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Effective Media Policy for Ecologically Sustainable Society

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Role of Semiotic and Psychoanalytic in the Field of Communication: A Critical Analysis

Ms. Garima Singh, Dr. Rajesh Kumar

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From the Editor

Mass Media is a significant force in modern culture and society. It has the power to mobilize mass movements. When Mass Media has become one of the most dynamic and fastest growing disciplines of our times, particularly in India, Pragmaan: Journalism of Mass Communication (Pragmaan: JOMC) has the responsibility to explore all the significant changes and developments and to provide insightful research on new trends in the area of mass media and communication. Pragmaan: JOMC is a bi-annual, peer reviewed, open access Journal. The Journal welcomes high quality research papers/articles, review articles and case report describing original research in the fields of communication and mass media studies. This issue of Pragmaan: JOMC presents six research papers/articles covering diverse areas of Mass Communication.

In this issue, the first paper on "Effective Media Policy for Ecologically Sustainable Society" explains the role of media in meeting the goals of protecting the ecology and regulating its depletion in particular for maintaining development sustainability both at local and global level. Second Paper "Solo with 'her' story in Bollywood: An Analysis" analyzes the emergence of women's cinema in a patriarchal society inflicted with gender issues and stark new contours of the urban woman protagonist in commercial films with intersectional, feminist theoretical tools and spectatorship studies. A Third study on "Efficacy of Public Service Campaign as a Development Strategy" explores the efficacy of public service advertisements in national development in India, through analysis of selected campaigns in India. Fourth paper on "Participatory Theatre as Development Communication: An Analysis" analyzes to establish participatory theatre as a critical element in broadening the growing ambit of the development communication discourse. Fifth article entitled "Impact of Social Media on Society: An Analysis" aims to evaluate the *popularity of social media and its positive and negative impact on society*. Sixth paper on "Role of Semiotic and Psychoanalytic in the Field of Communication: A Critical Analysis" evaluates some unregulated freedom of expression and vulgar, obscene and immoral contents in broadcasting which influence the young minds should be regulated.

We are thankful to the authors for their scholarly contributions to the Journal. We express our gratitude to our panel of referees for the time and thought invested by them into the papers and for giving us sufficient insights to ensure selection of quality papers. We would like to acknowledge the valuable contributions of Dr. Rajendra Kumar Pandey (VC), Mr. Deepak Uniyal (Associate Editor) and all the faculty members of School of Mass Communication in preparing the reader friendly manuscript for the Press.

We hope our readers find the contents, findings and suggestions contained in this issue of Pragmaan: JOMC as informative, stimulating and of practical relevance. We welcome comments and suggestions for further improvement in the quality of our Journal.

Thanking You

With Best Wishes

Dr. Sushil Rai

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Effective Media Policy for Ecologically Sustainable Society

*Dr. Mahendra Kumar Padhy

ABSTRACT

An attempt is made to identify and delineate the role of media in general and specific roles of various media channels in meeting the goals of protecting the ecology and regulating its depletion in particular for maintaining development sustainability both at local and global level. The goal of conserving biodiversity is not confined to one locality or region or nation but embraces the entire globe. It requires people to think globally and act locally for the development and growth of Environmental Ecology. Informed and conscious citizens can utilize poverty alleviation programmes effectively and successfully. Informed and conscious citizens can also play a responsible role in promoting environmental protection and preserving biodiversity in various walks of their lives. In fact to fulfill the goals of sustainable development through protecting biodiversity, there is an indispensable need to mould a lifestyle that is environment friendly and equitable all over the world.

Participatory Communication in general and various communication channels in particular have a potential role to play in moulding such a lifestyle. Poverty eradication, food security, protecting the environment, reducing the consumption of non-renewable resources and increasing the use of renewable resources, conservation of biological diversity, land degradation and deforestation, waste management, using appropriate technologies, land reforms, population control and stabilization, upholding basic human rights, social welfare and women's upliftment, promoting intra-generational and inter-generational equity, and participation of people from individual, local levels to global levels, being the various important objectives of sustainable development, different communication channels have a potential role to play in fulfilling these objectives. Though participatory environmental communication alone is not sufficient to meet these objectives but is a crucial element infacilitating the fulfillment of these objective

Key words: Sustainable Development, Biodiversity, Renewable and Non-renewable Resources, Deforestation, Poverty Alleviation, Participatory Communication.

1. Introduction

The concept of sustainable development has occupied a central place in every aspect of human life today. It is a multidimensional and multidisciplinary concept covering almost all spheres of human activity. Sustainable development has become the concern of economists, ecologists, administrators, lawyers, communication experts, environmentalists, human right activists, feminists, scientists and NGO's. In other words, it has become everybody's cup of tea. Since the present study aims at studying the role of communication in sustainable development without identifying the various implications

of the concept, therefore, an attempt has been made in this research paper to discuss the various implications of sustainable development.

The World Commission on Environment and Development (WCED, 1987) defined sustainable development as the 'development that meets the needs of present without compromising the ability of future generations to meet their own needs.'

It is observed that sustainable development is a coin which consists of two obligations on its two sides. One side is the alleviation of poverty and the other, the protection of environment. Sustainable development is very