, mobile phones, social networking sites, online gaming etc. are the products of the new society and each of these is having a profound influence on social relationships, material culture, social norms and values of the society and individuals.

The multiplicity of the ways of communicating with our peers and round the availability of information and content has got children glued to television that they

have very less time for serious study and sports.

With the presence of internet and excessive use of social networking websites, the teenagers have become bit arrogant as they tend to develop an aura of virtual world around them.

The websites like Facebook, Twitter, Orkut and many other social networking sites, offer a different variety of new experiments to the teenagers including photo uploads, new status updates, video uploads, gaming, chat rooms and so many, giving them a huge range of activities for entertainment.

On the other hand the brave new world of videos on demands like YouTube offers interactive videos of all sorts. YouTube has a pool of videos relating to almost all the topics, be it music, film clippings, news clipping, television episodes or an educational program.

It is not the new media alone that is to be blamed fully for the worst condition of our society but it's the perception of teens that it is to be blamed.

Negative Impact of New Media

1. Surfing internet becoming substitute

It is possible that surfing internet may substitute other activities that promote concentration, such as reading, games, sports and play. The lack of participation inherent in surfing internet might also condition children when it comes to other activities.

Accessing web world causes many attention problems because it may be seen that children prone to attention problems may be drawn to watching television.

2. Short attention span

Symptoms of attention problems included short attention span, poor concentration and being easily distracted is yet another negative impact that a new media tends to leave on the teenagers.

3. New media attacks on young mind

The constant exposure to the new media, attacks on the minds of the teenagers to such an extent that the girl teens feel as if society has set the standard of beauty and if they cannot live up to these standards, then they cannot survive in the society.

Positive Impact of New Media

With all these wrong effects that new media puts on the teenagers, there are many positive effects also that its usage imparts on them.

1. Helps in socializing

New media can be used for the positive purpose as well. A social networking site helps them in becoming social and makes a bond between the other people as well. Listening to music is an activity that teens often do alone and is used to help them control their moods.

2. Information provider

New media play an important role in teenager's life. The time that teens spend with a media source exposes them to a great deal of information. Today a pool of information is available at just a click of the mouse. However, as with other information sources, there is a great variation in what the teens attend to, how teens make sense of it and what the impact may be on their life.

3. Showcasing the prevailing truth

New media helps in bringing out the facts about various happenings in and around the world, helping young minds to open their horizons. Providing news at every second keeps the teenagers informed and up-to-date.

Aims and Objectives

The research paper on the impact of new media on the teenagers has the following aims and objectives:

- To identify the impact of new media i.e. the web world on the teenagers of Delhi
- To study the acceptability of new media among the teenagers
- To derive the extent of positive and negative impact on the teenagers
- To find the usability of new media amongst the teenagers

Hypothesis

The negative impact of new media on the teenagers of Delhi is more than the positive impact.

Area of study

Research was conducted on the teenagers (age

group 13- 19 years, Class Sec A2, B1 & B2) of Delhi who intentionally or unintentionally access the new media including the mobile technology and the web world.

Sample

Purposive sampling technique was used in the selection of sampling. In this technique, the researcher knows the daily habit and routines of all the units. Sample size was 50.

Tool

Questionnaires

The researcher used questionnaires to conduct this research. This method of data collection is cost effective method and it helped a lot to gather data out of large samples.

Method of Data Collection

Data was collected by two methods:

Primary Data Collection

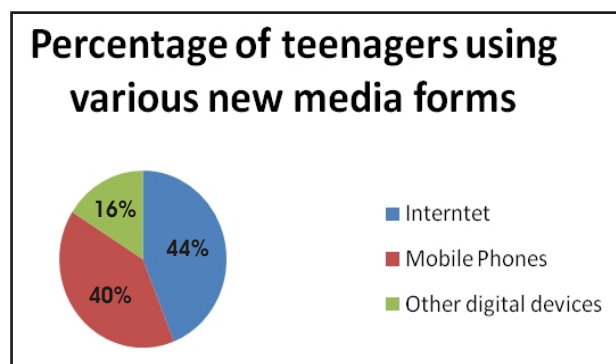
- Questionnaires

Secondary Data Collection

- Newspapers articles
- Books and magazines
- Online articles

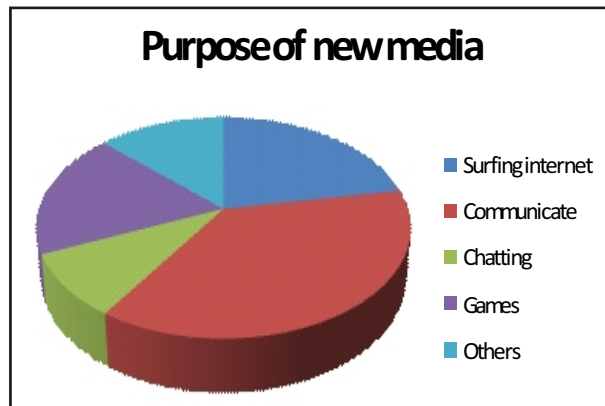
Interpretation/ Analysis

- Percentage of teenagers using various new media forms



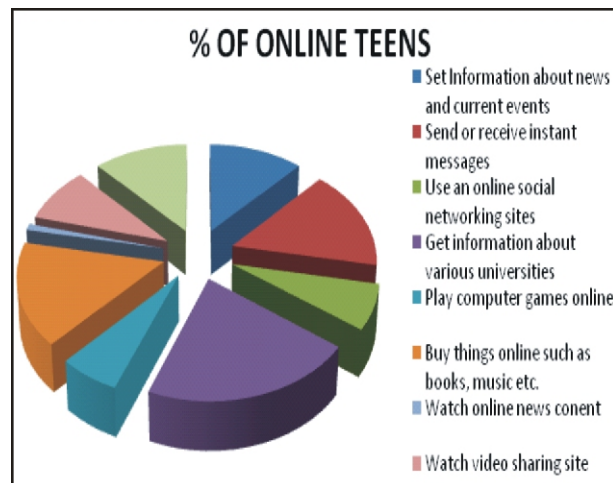
According to data collected on the usage of various media forms by the teenagers around 44% using internet, 40% using mobile phones and 16% other electronic gadgets. This shows that internet is popular medium among the teenagers.

2. The purpose the new media solve for teenagers is



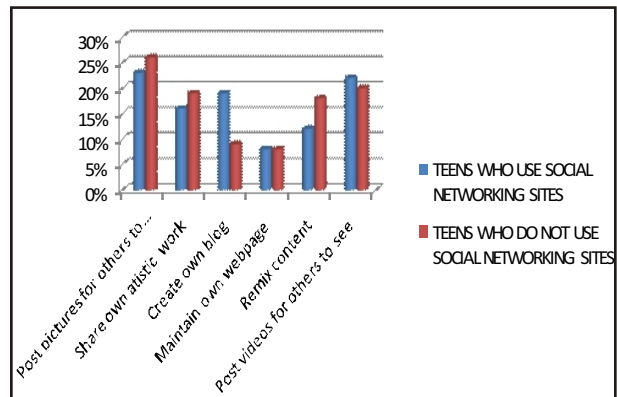
It shows that the teenagers are using internet for communicating their personal news, views and opinions and events. Whereas users for other purposes like gaming, chatting, surfing etc. are lesser.

3. Various activities that the teenagers do mainly when they are online



It is interesting to know that teenagers use internet to get information about the universities and courses for their education. 21% of the teenagers said they use internet for their prospect education options and careers. 16% teenager use online media for receiving and sending instant messages. And the same percentage use internet for online shopping to buy music, books etc. 12% of the teenagers use online media for chatting and only 7% use social networking site etc.

4. Content creation amongst the teenagers as internet users



Social networking sites are becoming popular among the teenagers. but still there are percentage of teenagers who do not use social networking sites facilities. Rather they would choose other option available on internet. 26% of the teenagers do not prefer using networking sites for sharing pictures whereas 23% would prefer the medium. There is a marginal difference. 19% of the teenagers would not prefer or may they do not considered networking site safe for sharing their own artistic works. The percentage is high in creating their blogs among the user of social networking sites with 19%.

Conclusion

The hypothesis turned out to be a null hypothesis, since the impact of new media is both positive and negative. However, it is not true that the negative impact of new media is more than the positive impact on the teenagers of Delhi.

- Teenagers have their preference towards the new media which broadly includes the web world i.e. the internet, mobile world and other technologies. 40 percent of teenagers have preference towards using social networking sites as a medium of communication.
- Use to new media in daily lives has become a venue for social interactions and a method of content creation for the teenagers.
- It has been found that nearly 65 per cent of teens accessing new media participate in one or more among wide range of content creating activities on the internet.

- Online gaming and web access induces verbal aggression by 50 percent and physical aggression by 40 percent in teenagers.
- Also, it has become a substitute to many other activities including sports, gaming, watching TV and physical interactions.
- However, it has got another negative impact and that is the excessive use of new media tends to affect the mental and physical health of the teenagers making them aggressive and rigid.

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Coverage of Copenhagen Summit (2009) : A Comparative Analysis of The Two National Dailies-The Times of India and The Hindu

Saad Ullahkhan *

ABSTRACT

Climate Change has become the undeniable truth of the 21st century. Research data claims that Global Warming already contributes to more than 150,000 deaths and five million illnesses annually. According to a team of health and climate scientists at the World Health Organization and the University of Wisconsin, these numbers could double by 2030. Those who are least responsible for the greenhouse gases are most affected. So, it's the need of the hour that mankind will understand its responsibilities towards the planet and take necessary steps to protect it.

In order to protect Mother Nature from its brutal exploitation, many nations of the world came forward and signed various pacts and treaties in order to thwart the biggest challenge that mankind is facing now-a-days. Though these treaties, protocols and pacts played limited role in checking green house gas emissions but played a significant role in making masses aware regarding the condition of their planet. Media also played a significant role by providing a unique platform between the masses and the scientific community.

Spreading the word about Copenhagen Summit (2009), national newspapers definitely did their bit. Since early December 2009, there were large spaces devoted to the details of Summit, the expectations of the developed as well as developing nations, the serious issues to be sorted out in this summit and finally what are the recent views of the scientist regarding Climate Change. This study tries to focus (quantitatively and qualitatively) on the coverage of Copenhagen Summit (2009). Times of India and The Hindu are the newspapers selected for the study with the aim to assess the role of print media in creating awareness regarding an important socio-scientific event. Sample includes 62 newspaper issues (31 each) dating from December 01- December 31, 2009. The comparative qualitative approach would involve use of photographs, quotes of reliable sources (scientists) and other effective media used by the two newspapers.

Key Words: - Copenhagen Summit, Climate Change, Green House Gases, media, scientific community

Introduction

Media has been identified as the backbone of a successful democracy. It makes the people aware of various social, political and economic happenings around the world. Like a mirror, it strives to show us the bare truth and the realities of life.

A democratic society depends on an informed populace participating in policy making, either directly or indirectly. In large and complex societies public participation in policy making (whether it's scientific policy or political policy) is already limited largely to occasional expressions of opinion and protests and the periodic selection of representatives. For this weak participation to be minimally effective the public has to know what is going on and the options that they should weigh, debate, and act

upon.

The media functions as a platform to bring to fore the issues of the common man-issues that are vital to achieve the twin objectives of economic growth and social justice. Through its emphasis on truth, media also exposes loopholes in the democratic system, which ultimately helps government in filling them and making the system more accountable, responsive and citizen-friendly. A democracy without media is like a vehicle without wheels.

In developing countries like India, the media has to act as gatekeeper and watchdog as well as nation builder. Development in terms of science and technology and environment in such countries tends to be lop-sided; with a certain portion of the

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population reaping the fruits while the rest get to bear the costs. In India, the rural and remote areas have been the victims of this 'development-neglect'. The role of the media in bringing these areas back into focus cannot be undermined. Media can highlight the problems and the challenges faced by the people working at the grass-root level, spotlight their achievements and help bridge the divide between the makers of development policy (including scientific, social and political) and the beneficiaries. It promotes good governance by facilitating people's collective action for attaining sustainable socio-economic outcomes for the common good of the society.

Tracking the progress which is taking place due to the increment of scientific, technological and environmental awareness in our country like bringing attention to the neglected but the most important areas of hygiene and health, ways to combat deadly disease and how to tackle deadly epidemics, science journalism has its unique impact on the society well-being. Besides, it has also played a vital role in educating the people regarding technological revolution in our country. The unique responsibilities of the media in developing nation in terms of science and development led to the emergence of the concept of 'science journalism'

Science Journalism

Science journalism is a branch of journalism that uses the art of reporting to convey information about science topics to a public forum. The communication of scientific knowledge through mass media requires a special relationship between the world of science and news media, which is still just beginning to form.

The first task of a science journalist is to render the very detailed, specific, and often jargon-laden information produced by scientists into a form that the average media consumer can understand and appreciate, while still communicating the information accurately. Science journalists often do not have advanced training in the particular scientific disciplines that they cover they may have been scientists or medical doctors before becoming

journalists or have at least exhibited talent in writing about science subjects.

In recent years, the amount of scientific news has grown rapidly with science playing an increasingly central role in society, and interaction between the scientific community and news media has increased. The differences between the methodologies of these two "pillars" of modern society, particularly their distinct ways of developing their realities, have led to some difficulties. Journalism tends to have a stronger bias towards sensationalism and speculative theories than science, whereas science focuses more on fact and empirical measurement.

Science journalists regularly come under criticism for falsely reporting scientific stories. Very often, such as with climate change, this leaves the public with the impression that disagreement within the scientific community is much greater than it actually is.

Importance of the study

The two year long journey to Copenhagen began in Bali, Indonesia (2007).The Bali Action Plan, which was drawn up in December 2007, initiated the flurry of talks and negotiations over the past two years, so that the world can combat the effects of climate change through "full, effective and sustained implementation of the United Nations Framework Convention on Climate Change through long-term cooperative action, now, up to and beyond 2012, in order to reach the agreed outcome.

Kyoto Protocol will end in 2012 and before that a new climate protocol was needed to find out the solution against the increasing global effect. Therefore a climate conference in Copenhagen was held by different heads of the states to curb the emission of gases. Now, the time has come but consensus is as far, if not further, as it was in 2007.While the West refuses to commit to deep emission reductions, technology transfer and financial assistance to developing nations, poorer countries demand that the rich countries reduce 25-40% of their emissions by 2020.The United States,

the world's biggest emitter of CO₂, remains central to any agreement on climate change but so far the U.S. has not made any such commitment.

For ensuring a better purpose, Copenhagen Climate Council was formed in 2007 by the leading independent think tank Scandinavia, head-quartered in Copenhagen, Denmark. Copenhagen Climate Council comprises 30 global climate leaders (3) representing *business*, *science*, and *public policy* from all parts of the world.

- **Business leaders** are selected to represent global companies and innovative entrepreneurs, who, through their actions, reveal that sustainable, climate-responsible business is both necessary and profitable.
- **Scientists** are gathered to ensure that the work of the Council is underpinned by rigorous analysis.
- **Policy makers** with experience in public policy are included in the Council to ensure that the work is enriched by knowledge of what is required to assist high-level, complex policy negotiations.

The Council seeks to promote constructive dialogue between government and business, so that when the world's political leaders and negotiators meet in Copenhagen, they will do so, armed with the very best arguments for establishing a treaty that can be supported by global business. By promoting and demonstrating innovative, positive and meaningful business leadership and ideas, the Copenhagen Climate Council aims to demonstrate that achieving an effective global climate treaty is not only possible, but necessary. The strategy is built on the following principles.

- **Creating international awareness** of the importance of the Copenhagen UN Climate Summit and the successor treaty to the Kyoto Protocol.
- **Promoting constructive dialogue** between government, business, and science.

- **Inspiring global business leaders** by demonstrating that tackling climate change also has the potential to create huge opportunities for innovation and economic growth.

Thus, this study particularly tries to focus (quantitatively and qualitatively) on the coverage of a mega scientific event i.e. Copenhagen Summit 2009. The selected newspaper for the study are **The Times of India** and **The Hindu**. The main aim is to assess the role of print media in creating awareness or educating the masses regarding a particular scientific event.

Aims and Objectives of the study

Broadly speaking, the present study is aimed at comparing and analyzing the coverage given to the event of Copenhagen Summit by two major English dailies-The Hindu and The Times of India. It adopts a quantitative as well as qualitative model of content analysis-a triangulated approach covering all aspects of news presentation.

More specifically, this study has the following aims and objectives:

- 1) To find out the total coverage, in terms of number of stories and space occupied, given by The Hindu and Times of India to Copenhagen Summit related news and to see which newspaper has given more coverage.
- 2) Critically examining and comparing the types of news materials published on the front page of the sampled newspapers and to observe which newspaper gives more leverage.
- 3) To study qualitatively and comparatively, the presentation of news related to the Copenhagen Summit by two dailies in terms of language, style, treatment and emphasis.
- 4) To observe and analyze the manner in which the Copenhagen Climate Council and its achievements have been depicted by the two newspapers.

Methodology

The method of content analysis, both quantitative as well as qualitative, was employed in this critical analysis of the coverage of Copenhagen Summit provided by The Hindu and The Times of India. The study focuses on all the news stories, articles, cartoons, photographs and editorials related to Copenhagen Summit published in two newspapers (The TOI and The Hindu), chosen because of their wide circulation over one million readership. The time period of the study was from December 1, 2009 to December 31, 2009. The sampling was done implying census method that included all the editorials, articles, cartoons, news stories and photographs published. The editorial page of the newspaper reveals specific opinion on the given topic and hence reflects the paper's editorial policy. Articles do betray different point of views accompanying necessary justifications. Photographs, as usual, remain an important and decisive tool for dragging the reader's attention to a particular development in the entire saga.

Content Analysis

Content analysis is a standard methodology in the social sciences for studying the contents of communication. It's a scholarly methodology defined by Ole Holsti (1969) as “*Any technique for making inferences by objectively and systematically identifying specified characteristics of messages.*”

According to Kimberley (2002), “*Content analysis is a summarizing, quantitative analysis of messages that relies on a scientific method and is not limited as to types of variables that may be measured or the context in which the messages are created or presented.*”

It is a study done in a systematic, objective and quantitative manner for the purpose of measuring variables. Perfect objectivity is however, seldom achieved in content analysis.

Quantitative Analysis

The quantitative analysis covered the following points:

- The number of stories
- The pages on which they have appeared
- Source of the stories
- Number of columns in the story
- Space occupied in terms of column cm (height of a single column multiplied by number of columns occupied by each story)
- Number of photographs accompanying each story
- Number of editorials and articles published in connection with the event

Qualitative Analysis

For the Qualitative analysis, the news stories were analyzed in a different manner. The headlines and lead paragraphs as well as the general body structure of the reports were carefully examined to evaluate the treatment of the story. What kind of language and sentence structure was being used? How were the stories being 'framed'? Whose perspective was being highlighted? Were the feats accomplished by Copenhagen Climate Council and Copenhagen Summit were merely praised or they are discussed thoroughly? Was it the self effort of Copenhagen Climate Council that was being highlighted or were the works of 'intermediaries' getting all the attention?

Thus the study has sought to comprehensively evaluate the general status, attitude and emphasis of the two leading English dailies regarding the *coverage of the Copenhagen Summit (2009)*

About Times of India

Introduction, data Collection and interpretation

The Times of India (TOI) is a popular English-language broadsheet daily newspaper in India. It has the widest circulation among all English-language daily newspapers in the world, across all formats (broadsheet, compact, Berliner and online). It is owned and managed by Bennett, Coleman & Co. Ltd. which is owned by the Sahu Jain family.

In 2008, the newspaper reported that (with a circulation of over 3.14 million) it was certified by the Audit Bureau of Circulations as the world's largest selling English-language daily newspaper, placing as the 8th largest selling newspaper in any language in the world. According to the Indian Readership Survey (IRS) 2008, the *Times of India* is the most widely read English newspaper in India with a readership of 13.3 million. This ranks the *Times of India* as the top English newspaper in India by readership. According to ComScore, TOI Online is the world's most-visited newspaper website with 159 million page views in May 2009, ahead of the *New York Times*, *The Sun*, *Washington Post*, *Daily Mail* and *USA Today* websites.

About The Hindu

Introduction, Data Collection and Interpretation

The Hindu is a leading English-language Indian daily newspaper. With a circulation of 1.45 million, *The Hindu* is the second-largest circulated daily English newspaper in India after *Times of India*, and slightly ahead of *The Economic Times*. According to the Indian Readership Survey (IRS) 2008. *The Hindu* is the third most-widely read English newspaper in India (after *Times of India* and *Hindustan Times*) with a readership of 5.2 million. It has its largest base of circulation in South India, especially Tamil Nadu with headquartered at Chennai (formerly called Madras), *The Hindu* was published weekly when it was launched in 1878, and started publishing daily in 1889. *The Hindu* became, in 1995, the first Indian newspaper to offer an online edition. It is owned by Kasturi and Sons Ltd., and is the only newspaper that brings out supplements on all days of the week. The present editor of *The Hindu*, N.Ram, in the homepage of its website, says:

“Contemporary yet classic, classic yet contemporary... ..that is what The Hindu has sought to be in the world of Indian and international newspapers”

Comparative Analysis

From Table 1, it would be noted that **Times of India**

published as much as 39 news stories as compared to *The Hindu* which published 16 news stories. The articles in TOI are two more than the seven articles published in *The Hindu*. Likewise, there are two more editorials published on climate summit in the TOI than published in *The Hindu*. The no. of photographs in *Times of India* is 38 as compared to 12 photographs published by *The Hindu*.

Table 1

News Materials Published in The Hindu & Times of India on Copenhagen Summit during 1-31 December, 2009

Types of News Materials	No. of such materials	
	THE HINDU	TOI
News Story	16	39
Photos	12	38
Cartoons	1	nil
Editorials	2	4
Articles	7	9

From Table 2, it would be noted that the total number of news stories on the front page of TOI and *The Hindu* is equal in number, but the difference is in their column-wise publication. There are no stories of single column in *The Hindu* whereas the *Times of India* has one story of single column. TOI has no five column stories on the front page whereas *The Hindu* has got one. The total news material on the front page of *The Hindu* of single column is only one, while TOI has four news materials of single column. Similarly, *The Hindu* has got one photograph of single column whereas TOI has one more than it. Likewise, for double column there are five more photos in the TOI when compared with the only photograph published in *The Hindu*. *The Hindu* has got one and two photos for triple and four columns respectively. *Times of India* have no photos of triple, four, five and six columns. No cartoons have been allotted space of any column on the front page of both the newspapers. Altogether there are two news materials of double column on the front page of *The Hindu* and seven in the TOI, for triple column

the number of news materials in the Hindu is three while TOI has two. There are four news materials of four columns, in the Hindu and only one on the front

page of Times of India. The no. of total news material of five columns in The Hindu is one as against nil in TOI.

Table 2

News Materials Published on the Front page of Times of India and The Hindu on Copenhagen Summit during 1-31 December, 2009

News Items	Newspapers	Single Column	Double Column	Triple Column	Four Column	Five Column	Total
News Story	Times of India	2	1	2	1	---	6
	The Hindu	---	1	2	2	1	6
Photographs	Times of India	2	6	---	---	---	8
	The Hindu	1	1	1	2	---	5
Cartoons	Times of India	---	---	---	---	---	-
	The Hindu	---	---	---	---	---	-
Total	Times of India	4	7	2	1	---	14
	The Hindu	1	2	3	4	1	11

The total space covered by the news stories published in Times of India is 5410.96 cm² whereas the total space covered by The Hindu is 1957.3 cm². Hence, the space covered by news stories published in *Times of India* is far greater than *The Hindu* (Table 3).

Table 3

Total Space Covered by News Stories Published in The Hindu and Times of India on Copenhagen Summit during 1-31 December 2009

Columns	Space covered in cm ²	
	Times of India	The Hindu
1 column	814.68	109.80
2 column	1253.98	480.50
3 column	1397.80	648.60
4 column	1071.00	398.60
5 column	678.00	319.80
6 column	195.50	nil
Total	5410.96	1957.30

In regard to coverage on the front page, the total space covered by the news materials in TOI is 1294.10

cm² and 1254.50 cm² in The Hindu (Table 4).

Table 4

Total Space Covered by Different News Material Published on the Front Page of the Times of India & The Hindu on Copenhagen Summit during 1-31 December 2009

News Items	Total space covered (in cm ²)	
	Times of India	The Hindu
News Story	985.60	898.50
Photos	308.50	356.00
Cartoons	nil	nil
Total	1294.10	1254.50

Table 5 reveals that the total number of news stories of single column in Times of India is eight more than the stories published in The Hindu. Likewise the stories of double, triple, four, five and six column in The TOI is six, four, two, two, one respectively more than the stories published in The Hindu. In The Hindu, the total no of articles are seven, all of them of

four columns. As far as TOI is concerned, there are three articles of triple column, two are of four columns and three are of five columns and one is of six columns. The total no. of articles in TOI is two more than the total number of articles published in The Hindu. The number of photographs of single column in Times of India is 12 more than The Hindu. Likewise there are

16 more double column photos than only four photographs in The Hindu. The number of triple column photographs is equal in both the newspapers i.e. three. There are no photographs of four columns in TOI whereas two photos of four columns are there in The Hindu. There are no cartoons in the TOI whereas 1 cartoon is published in The Hindu.

Table 5

News Material of Different Columns Published in The Hindu and The Times of India on Copenhagen Summit during 1-31December 2009

News Items	Newspapers	Single Column	Double Column	Triple Column	Four Column	Five Column	Six Column
News Story	Times of India	10	10	9	6	3	1
	The Hindu	02	04	05	04	01	nil
Photographs	Times of India	15	20	03	nil	nil	nil
	The Hindu	03	04	03	02	nil	nil
Cartoons	Times of India	nil	nil	nil	nil	nil	nil
	The Hindu	nil	nil	1	nil	nil	nil
Editorials	Times of India	04	nil	nil	nil	nil	nil
	The Hindu	04	nil	nil	nil	nil	nil
Articles	Times of India	nil	nil	3	2	3	1
	The Hindu	nil	nil	nil	07	nil	nil
Total	Times of India	29	30	15	08	06	02
	The Hindu	09	08	09	15	01	nil

From Table 6, it would be noted that the total space covered by news stories in the TOI is 3453.66 cm² more than the total covered in The Hindu. The total space covered by the photographs in TOI is 803.7 cm² more than the total covered in The Hindu. Articles have got 128.75 cm² more space in TOI than in the Hindu. Likewise, photographs too in TOI have got 803.7 cm² more space. TOI has not published any cartoon on the climate summit whereas The Hindu has published 1 cartoon of 31.5 cm² space. Overall, the total space covered by various news items in the TOI is almost double of that in The Hindu.

Table 6

Total Space Covered (in cm²) by Different News Material Published in the Times of India and The Hindu on Copenhagen Summit during 1-31December 2009

News Items	Total space covered (in cm ²)	
	Times of India	The Hindu
News Story	5410.96	1957.30
Photos	1498.20	694.50
Cartoons	Nil	31.50
Editorials	554.20	321.40
Articles	2671.20	2542.45
All	10134.56	5547.15

Comparison of visual presentation

There was again a vast difference in the packaging and presentation of stories by the two newspapers. Times of India was far ahead of The Hindu in publishing photographs to accompany its reports on Copenhagen Climate Summit. Moreover, most of the pictures in The Times of India are colored photographs, making the story more attractive and acting as a powerful force to drag in the reluctant reader. 97% of all the Climate Summit based reports were accompanied with photographs

The Hindu, published 12 photographs in connection to Climate Summit. That means 75% of all the Climate Summit based reports were accompanied with photographs. Some of the photographs were colored while a large chunk of pictures were in black and white. Very few pictures are animated and impressively illustrated. Most of the photographs were three column, two column or one column photographs.

Qualitative comparison

By analyzing the news content qualitatively, the present study tried to focus on the treatment of news in both newspapers, through the language, the framing, the issues highlighted and the follow-up coverage.

The quantitative analysis revealed that science and technology news was a big component of the coverage by both newspapers, although The Hindu and Times of India are much more the same as well as different in various aspects discussed. However, there were marked differences in the way Copenhagen Summit stories were presented by both newspapers.

In both the newspapers, a few stories (only six) found place on the first page while the remaining stories found their place on the inside pages. The headlines used were very catchy and self explanatory, and they have the power to compel readers to read the story after first reading the headline. Mostly short, snappy headlines are used. However, The Hindu, at some places preferred large headlines.

As far as the language of both newspapers is concerned, Times of India was found to be catchier

and conversational language supplemented with emotional content to attract its readers towards stories that would ordinarily have seemed mundane. Times of India used both its headlines and its photograph as strategic equipment to drag in the readers and keep their interest alive. Jargon laden language is largely avoided in the news stories. The language used is quite simple and clichés and technical words are avoided largely. It can be said that the language is used keeping in mind the general awareness of laymen regarding English. Instead of providing extra scientific data and facts, stress is given on important points and of course, the Copenhagen Summit. Besides, eight photos were published on the front page of the newspaper in connection to Copenhagen Summit.

As a contrast to this, The Hindu used purely straightforward and formal language in its headlines and lead paragraphs, maintaining its image as a 'serious' newspaper. The stress on objectivity by the newspaper was evident in the factual and non-conversational tone of almost all the news stories. The difference in language was maintained throughout the stories, with The Hindu using a more formal vocabulary, while the vocabulary used in Times of India was simpler and more in keeping with the common man's language. The Hindu, whose largest reader base is in South India, featured a lot of science stories or technological advancement stories from the southern states.

Thus it can be seen that a variety of differences came to fore in the approach of both the newspapers with regard to their Climate Summit coverage-both qualitatively and quantitatively. It reflects on the different priorities of both and their different weight age to different news value factors.

Conclusion and Discussion

- 1) **Times of India** published as much as 39 news stories as compared to The Hindu which published 16 news stories. The articles in TOI are two more than the seven articles published in The Hindu. Likewise, there are two more editorials published on climate summit in the TOI than published in The Hindu. The no. of

photographs in Times of India is 38 as compared to 12 photographs published by The Hindu.

- 2) **The total number** of news stories on the front page of TOI and The Hindu is equal in number, but the difference is in their column-wise publication. There are no stories of single column in The Hindu whereas the Times of India has one story of single column. TOI has no five column stories on the front page whereas The Hindu has got one. The total news material on the front page of The Hindu of single column is only one, while TOI has four news materials of single column.
- 3) **Similarly, The Hindu** has got one photograph of single column whereas TOI has one more than it. Likewise, for double column there are five more photos in the TOI when compared with the only photograph published in The Hindu. The Hindu has got one and two photos for triple and four columns respectively. Times of India have no photos of triple, four, five and six columns. No cartoons have been allotted space of any column on the front page of both the newspapers. Altogether there are two news materials of double column on the front page of The Hindu and seven in the TOI, for triple column the number of news materials in the Hindu is three while TOI has two. There are four news materials of four columns, in the Hindu and only one on the front page of Times of India. The no. of total news material of five columns in The Hindu is five.
- 4) **The total space** covered by the news stories published in Times of India is 5410.96 cm^2 whereas the total space covered by The Hindu is 1957.3 cm^2 . Hence, the space covered by news stories published in *Times of India* is far greater than *The Hindu*.
- 5) **The total space covered by six news stories on the front page of TOI is 985.6 cm^2 and the space covered by a total of eight photographs is 308.5 cm^2 .** The total space covered by the news

materials on the front page is 1294.1 cm^2 **The total space covered by six news stories on the front page of The Hindu is 898.5 cm^2 and the space covered by a total of five photographs is 356 cm^2 .** The total space covered by the news materials on the front page is 1254.5 cm^2

- 6) **The total number** of news stories of single column in Times of India is eight more than the stories published in The Hindu. Likewise the stories of double, triple, four, five and six column in The TOI is six, four, two, two, one respectively more than the stories published in The Hindu. In The Hindu, the total no of articles are seven, all of them of four columns. As far as TOI is concerned, there are three articles of triple column, two are of four columns and three are of five columns and one is of six columns.
- 7) **The total no.** of articles in TOI is two more than the total number of articles published in The Hindu. The number of photographs of single column in Times of India is 12 more than The Hindu. Likewise there are 16 more double column photos than only four photographs in The Hindu. The number of triple column photographs is equal in both the newspapers i.e. three. There are no photographs of four columns in TOI whereas two photos of four columns are there in The Hindu. There are no cartoons in the TOI whereas only one cartoon is published in The Hindu.
- 8) **The total space** covered by news stories in the TOI is 3453.66 cm^2 more than the total covered in The Hindu. The total space covered by the photographs in TOI is 803.7 cm^2 more than the total covered in The Hindu. Articles have got 128.75 cm^2 more space in TOI than in the Hindu. Likewise, photographs too in TOI have got 803.7 cm^2 more space. TOI has not published any cartoon on the climate summit whereas The Hindu has published 1 cartoon of 31.5 cm^2 space.

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Interactive Media and Social Crossover: An Indian Riddle

Dr Silajit Guha *

ABSTRACT

The conversion of an essentially tradition bound society into a techno savvy society is expected to unleash a plethora of possibilities. Presupposing the empowering role of digital revolution is one of the commonest fads in any developing society and India is no exception. When the abstract words like digitisation, virtual community or information revolution catch the fancy of a society, it speaks of that society standing on the threshold of change, yet the age-old pillars of tradition forces it to continuously negotiate the tension between the boundaries of previous set of discourses and the emerging discourses. Indian society is now clearly experiencing the thrust of a boundless communication system with certain amount of trepidation because in all probability, the texture and the basic ethos of the society would not remain recognisable once the full impact of the computer mediated communication is felt in its layers. The social norms, value systems as well the political system are already showing signs of change and the core values of political practices are likely to acquire the traits of a democracy without political parties and a certain trend of depoliticisation is already visible. Old time communities are being replaced and an urban distaste for social prejudices are being manifested in the actions of the members of virtual community sites as well as people with some digital access. The cumulative effect of computer mediated communication is slated to change the face of traditional Indian family tree and other social institutions. A sense of democratic anarchy is on the horizon and while the growing enchantment with internet has the potential to integrate a large part of Indian society with global society, the transition can be a painful one if the local aspirations are not taken into consideration by the ruling elite. The moot point remains while an internet revolution has been able to bring in substantial changes, the voice of the traditional voiceless still appear to subside under the cacophony of the powerful and internet is still far from able to alleviate the typical gender divide and other social divides preexisting in the Indian society. In the scenario, not only will there be a functional anarchy, it might even lead to a complete transportation of societal values to a different plane.

Keywords: *Pseudo-community, personalised democracy, democratic anarchy, citizen journalism, dismediation,*

Prologue:

At last the future is here! The optimistic vision of the futurists or the firmly rooted conviction of neo futurists that internet has the capability of changing the communication paradigm is all set to be realized in the wake of Internet revolution that the Indian society is passing through. People say that time present and times past are present in time future. Mass Media, touted as a great leveler, initially was expected to serve the cause of development. Some believe it served, while the others are pretty doubtful about its efficacy. But in terms of expectation from new media or to speak of it more bluntly, the digital media is expected not only to cure the malady caused by mass media because of its asynchronous nature, but at the same time expected to be used as an empowering tool in itself by introducing

a level of synchronous medium of communication.

The introduction of new media or computer mediated communication (CMC) leaves little room to speculate that the media scene or the communication pattern in a mediated culture has changed for ever. Instead of medium, we have started talking of 'media forms' (Luders, 2008) and the ability of computer to converge all forms of media has turned the direction of the game. There are significant differences between mass media and computer aided communication. To start with, the internet mediated communication has very little or no bureaucratic control over it. It is virtually a space less communication and has compressed the idea of timeless time and flow of space. Secondly, the new medium is not only concerned with production and distribution of messages, but is equally

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concerned with processing, exchange and storage (McQuail, 2010). Thirdly the new medium is as much a public institution as is private and allows little or no regulation. It has been described as a uniquely undedicated (Postmes et. al. 1998) technology which instead of having media subscriber has created room for user to be producer also. Neil Poster(1999) argues: "It transgresses the limits of the print and broadcasting models by (i) enabling many to many conversations, (2) enabling the simultaneous reception, alteration and redistribution of cultural objects; (3) dislocating communicative action from the posts of nation; from the territorialized spatial relations of modernity: providing instantaneous global contact; and (5) inserting the modern /late modern subject into a machine apparatus that is networked" (1999:15) (as quoted in McQuail, 2010). While on the one hand it has opened a plethora of possible opportunities for media critics to consider it as a sequel to television, in terms of its part modern features, it has also opened up the door for the emergence of a new brand of audience who are at once processors and producers of message. The introduction of flow of space and timeless time (Castells,2000) as unique properties of communication has no doubt created the problem of gate keeping, even if one does not raise the issue of censorship, but audience has also started acquiring an identity of their own. He is no more the faceless reader, rather he has yielded place to a user who decides on the network and is treated as the special public or an individual.

The impact of the changes brought in by the new media is enormous and is slated to change the face of the mediated culture. People interacting from different geographic locations transgressing the constraints of not only space but also time has been able to introduce the "Culture of virtual reality" (Castells, 2000:358). Castells also chips in to say: "The emergence of a new electronic communication system characterized by its global reach, its integration of all communication media and its potential interactivity is changing and will change forever our culture" (2000:357). If the push by Gutenberg began the journey of a mediated civilization, the thrust of new medium is focused on the creation of personalized civilization in the context of mediated culture.

Going back to Luders'(2008) idea of media forms, by which she refers to online news or social networking sites, one must remember that this is the first time that a social and in fact a personalized dimension has been added to the juggernaut of media machine. The whole idea of asynchronicity and institutionalism has been replaced by synchronicity and non-institutionalisation and the impact of all these factors needs a better interpretation from the societal context.

Social Ramifications

How a new technology is used and how far it is relevant in the context of the society and what direction it takes in a particular cultural context depends on a host of issues. Information, which is the mainstay of computer mediated communication according to Japanese futurist Tonezi Masuda, has got four properties. The first is that it is transferable. It can be passed on to another without any loss to the first consumer who had processed and internalized the information. Secondly it is indivisible. If one has to make meaning of any data, the whole lot of information has to be transferred to make any sense of it. Thirdly, it is inconsumable in the sense it does not run out of its use with the first recipient. It can be reused again and at different junctures. And finally it is accumulative unlike material goods which once used is considered destroyed.

With information becoming one of the prime movers of economies in the information society, leading the way from production based economy to quinary form of economies; the society has a responsibility to explore a middle path between technologically deterministic vision and social determinism. The proponents on both sides of the fence are quite heavy in number. There has been an increasing likelihood that technology rests above all and it leads to salvation. Both the utopians and the dystopians believe that internet as a medium is here to galvanize new changes and it has the capability to determine the way people think.

With information revolution sweeping across the nation, it is imperative to understand the nature of this information which is being considered as the

greatest panacea for development. Green et. al. (2005) argues that an excess dose of information is rather not exactly beneficial for any society. What is being considered as information is essentially data and there needs to be some kind of capability to differentiate between data and information. They present a Chaos-wisdom continuum; Chaos • data • information • knowledge • wisdom. Their argument is that the information which is being used for the purpose of development is mostly lower level data on this continuum and when it comes to cultural change or political communication which are principally dependent on sense making or meaning making of data therefore have to deal with higher level data of on this continuum.

While we talk about the ramifications of the introduction of digital communication in a country where majority of the people still starve, we have to decide between the usefulness of data and knowledge. On the one hand, we have to use data principally to alleviate poverty by arranging additional options for people to be part of a large market and where information kiosks can be used to provide information to farmers and lower level traders for giving them muscle to compete in a bigger market. On the other, we need a judicious use of knowledge and wisdom to turn the country into a vibrant democracy. Any vibrant democracy aspires to become a deliberative democracy, and the precondition of a deliberative democracy is an invigorated public sphere. A vigorous public sphere ensures a deliberative democracy which is marked by the presence of political participation rights and social-welfare rights in addition to basic individual liberties, membership rights and legal protection which are part of any liberal democracy. If the liberal democracy has to convert itself into a deliberative democracy, it must have a civil society as its basis since the civil society has the ability to ensure an ideal speech situation as proposed by Habermas (1989). It has been increasingly argued that interactivity, Usenet groups and social networking sites are paving the way for the formation of public sphere in the society since it is difficult to monitor all contents on the net leading to less censorship and more importantly the absence of strict territoriality ensures that people have got somewhat

more freedom in terms of exchange of their ideas. Computer mediated communication has in fact, been able to give space to both extremists and moderates. Empirical research in different parts of the world has proved that the groups which have long been shunted out of the mainstream mass media have been able to register their presence on the net and it also gives people as well as the authority to assess their modus operandi and ideological position. Usually there are two other types of politics which have become synonymous with political interaction in new media sphere. One is cyber-libertarianism (Dahlberg, 2001) which encourages a politics based on the model of consumer market. Surveys, plebiscites and tele voting are the hall marks of this brand of politics. 'Communitarian' (ibid, 2001) is another approach which talks of empowerment through grassroots participation.

While there has been an increasing talk about social media or the ability of the new media to integrate 'diverse elements, the experience of using new media at the point of computer is highly fragmentary and to a great extent individualistic. The virtual communities, called pseudo community by Beniger (1986) is significantly different from human communities because of a lack of significance first in terms of their coming together and secondly in most cases their association is coincidental and non-purposive. If integration and identity are the key points of a community formation and serve as the bed rock of building relationship, then new media while serving the purpose of identity formation fails to cater to the purpose of integration because essentially it is a fragmentary experience at the level of the individual. While the new media has been able to do away with the integration based on a geographical location or at least a political identity mainly forged by mediation culture of mass media, it has failed to fork a new level of integration based on virtual existence out of the old time paradigm of integration.

In terms of bridging the gap between public and private domain, new media has been exponentially successful. The mystery of success is no longer confined to the private world and is explicitly substantiated by the success stories of the Narayana

Murthy's and the Nilekanis and in fact thousands of examples galore. In fact the entire success story of the post industrial society or the information society stands on the rubric of unleashing the potential of traditionally underprivileged or unexplored.

There has been a very serious talk of unleashing the potential of new media for the purpose of development. Of course there are many sceptics doubting the capability of new media to create an information blizzard the way mass media could be used in the heady days of media promoted development. While mass media could be used pin pointedly on a particular set of population for driving home the salient points of development, the new media, essentially a non-purposeful communication tool leaves a lot to be desired. But the advantages that the new media enjoys compared to traditional media essentially in its ability to be essentially a participatory, two-way and an interactive communication tool. It opens up a plethora of benefits to an interested user and its ability to function in a dismediated tone has given it an additional individualistic fervour. But one must not forget the issue of digital divide in the melee of developmental talks. The first level of digital divide that exists between rich and poor nations, or even between the richer and poorer parts within the same country notwithstanding, digital divide also exists at the level of software use capability due to language, caste and community bias, societal inequality and even gender related issues which still await a discussion at the highest level. There are empirical evidences that gender divide is a very serious constraint in the road to digital literacy or for its adequate use in different parts of the country even among the college going students.

Social media or the social communication tools as part of computer mediated communication has got profound impact on the structures and functionality of Indian family tree. As has already been argued, computer use is essentially a fragmentary experience and no more it is very unusual to notice in Indian households that one of the younger members of the family is engaged in interacting with his computer screen in an effort to reach out to other netizens. Internet has been argued to be addictive in some cases and the spatial crossover of family space and the virtual

space is likely to give birth of new level of psychological conflicts which would require attention from the sociologists. Indian average households, especially in urban centers, are already in fractured shapes and the effect of computer would be an additional blow to the already fragile family system. The essentially cold, unfriendly approach of a computer screen is enough to instill a further sense of alienation in the minds of the user about his immediate environment.

This combination of alienation from the immediate environment and yet a renewed zeal to reach out to the people beyond immediate geographical location could lead to a new form of psychological as well as social possibilities whose impact is unfathomable at the moment. The social setting and the order of the community life are poised for an unimaginable extent of change in the near future especially among the educated and with enough access to internet gentry. The ramifications of educated individuals being surcharged with global aspirations and inspired with the idea of western liberal democracies could change the social ethos of a traditional society like India for ever. Whether it is the idea of justice, liberation or debilitating democracy, the tenets of Indian democracy and the rigor of societal customs would now be facing stiff challenges from the members of these virtual social communities. The resilience of Indian society faces a test because there would be no pan-Indianism any more. Every social mechanism will now have to be qualified by global mechanism, and political movements soon would be replaced by social movements. Civil society movements would have to wear the hats of political movements under pressure from a rapidly growing middle with an increased access to digital platforms and the typical Indian political culture of vote sharing on the basis of caste and community might as well be replaced by civil society movements where these kinds of discussions would be treated as an anathema. The recent social movements against corruption and the consequent pressure on transparency in every walks of governance bear ample testimony to these phenomena. The clamour for inclusion of Dalit interest into the texture and decision making process of these essentially elitist movements serve as a ready reckoner for what entails in future.

In this era of global discussion at local level, many already silenced voices would be further submerged under the cacophony of new politics, whether that politics shapes up in the model of deliberative democracy or not. Mass media would be forced to follow the agenda set by the members of information society which have sprung up in the different pockets of the country like Bangalore, Pune, Delhi, Hyderabad and some other places. Citizen journalism is all set to replace traditional journalism based on the traditional principles of gate keeping and objectivity. Without denying the role of citizen journalists at the moments of crisis like 26/11 or recent Mumbai blast and the occasional vigilant role played by them against corruption and other relevant issues, it will be mostly editorial anarchy so far as maintaining the time-tested norms of news presentation is concerned and citizen journalism is unlikely to turn its eyes on the other important deep-rooted malicious influences working in different parts of the countryside because of its being essentially phenomenon oriented. The politics of class is to be replaced by the politics of urban gentry and the effects are best known to the future.

Epilogue: It is beyond anybody's doubt that the internet will bring in a cataclysmic change in any society and India is no exception. The impact of computer mediated communication can be compared only with the Gutenberg revolution because like the clergy, political class is likely to be disempowered in the long run so far as setting the agenda is concerned. The potential of information highway in releasing the power of information for the underprivileged is as yet unimaginable. If its synchronous communication aspect can be utilised, it can permanently change the dynamics of political decision making process. Political process is important because it determines how the society shapes up in a developing nation. There has already been a perceptible change because of community formation on the web, the use of database even sometimes by hitherto deprived and information poor classes with the help of NGOs. All these things could impact the society in an unprecedented and unthinkable ways. These virtual communities have been able to re-embed the individual after the

disembedding effects of modernization' (McQuail, 2010) and this sense of new found togetherness might be helpful in cleaning up the Aegean stable of not only Indian politics, but also of the society. The pre modern practices of Khap Panchayat or semi modern practices of ostentatious forms of social festivities might be forced to give way to more decent ideas imbued with the spirit of liberal democracy mostly modeled on Western democracy. Institutionalized democracy of Westminster pattern is all set to be replaced by a culture of democracy permeating virtually any walks of life in the country which might as well be described as democratic anarchy. Of course amidst this scenario of hope, one might notice the traces of neo-imperialistic design which may be lurking under the garb of in the homogenization approach otherwise known as the spatial coming together of diverse cultures on these social networks.

But above all while the computer mediated communication has been typified as the harbinger of new changes, the moot question remains whether it will be reinforcing the existing inequalities in an average traditional society, or will it be able to usher in palpable changes to the questions of caste, community and gender divide. According to the cynics, the answer is a big 'no'. In fact, some have commented upon the communication revolution as 'control revolution' (Beniger, 1986) and in some cases they may turn out to be true only. All over the globe, there has been an added emphasis on the registration of all internet users and this effort of invading the privacy has earned legitimacy in the wake of frequent terrorist attacks in different parts of the world. If the new media potential is to be used for unlocking the road to success, then these measures have to be aborted because these pose additional threats to already endangered different minority groups and more importantly, the endangered ideas. The new media has given us freedom from the allocutive model of communication and we should do everything to ensure that it remains so in the long run allowing it to be used for the purpose of empowerment of the underprivileged and opening up the new frontiers of understanding.

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New World Information and Communication Order: A Status Report

*Dr. Sudhanshu Jayaswal **

ABSTRACT

In the present scenario of globalization the world is becoming more and more interconnected. Exchange of ideas, people and capital, and information has become very common and useful. On the other hand it has raised issues such as cultural imperialism and conglomeration in media industry for the benefit of specific countries. These issues are fiercely debated. In this light, the relevancy of new world information and communication order (NWICO) has become important. This paper is an effort to give the present status of the NWICO.

Introduction

As the world becomes increasingly interconnected and dependent on even more efficient means of exchanging ideas, people, and capital, media scholars' attention is drawn towards globalization. Globalization is a term encountered daily in most informed debates on current cultural, political, and economic processes and across academic disciplines. The term "globalization" is often used interchangeably with Americanization and Westernization, increasing the confusion. "The world continues to be affected by globalization" is an overused but bluntly accurate cliché. Globalization entails massive social changes and it stirs heated debates and provokes protests at the global level as well.

In a text contributed in a panel on globalization held during the World Sociology Congress in Montreal (Canada) in July 1998, renowned Iranian media scholar Majid Tehranian said, "the elements of globalization include trans-border capital, labour, management, news, images, and data flows. The main engines of globalization are the transnational corporations and transnational media organizations, among others. In fact, globalization is not today's invention. Tehranian reckons "globalization is a process that has been going on for the past 5,000 years." At any rate, one can safely infer that globalization can be traced back at least to the advent of the telegraph in mid-19th century, which not only helped send business information, but also

transformed the entire newspaper industry. With the telegraph, the time that the news from New York (USA) took to be published in New Orleans(USA) dropped from more than ten days to just one day.

The invention of the news agencies was another step to globalization, one that has left grave consequences for today's flow of information. The invention of the radio and television only accelerated the spread of information and systemic interconnectedness of various regions of the world. Modern mass media have rendered both time and place irrelevant by causing enormous space-time compression. The media industry is just one of many commercial industries worldwide that are contributing to the climate of globalization. With the advent of the world-wide-web, the world has really become a global village.

Present Scenario: Conglomeration and Cultural Imperialism

Despite the technological and scientific developments in communications, including the tremendous growth of information hardware and software over the last several decades, the majority of residents of this global village are bereft of even the most basic tools of modern communication, information and knowledge. They live in degrading conditions of illiteracy, disease, hunger, unemployment and malnutrition.

Notwithstanding, the vision of the global village

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is limited by uneven access to information, disparities between the rich and the poor in terms of their access to knowledge and information, both within and between nations. A careful look at the global statistics of accessibility of media drives home the fact that billions of people and entire nations are excluded from the media guru Marshall McLuhan's global village. It is transparently clear that the global village is a Western concept and, largely, confined to the Western world.

Global media technologies and industries have created a culture which gives the impression of a global village, in which people all over the world watch and share experiences of media events, from sports and entertainment to war and humanitarian disasters and, through advertisements, become consumers of global capitalism. Until the 1980s, media systems were generally national in scope. Though, there have been imports of books, films, music and TV shows for decades, the basic Broadcasting systems and newspaper industries were domestically owned and regulated. However, beginning since the 1980s, pressure from the International Monetary Fund (IMF), World Bank and the US government to deregulate and privatize media and communication systems coincided with new satellite and digital technologies, resulting in the rise of transnational media giants or the global media conglomerates.

A global media conglomerate is a giant parent media corporation that presides over an amalgamation of wholly and partially owned subsidiaries, companies, and divisions that are scattered across the world and that are afforded great local autonomy within individual countries in terms of product design and distribution. Global media conglomerates grow through mergers between companies, acquisitions of companies, and strategic alliances with other conglomerates. Interestingly enough, sometimes it is difficult to trace media content back to a specific global media conglomerate because the company or division that produced the media content is jointly owned by more than one global media conglomerate. Since, the global media conglomerate is a decentralized and largely amorphous entity that stretches across country borders, audiences are targeted regardless of where they live.

Presently, the global media system is dominated by a first tier of nine giant companies. These are Time Warner, Disney Channel, Bertelsmann, Viacom, Rupert Murdoch's News Corporation, Tele-Communications Inc. (TCI), General Electric, Sony and Seagram. The rules of thumb for global media giants are twofold: First, get bigger so you dominate markets and your competition can't buy you out. Second, have interests in numerous media industries, such as film production, book publishing, music, TV channels and networks, retail stores, amusement parks, magazines, newspapers and the like.

Media scholars have coined the term "media imperialism" which implies the global domination of media production by a small number of western, transnational media conglomerates. These conglomerates own and control much of the technical and research expertise, the technologies involved in transmitting media texts, and the production and distribution networks that wire the world. It can be equated to small community shops closing down due to large superstores moving in, taking over and having a monopoly. As the larger media corporations begin to take over, smaller media companies are either forced out or swallowed up. However, media imperialism is not always an international occurrence. When large amounts of media output are produced by just a few or even one company, then too is media imperialism. Thus, when a single company or corporation controls all the media in a country, this too is a form of media imperialism. Countries such as Italy and Canada are often accused of media imperialism as much of their media is controlled by one corporation or owner.

Media imperialism involves the global imposition of commodified western media products over what are seen as the fragile and vulnerable traditional cultures of, particularly, third world countries. This has also been referred to as the 'core-periphery model' where information, news and entertainment are seen to flow from the west to the 'rest' (poor, developing countries) who are unable to resist or reply to this domination due to power and resource inequalities. It also involves the global transmission of what is argued to be a homogenised and low quality western culture: a mass culture

broadcasting wall-to-wall *Baywatch* which threatens to flatten out all cultural distinctions, the very existence of what are argued to be rich and culturally diverse world!

Critics aver that the main forces behind the “cultural imperialism” or (cultural hegemony) are the foreign governments and global media conglomerates seeking to expand markets for their products and ideas to foreign audiences and to government leaders. To do this, they export media that cultivate values that promote an acceptance of the products and ideas they wish to market. The people living in heavy media-importing countries are naturally curious about how people live in countries that have high visibility in global information flow. Naturally, these audiences satisfy their curiosities by accessing imported television genres of sitcoms, dramas, movies, reality shows and music television; the music genre of the pop format; and Hollywood films.

Global news flow is dominated by Western news wholesalers, which sell information (“facts”, news stories, audio sound bites, and video footage) to media organizations (primarily newspapers, television stations, and radio stations) around the world. These media organizations either redistribute the information they purchase or use it as a building block for constructing news reports. Global news wholesalers consist mainly of video news services (Cable News Network, Reuters TV, and Worldwide Television News) as well as news agencies. The world's major international news agencies- the USA's Associated Press (AP) and United Press International (UPI), France's Agence France Presse (AFP), and UK's Reuters are considered to have what is described as monopoly control over the flow of information from and to developing countries.

Significantly enough, these news agencies' content provides the basic building blocks of hundreds and thousands of stories delivered by newspapers, radio, television, and the internet across the world. Hence, the structure of global news flow is highly unbalanced, both quantitatively and qualitatively. The quantity of information going from the richer, industrialized countries, situated mostly in the

Northern Hemisphere to the poorer countries concentrated mainly in the Southern Hemisphere greatly exceeds the quantity of data going in the other direction. The same is true for the quality of information exchange between the North and the South. Besides, the flow of information between the Northern Hemisphere countries is balanced and rich while that between the Southern Hemisphere countries is low and poor. Thus, the critics single out particular countries (USA & UK) and regional associations (Europe & North America; English speaking countries) as being responsible for the unfair information flow.

The American media scholar Wilbur Schramm observed in 1964 that the flow of news among nations is thin, that much attention is given to developed countries and little to less-developed ones that important events are ignored and reality is distorted. From a more radical perspective, Herbert Schiller observed in 1969 that developing countries had little meaningful input into decisions about radio frequency allocations for satellites at a key meeting in Geneva in 1963. Schiller pointed out that many satellites had military applications. Intelsat which was set up for international co-operation in satellite communication was also dominated by the USA.

NWICO: Past and Present

In the 1970s, calls for a New International Economic Order (NIEO) and a New World Information and Communication Order (NWICO) were the hallmarks of an unprecedented international debate in the United Nations and its specialized agencies, as well as among non-governmental organizations (NGOs) active in the fields of economics and the media. The main protagonists and promoters of that debate were members of the Non-Aligned Movement (NAM), including most third world countries and numerous intellectuals. They demanded a more equitable share of the world's economic and communication resources -- particularly increased democratization of the media and more equal access by the world's “many voices” in the light of a fundamental imbalance in the North-South information flow and the growing disparity between

the rich and the poor. Following in the wake of a similar resolution calling for “a new international economic order”, which was endorsed by the United Nations General Assembly, a 1976 nonaligned news symposium in Tunis called for “a reorganization of existing communication channels that are a legacy of the colonial past.” The phrase later became known as “the new international information order” or “the new international information and communication order.”

The 1960s witnessed significant developments in communications technology, particularly communications satellites. There was a widely perceived need to regulate the technology on an international plane. In the span of seven years, the General Assembly was able to adopt two resolutions, a declaration and, finally, a treaty on the use of outer space. Issues relating to satellites also gave rise to heated debates relating to the free flow of information between East and West in UNESCO in the late 1960s, but without resulting in an agreed document.

In the span of roughly a decade in the 1950s and 1960s no less than 85 countries were born. The fledgling nations were anxious to protect their national and cultural sovereignty, which represented a new perspective on the issue of free flows of information. Meanwhile, new technology not least satellite communication changed the nature of world communication itself. The 1972 UNESCO General Conference adopted a resolution proposed by the Soviet Union on setting out Guiding Principles on the Use of Satellite-Broadcasting for the Free Flow of Information, the Spread of Education and Greater Cultural Exchange. The vote was 55 in favour and 7 opposed, with 22 abstentions. The USA, which opposed the resolution, found itself outvoted. Thereafter, the focus of the debate in UNESCO shifted to media and cultural imperialism and its consequences. The debate swelled and may be said to have preoccupied UNESCO through the 1970s. In this period, the West frequently found itself in the minority as newly independent nations often sided with the Eastern bloc.

The non-aligned countries tabled their demand for a new international information order in the mid-

1970s as an extension of already voiced demands for a new world economic order. They maintained a remarkably united front in relation to the NWICO issue. What the non-aligned countries meant by a 'new international information order' can be extracted from the documentation of the movement's meetings during the period 1973-1980. The non-aligned countries discussed issues relating to mass media for the first time at their conference in Algiers in 1973, i.e., some years before they formulated and raised their demand for a *new international information order*.

In 1976, the Non-Aligned News Agencies Pool (NANAP) was formally constituted as an arrangement of exchange of news among the news agencies of NAM countries who had long been victims of imbalances and bias in the flow of news. It was initially led, funded and supported by Yugoslavia's Tanjug, and gathered many state-owned news organizations, especially in Africa and Southern Asia. It operated as an international, collaborative, charges-free, and institutional cooperation between news agencies of the third world countries, providing their mass media channels news which would be unbiased or, at most, biased with their own worldview and offer a counter-hegemonic report on world news concerning developing countries. Though, the Pool had no official headquarters, most of its operations in the first years were held in Belgrade. India played a vital role in the creation and expansion of the Pool and was its first chairman (1976-79).

The MacBride Commission published its Report in 1980 under the title *Many Voices, One World*. However, the MacBride Report is more of a negotiated document than an academic presentation. The sharp differences that had characterized the discussions throughout the 1970s were also present in the MacBride Commission. Considering that it consisted of 16 members representing different ideologies, different political, economic and cultural systems, different geographical areas, it is surprising that the Commission managed to reach agreement on as many points as they did.

Director-General M'Bow formulated the Commission's brief or terms of reference in four points:

- (a) To study the current situation in the fields of communication and information and to identify problems which call for fresh action at the national level and a concerted, overall approach at the international level. The analysis of the state of communication in the world today, and particularly of information problems as a whole, should take account of the diversity of socio-economic conditions and levels and types of development;
- (b) To pay particular attention to problems relating to the free and balanced flow of information in the world, as well as the specific needs of developing countries, in accordance with the decisions of the General Conference;
- (c) To analyse communication problems, in their different aspects, within the perspective of the establishment of a new international economic order and of the measures to be taken to foster the institution of a 'new world information order';
- (d) To define the role which communication might play in making public opinion aware of the major problems besetting the world, in sensitizing it to these problems and helping gradually to solve them by concerted action at the national and international levels.

- Democratisation of communication: an essential component of human rights.
- Reinforcing cultural identity for human dignity.
- Access to technical information: essential resources for development.
- Promotion of international cooperation for the right mechanisms.
- Partners for development: all the actors involved.

The measures the MacBride Commission recommended to bring about a "new more just and efficient world information and communication order" may be described in four points:

1. *The development of third-world countries so that they become truly independent and self-reliant and develop their cultural identities*
2. *Better international news gathering and better conditions for journalists*
3. *Democratization of communication (access and participation, the right to communicate)*
4. *Furtherance of international cooperation*

After analysing all the aspects of international communication, the authors of the Report came to 82 recommendations that they regrouped under the following headings.

- Communication policy for independence and self-reliance.
- Reinforcing licences for appropriate technologies.
- New social tasks for the media.
- Integrating communication into development.
- The recourse to ethics and standards for professional integrity.

The strongest criticism of the MacBride Commission was raised by members of the Western 'bloc', with the USA and Great Britain the most outspoken critics. These two countries saw the document as militating against a free flow of information. The issue of a NWICO, as formulated in the MacBride resolution of 1980 was still a thorn in the sides of many Western countries. Particularly the USA and Great Britain were vehement and threatened to withdraw from UNESCO. A frontal assault on the idea of a NWICO was mounted in a declaration adopted by an international conference with representation from some twenty countries arranged by the World Press Freedom Committee inter alia in Talloire (France) in 1981. UNESCO was also criticized for inefficiency and for its having become 'politicized'. The USA also mentioned UNESCO's work with NWICO among the reasons for their decision to leave the organization in 1984. Shortly

after the American announcement, Great Britain, too, made it known that they were considering withdrawing, which they did the following year. These decisions were taken despite the fact that the heated confrontations expected at the 1983 General Conference did not materialize. Instead, communications issues were even more de-politicized and development assistance moved even further to the fore.

A wide range of issues were raised as part of NWICO discussions. Some of these involved long-standing issues of media coverage of the developing world and unbalanced flows of media influence. But other issues involved new technologies with important military and commercial uses. The developing world was likely to be marginalized by satellite and computer technologies. The issues included:

- News reporting on the developing world that reflects the priorities of news agencies in London, Paris and New York. Reporting of natural disasters and military coups rather than the fundamental realities. At the time four major news agencies controlled over 80% of global news flow.
- An unbalanced flow of mass media from the developed world (especially the United States) to the underdeveloped countries. Everyone watches American movies and television shows.
- Advertising agencies in the developed world have indirect but significant effects on mass media in the developing countries. Some observers also judged the messages of these ads to be inappropriate for the Third World.
- An unfair division of the radio spectrum. A small number of developed countries controlled almost 90% of the radio spectrum. Much of this was for military use.
- There were similar concerns about the allocation of the geostationary orbit (parking spots in space) for satellites. At the time only a small number of developed countries had satellites and it was not possible for developing countries to be allocated a space that they might need ten years

later. This might mean eventually getting a space that was more difficult and more expensive to operate.

- Satellite broadcasting of television signals into Third World countries without prior permission was widely perceived as a threat to national sovereignty. The UN voted in the early 1970s against such broadcasts.
- Use of satellites to collect information on crops and natural resources in the Third World at a time when most developing countries lacked the capacity to analyse this data.
- At the time most mainframe computers were located in the United States and there were concerns about the location of databases (such as airline reservations) and the difficulty of developing countries catching up with the US lead in computers.

Supported by the MacBride report, countries like India, Indonesia and Egypt argued that the large media companies should have limited access to developing countries. The USA saw these issues simply as barriers to the free flow of communication and to the interests of American media corporations. It disagreed with the MacBride report at points where it questioned the role of the private sector in communications. It viewed the NWICO as dangerous to freedom of the press by ultimately putting an organization run by governments at the head of controlling global media, potentially allowing for censorship on a large scale. The USA attacked UNESCO as an organization and along with UK and Singapore eventually withdrew its membership at the end of 1984. The matter was complicated by debates within UNESCO about Israel's archaeological work in the city of Jerusalem, and about the Apartheid regime in South Africa. The U.S. rejoined in 2003.

The NANAP began a slow decline after 1980, when NWICO talks were moved to the UN framework, under the UNESCO. But, after both the USA and the UK left the UNESCO, the initiative lost financial support and suffered a boycott by pro-free market western institutions. In 1980, Marshal Tito

died and the new leaderships in Yugoslavia deviated focus to other priorities. In the same year, Iran and Iraq started their 8-year war and the NANAP was used as a means by both INA (Iraq) and IRNA (Iran) to support their propaganda war. Though mostly inactive, the Pool was officially led by IRNA until mid-1990s.

The sixth Conference of Ministers of Information of Non Aligned Countries (COMINAC VI) held from 19-22, November 2005 at Kuala Lumpur (Malaysia) it was resolved to replace NANAP with NAM News Network (NNN) with effect from June 2006, as it was felt that NANAP had lost its momentum due to declining support from member countries and that it should be revitalized through a workable mechanism, if necessary in a new form, to move forward. The Conference also endorsed Malaysia's proposal for NANAP's replacement by the Internet-based NNN. NNN was formally launched on 27 June, 2006. Malaysian news agency BERNAMA is presently handling the operation of the NNN website: www.namnewsnetwork.org from Kuala Lumpur.

As a revitalized entity, the NNN makes the most of the Internet and ICT applications for speedy and affordable communications among its members. It sees itself as an alternative source of information rather than being in competition with other major news services. It is looked at as a mechanism for ensuring sustained free flow of information in the 117 member non-aligned world. Essentially, it would serve as a conduit for NAM countries to tell their story and use it as a yet another tool of communication for them. Facing the reality of NAM countries accounting for less than 20 per cent of world exports and less than 15 per cent of world imports, the NNN is striving to contribute towards the acceleration of the pace of growth in trade among them.

In the 1990s, technological innovation and deregulation, particularly in the field of telecommunications, accelerated the process of globalization in the media system. A new political and economic world order has brought changes in the information and communication order, too. Mass media play a decisive part in what we call the globalization process. Without the media and modern

information technology globalization as we know it today would not be possible. Access to various media, to telephony and digital services are often held forth as crucial to our political, economic and cultural development. Free and independent media are also vital to the survival and development of democracy.

One of the main demands regarding a NWICO was the call for a more equitable and democratic flow of information; initially, mainly flows of news. The objects of the non-aligned countries' criticism were mainly the major wire services that operated worldwide: AP, AFP, dpa, Reuters and UPI. Due to their dominance, they were held responsible for the 'one-way flow' of news and other information between North and South. Thanks to the Internet, many more different news sources around the world are available than was even conceivable 20-30 years ago. The latest being the controversial portal Wikileaks set up by Junius Asange defying government regulations. Now, the old system of legal control by national governments has subsided under the shock of Information and Communication Technology (ICT) - driven globalization. There is an unprecedented potential for both more diverse and more extensive news flows. A few transnational media companies, most of which are based in the USA or Europe dominate the spread of media products. They have taken advantage of deregulation and privatization in vast regions of the world and purchased and fused with other companies to become global media conglomerates. Lately, they have begun to establish themselves in the developing countries. Together with the World Wide Web, the expansion of media Transnational Corporations (TNCs) also has increased the supremacy of English. Most of these companies are primarily involved in television and entertainment, but several also deal in news gathering and distribution. All control more than one medium and are thus able to advertise and sell their products in one medium via one or more others. One finds a huge gap between different parts of the world 'the digital divide' is as wide today as it ever was.

In the wake of the 2003 and 2005 World Summits on the Information Society (WSIS),

information and communication issues are primarily discussed in terms of “global governance” and bridging the digital divide in a north-South perspective. The WSIS adopted an increasingly technical perspective on issues related to telecommunication and the Internet. Notwithstanding, the goals of the WSIS and the MacBride Commission are essentially the same. Sean MacBride's words on the significance of a new information order remain still valid:

“...the 'New World Information and Communication Order' may be more accurately defined as a process than any given set of conditions and practices. The particulars of the process will continually alter, yet its goals will be constant more justice, more equity, more reciprocity in information exchange, less dependence in communication flows, less downwards diffusion of messages, more self-reliance and cultural identity, more benefits for all mankind.”

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ABSTRACT

Videos are produced for both fun and commercial purposes, like advertisements, movies and music videos. With the advances in technologies in editing software and the video equipment, it has given rise to many new video editors and has made it possible for many more people to get into this field and help their career move in a positive direction. With just a camera, a computer and a piece of video editing software, we can create video as a masterpiece that can be a home video, a short documentary or a short film.

This article gives an overview on how video editing can change a normal video shoot into a good piece of video with pleasing audio and smooth change over in the scenes. Video editing is a visual art and technique which can be mastered and practiced with just a computer, camera and good video editing software. There are advanced editing software's such as AVS Video Editor, Adobe Premiere Elements, AVID Express DV, CyberLink PowerDirector, Final Cut Pro X, Sony Vegas, Pinnacle Studio, Ulead VideoStudio, Roxio Easy Media Creator, muvee autoProducer, and Videopad. This article focuses on software package called **Adobe Premiere** to demonstrate the video editing process as Adobe Premiere is a free demo version available on the Web, and it will run on both PCs and Macs. Also Adobe Premiere is a full-featured and well respected video editing package that can do almost anything you would want to do.

Keywords: Capture, Shots, Timeline, Transitions, Split-edits, Compressors & Codecs, Encoding

Video editing is the process of manipulating and rearranging video shots to create a new work. Editing is usually considered to be one part of the *post production* process other post-production tasks include titling, colour correction, sound mixing, etc. It is a visual art. High-definition video is becoming more popular and can be readily edited using the video editing software along with related motion graphics programs. Video clips are arranged on a timeline, music tracks, titles, digital on-screen graphics are added, special effects can be created, and the finished program is "rendered" into a finished video. The video may then be distributed in a variety of ways including DVD, web streaming, QuickTime Movies, iPod, CD-ROM, or video tape.

The term **video editing** can refer to:

- Linear video editing, using video tape
- Non-linear editing system (NLE), using computers with video editing software
- Offline editing

- Online editing
- Vision mixing, when working within live television and video production environments

Modern NLE systems edit video digitally captured onto a hard drive from an analog video or digital video source. Content is ingested and recorded natively with the appropriate codec which is used by video editing software such as Sony Vegas, CyberLink PowerDirector, Avid Technology's Media Composer and Xpress Pro, Apple's Final Cut Pro (FCP), Adobe Systems's Premiere, and EditShare's Lightworks to manipulate the captured footage

Purpose of Editing

- Remove unwanted footage
- Choose the best footage
- Add effects, graphics, music, etc
- Alter the style, pace or mood of the video

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- **Give the video a particular "angle"**

Editing is one of the most important components of the entire film industry and professional video production. It is no coincidence that there is an Academy Award category for editing, and it can drastically alter and improve the quality of the whole film. Editing, or how the video is finally assembled and put together, can make all the difference in any video production. In a nutshell editing is a kingpin of video production.

The Difference Editing can Make

Imagine videotaping a wedding with no editing whatsoever. The finished product looks like any home movie and can't become much more than something to amuse family members with. It might be all over the place with no flow at all and that starts and stops anytime the event calls for a change in location or angle.

Now imagine that a professional editor have a go at the wedding video. After the video is properly edited, it flows, doesn't waste time panning from shot to shot because it cuts to different shots and locations seamlessly and it even might include voiceovers and separate interviews with family, who can reminisce about the couple and how they met.

Imagine what this editing process can do in the professional film production industry or for those producing videos for eventual distribution. The editing process allows for the best possible outcome of a film or professional video production, and it allows the creators to ensure that the finished product is as it was intended.

Editing also serves to preserve continuity throughout a shoot as well as help strengthen the integrity of the story.

Professional film editing

The film editing process has come a long way and is no longer done by people sitting in a dark room cutting and slicing film together. Much more efficient and valuable editing can be done now on computers where unwanted shots can be removed, audio retouching is completed, transitions are added and effects, credits and titles are incorporated.

Professional video editing will add a serious sense of professionalism to any project and turn video production into a valuable product, whether it's an instructional video, an interview, a seminar, and

educational video, a marketing video, a testimonial, a presentation or a theatrical video.

What enhances the film to be viewed and memorable are its elements, the story, the performances, the lighting, the choice and quality of film or digital medium, the sound quality, the choice of music, especially the underneath (background) mood music, color corrections, and the cuts.

Editing or post production is crucial to smoothly including all the elements of a good movie. Some of those elements included are as follows.

Color

What is shot on one camera may not be color aligned or balanced properly to match another camera or even previously shot footage shot on a previous day, therefore an editor is needed to give it a professional edge. Color corrections might be as easy as lightening a frame or two, or it can be a very time consuming and expensive color edit, requiring everything from color matching, lightening, balancing the background, stepping up the image and re-digitizing after the bump.

Sound and Music

Sound is very important, it must be crisp, sound effects, if used to draw attention to a turning point in a movie, such as a backfire from a car or a crashing sound of metal on metal when a sequence calls for a car crash, must only draw a temporary focus to them, but then must quickly return the story to its driving element, usually the characters moving the story. Sound is more important overall as the comfortable background noise running under the scene. Audiences hate silence. Music editing, while most people are aware of the Title song, if it is sung and or played by a popular musician, but the background music, that is played underneath to draw a certain emotion into the scene, is equally, if not more so, important to the film and it must be edited in such a way where it is seamless and does not interfere with the audiences enjoyment of the movie.

Post production is very important. It is the final polish of a process that may have taken a long time to put together. It is the magic and seamlessness of sound and image bits, shot and running simultaneously, that form the smooth flowing visual story presented to an audience.

These are the creative differences that makes editing the most important part of post production. Peoples reputation and careers are at stake. Equipment is constantly changing. But it is the most necessary part of making a professional movie commercially viable.

There are advanced commercial products such as AVS Video Editor, Adobe Premiere Elements, AVID Express DV, CyberLink PowerDirector, Final Cut Pro X, Sony Vegas, Pinnacle Studio, Ulead VideoStudio, Roxio Easy Media Creator, muvee autoProducer, and Videopad.

Additionally, there are free, opensource video-editing programs. These include Avidemux, Kdenlive, PiTiVi, Kino, Openshot and Cinelerra. A new free and collaborative video editing platform called WeVideo was introduced to the market in September 2011, which allows multiple users and editors for a unified video real.

It is an age in which anyone can sit down at a home computer and produce a studio-quality motion picture. All you need is a video camera, the right software and a desire to create something. With today's camera and computer technology we can:

- Create a really nice rendition of our summer vacation
- Produce an unbelievable video presentation for work
- Create a full documentary film on any topic or issue you wish to promote

Because most of us watch so much television and see so many movies, we tend to have fairly high standards when we watch anything on video. We now expect the following features in almost everything we watch:

- A title at the beginning
- A set of "shots" cut together in a nice way to tell a story
- A fairly high number of shots
- Interesting transitions between the shots. For example, some shots might fade into others, some might spin into others, and some cut very simply from one to another in a quick chain.
- A decent soundtrack, often involving narration and/or background music

- Perhaps static shots (like a chart or graph) mixed in with the normal video
- Titles or legends on some of the shots to identify people, places and things
- Slow motion or fast motion to change the tempo

With just a camera, a computer and a piece of **video editing software**, we can create video masterpieces that include all of these features.

There are a million different ways to do video editing. We can buy a complete solution from a company like Avid at the high end, and at the low end we can use our camera and a VCR to put things together. The solution that we are going to discuss for this involves three different parts:

- A digital camcorder that has a FireWire (IEEE 1394) connection
- A desktop or laptop computer, also equipped with a FireWire connection
- A piece of video editing software

There are hundreds of digital video cameras, or **camcorders**, on the market today from manufacturers like Sony, Panasonic, JVC and Canon. Most of them use what are known as **MiniDV** tapes. Every camcorder based on the MiniDV tape format includes a FireWire (IEEE 1394) port on the camera to load the video onto your computer quickly and easily.



This sort of FireWire connector is common on digital camcorders. We can attach a FireWire cable to this connector, and attach the other end to our computer.

We can use any desktop computer for video editing, as long as it has:

- A FireWire port to connect the camera. If the computer does not have a FireWire port, we can buy a FireWire card and install it.
- Enough CPU power, hard disk space and bus bandwidth to handle the data flowing in on the FireWire cable

There are many software packages available for editing video on computer. Windows XP even ships with software that's built into the operating system. Machines from Sony and Apple have software that comes with the machines.

Here, we will use a software package called **Adobe Premiere** to demonstrate the video editing process. We are using Adobe Premiere for two reasons:

- There is a free demo version available on the Web, and it will run on both PCs and Macs.
- Adobe Premiere is a full-featured and well respected video editing package that can do almost anything you would want to do.

Basic Concepts of Video Editing

Capture

The first concept is called **capture**. We have to move all of the footage out of the camera and onto our computer's hard disk. There are three ways to do this:

- Capture all of the footage in a single file on your hard disk. A half hour of video footage might consume 10 gigabytes of space. (Some operating systems and video editing software packages limit file size to 2 gigabytes. Other packages put a 30-minute limit on file size.)
- Can have a software to bring in the footage shot by shot. Adobe Premiere can do this manually, but a program like DV Gate Motion (which comes standard on many Sony computers) can automatically scan the tape, find the beginning and end of every shot, and then bring them all in.

If you have just a few minutes of footage, technique #1 is the way to go. If you have an hour of footage, techniques #2 is useful.

The capture process will create AVI (on the PC) or MOV (on the Mac) files on your hard disk. These files

contain your footage, frame by frame, in the maximum resolution that your camera can produce. So these files are huge. Typically, three minutes of footage will consume about 1 gigabyte of space.

Shots

Once we have all of our footage into the machine, we need a way to select the parts that we are going to use. Out of the big file of all the footage, we need a way to mark the beginning and end of these little clips so that we can move them around as individual units and bond them together into the final scene. This can be done by looking at the raw footage and marking an IN and OUT point for the little sections that we want to use. Then drag these little clips onto the **timeline**.

Timeline

Once the shots are figured out, we need a place to arrange them in the proper order and hook them together. The place where we do this is called a timeline.

With just three concepts -- capture, shots and timeline -- we can make a movie. It will not be fancy, but it will be 10 times better than watching raw footage.

Running Adobe Premiere

Install Adobe Premiere on your PC or Mac and start the program. Now click OK and move on to the next step. A camcorder that uses MiniDV or DV-CAM tapes, capture images at 720 x 480 resolutions. Now choose from one of the first two blocks (DV - NTSC or DV - PAL) depending on whether your camera is NTSC or PAL. The United States and Canada use NTSC, and Europe and Asia use PAL. Then choose **standard format** or **widescreen (16:9) format** depending on the raw footage. Now we have to choose the audio sampling rate. The easiest thing to do this is that look in your camera's manual, but 48 KHz seems to be standard for most MiniDV camcorders.

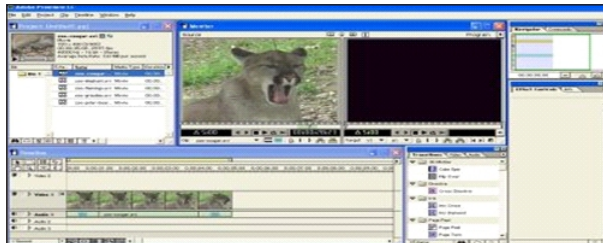
Once you get past the Project Settings dialog, you come to the main working screen of Premiere, which looks something like Window 1.

There are five different areas on the screen that are important.

- **The Project Area** : It keeps track of all of the different AVI/MOV files containing the raw

footage that we are using to create the movie. A bin is just like a folder -- it is a collection of things.

- **The Monitor Area:** It has two video windows. The left window, called the Source window and the right window, called the Program window that lets us view the movie as it develops on the timeline. Both have standard controls to play, stop, and rewind.
- **The Timeline Area:** It is where we assemble audio and video clips into the final movie. This timeline initially has room for two video tracks and three audio tracks, but it can be increased as per the requirement.
- **The Transitions Area:** It lets us choose different transitions so we can drop them on the timeline.
- **The Navigator Area:** It lets us see our whole project at a glance. It also lets us set the zoom level in the timeline area.



Window 1: The Main Working Screen for Adobe Premiere

After we shoot raw footage with the camera, we need to load that footage into our computer. To do this, connect the camera to the computer with a FireWire cable and select "Capture" option in the File menu of Adobe Premiere.

The controls at the bottom of the Capture dialog help us to rewind, fast forward and play the camera. Basically, what we would do is:

- Hit the Rewind button in the dialog to rewind the tape in the camera.
- Hit the Play button in the dialog to start playing the tape.
- Hit the red Record button to start capturing the footage onto the hard disk.

- When the footage is done playing/recording, hit the Stop button. Premiere will ask you for the file name that you want to use for this footage.

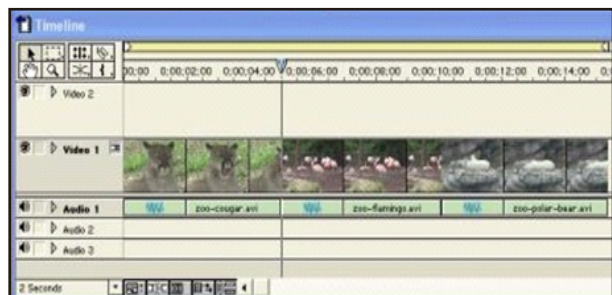
Either capture all of the footage in one big file, or capture it in a number of smaller files. Some operating systems and video editing software packages limit file size to 2 gigabytes. Other packages limit file size to 30 minutes.

Now we need to "import" the file containing the raw footage into the current **project** so that Premiere can use it. Adobe uses the concept of a "bin" to hold AVI and MOV files. A bin is like a folder - it is just a collection of files.

Drag the file from the Project window into the Source window. Play it in the Source window by pushing the Play button and mark the IN and OUT points for a clip you want to use in the Source window.

There are several ways to mark the IN and OUT points. As you are playing the video, probably the easiest way is to hit the I and O keys on the keyboard when you see the IN and OUT points. Once you rough them in, you can fine-tune them with the mouse by dragging them.

Once we have marked a clip by selecting the IN and OUT points in the Source window, add the clip to the timeline by simply dragging the image from the Source window to the timeline. This process is repeated a number of times till we have selected all the required clippings as shown in Window 2.



Window 2. Working Screen with Many Clippings

Now we have a bunch of clips strung together on a timeline, and it is 10 times better than the raw footage because we have chosen the best parts of the raw footage to assemble it on the timeline. To play the movie, click

the play button on the program portion of the monitor area, or click in the time portion of the timeline area to move the pointer and then press the space bar to start playing from that point. To change the length of a clip once we have it on the timeline, we can:

- Drag either end of the clip on the timeline with the mouse.
- Or use the razor blade option to cut a clip, and then delete either end by clicking on the end and hitting the delete key. Then to remove the gap we can choose "Ripple Delete" from the menu that pops up.

Transitions

Sometimes simple cuts from one clip to the next work well, but other times we might want to use fancier transitions from one scene to another. Some of the commonly used transitions are **dissolve**, **wipe** and **fade** as shown in Window 3. Premiere has all sorts of transitions available. Simply choose one from the transitions area and drag it to a spot between two clips on the timeline.



Window 3: Transitions

Now **Render** the timeline by choosing the Render Work Area from the Timeline menu. When the processing is finished, the transition can be seen.

Background Music and Narration

Many of the TV shows and videos and almost all movies, have a musical background during all or part of the action. Music can lend atmosphere and create a certain feeling. In the case of amateur production also music can add a lot of professionalism to the finished work. An additional sound track is frequently used to

handle narration. Most documentary and nature films use this technique.

To handle **music**, we have several options: make up our own music and record it, or buy CDs full of royalty-free music loops and sound effects.

We can import many different types of sound files (including WAV, AIF, etc.) into a Premiere project and then position it on the timeline in Audio Track. Now when we play the movie, Premiere automatically mix the original sound track of the movie with the new audio track and play it.

To handle **narration**, probably the easiest things to do are simply read your narration into the camera, and then capture the video. Now separate the narration sound track from the video track and use the sound track. Simply drop the raw narration footage onto the timeline, right-click on it and select "Split Video and Audio." Click on the video portion and delete it. Now we have the narration sound track that we can lay on the timeline at the proper point.

Particularly with narration, **timing** the video with the audio becomes important. Once we have the narration sound track on the timeline, slice it up with the razor blade tool to either add gaps or delete sections to help with timing.

In a big project, it is not unusual to be working with half a dozen sound tracks. Premiere can manage an unlimited number of audio (or video) tracks. To add a new sound track, right-click on the timeline and select the Track option to increase the sound track.

Split-edits

Any TV program or movie that we see today contains **B-roll**. In the vernacular, **A-roll** is raw footage where there is a person on-screen talking. B-roll is everything else. If you were to film a school play, the raw footage would be almost pure A-roll. On the other hand, a nature documentary can be created with nothing but B-roll, and then a narration is laid over the top of it. If you are creating a movie that explains something, it is very common to use B-roll to provide close-ups of the thing you are explaining.

The process of cutting a piece of B-roll into a piece of A-roll is often referred to as a **split-edit**. To add B-roll and create a split-edit in Premiere, simply add the B-roll

footage to the timeline using video track 2. Premiere's protocol is to use whatever video is in the highest numbered track when playing the movie.

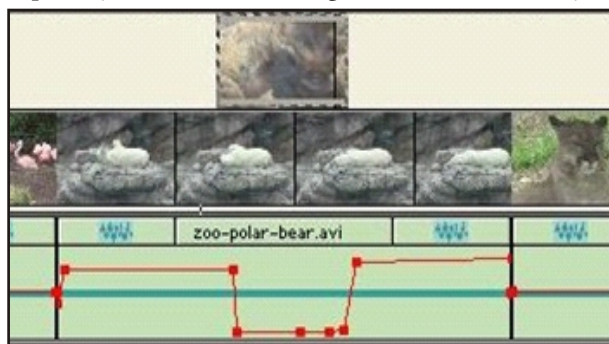
In some cases, we want to completely discard the sound track of the B-roll. Right-click on the B-roll and select "Split Video and Audio." Then click on the audio portion and delete it.

Adjusting Video Sound

If the visual part of a movie is perfect but the sound is not, then the movie looks amateurish. To adjust each sound track so that everything sounds perfect, there is an arrow icon on every sound track. Clicking it will expand the view and make an adjustment area for the sound track available. In this adjustment area, we can add new control points simply by clicking anywhere along the red line (Window 4). Then move the control points by dragging them with the mouse. The control points control the level of the sound.

Now listen to the sound track and "even out" or "sweeten" the sound by adjusting things so that the sound is uniform throughout the entire piece.

It is important to mention that having a good **microphone** can really help sound quality, especially when you are filming someone talking. A good lavalier microphone (the kind that you clip onto the front of the speaker's shirt) can make a huge difference. Lavalieres come in both wired and wireless versions. You will especially notice the advantages of lavalieres when you



Window 4: Adjusting Video Sound

are filming indoors -- a lavalier will completely eliminate the echoes and "booming" sound that you will frequently get from recording someone indoors with the camcorder's built-in microphone.

Conclusions

Video editing is a two part story. First you have the picture editing, and second you have the sound editing. For most home videos, the sound editing is often times more important than the picture editing. In professional videos, more time is spent on the sound editing than on the picture editing and can have a dramatic effect on the emotional impact of the final cut of the video. Attention to the details of audio editing is the oft overlooked aspect of video editing that makes all the difference between an amateur and a professional.

Not every one will want to become a professional video editor, but some might become home-movie editors, or they might use video editing software in their future job presentation. With the current revolution in online video and portable video viewing devices, it seems both appropriate and useful to acquaint students with video editing technology; indeed, this technology is going to become increasingly important in the near future.

Video Editing Terminology

Capture Device: A hardware or firmware device used to convert analogue video into digital video.

Compressors & Codecs: Software or firmware used to compress and decompress digital video. Compression makes the file size smaller.

Editing: The process of rearranging, adding and/or removing sections of video clips. Also, creating transitions between clips. Editing is part of post-production.

Encoding: The process of converting digital video into a particular format, for example, saving a video project in MPEG-2 format for DVD distribution.

Layering: Adding multiple layers of superimposed video.

Linear Editing: Also known as *tape to tape* editing. A method of editing in which footage is copied from one tape to another in the required order

Non Linear Editing: An editing method which uses computer software to edit the footage

Transition: The way one shot changes to the next

Non-linear video editing software

- Adobe Systems
 - Premiere Elements (Mac OSX, Windows)

- Premiere Pro (Mac OS X, Windows)
 - Encore (Mac OS X, Windows)
 - After Effects (Mac OS X, Windows)
 - Adobe Premiere Express (Adobe Flash Player)
 - Apple Inc.
 - Final Cut Express (Mac OS X)
 - Final Cut Pro (Mac OS X)
 - iMovie (Mac OS X)
 - ArcSoft ShowBiz (discontinued)
 - AVS Video Editor (Windows)
 - Autodesk Autodesk Smoke (Mac OS X)
 - Avid Technology
 - Avid DS (Windows)
 - Media Composer (Windows, Mac OS X)
 - Avid NewsCutter
 - Avid Symphony (Windows, Mac OS X)
 - Avid Studio (Windows)
 - Xpress Pro (discontinued)
 - Avid Liquid (discontinued)
 - Corel (formerly Ulead Systems)
 - VideoStudio (Windows)
 - MediaStudio Pro (discontinued)
 - CyberLink PowerDirector (Windows)
 - Edius from Thomson Grass Valley, formerly Canopus Corporation (Windows)
 - Elecard AVCHD Editor
 - EVS Broadcast Equipment
 - Xedio CleanEdit (Windows)
 - FORscene (Java on Mac OS X, Windows, Linux)
 - FXhome Limited (HitFilm) (Windows)
 - Lightworks (Windows, planned Mac OS X and Linux versions for late 2011)
 - Magix
 - Video easy
 - Movie Edit Pro
 - Video Pro X
 - Media 100
 - HD Suite (Mac OS X)
 - HDe (Mac OS X)
 - SDe (Mac OS X)
 - Producer (Mac OS X)
 - Producer Suite (Mac OS X)
 - Montage Extreme (Windows)
 - muvee Technologies
 - muvee Reveal 8.0 (Windows)
 - muvee autoProducer 6.0 (Windows)
 - NCH Videopad (Windows)
 - Nero Vision (Windows)
 - NewTek
 - Video Toaster (Windows, hardware suite)
 - Pinnacle Studio (Windows)
 - Quantel
 - iQ (Windows)
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 - Newsbox (Windows)
 - Roxio
 - Creator and MyDVD (Windows)
 - Toast (Mac)
 - Serif MoviePlus (Windows)
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 - Sony Creative Software
 - Sony Vegas Movie Studio (Windows)
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 - Windows Live Movie Maker (Windows)
 - Womble Multimedia
 - MPEG Video Wizard DVD (Windows)
 - MPEG Video Wizard (Windows)
 - MPEG-VCR (Windows)
 - Clesh (Java on Mac OS X, Windows, Linux)
- References/Bibliography**
- http://innovateonline.info/pdf/vol1_issue1/Video_Game_Studies_and_the_Emerging_Instructional_Revolution.pdf
 - <http://factoidz.com/filmmaking-101-the-importance-of-editing/>
 - http://en.wikipedia.org/wiki/List_of_video_editing_software
 - <http://EzineArticles.com/2507618>
 - <http://newsvideographer.com/2008/08/20/basic-video-shooting-and-editing-errors/>
 - http://en.wikipedia.org/wiki/Comparison_of_video_editing_software
 - http://en.wikipedia.org/wiki/Video_editing
 - <http://www.mediacollege.com/video/editing/terminology/>
 - <http://computer.howstuffworks.com/video-editing11.htm>

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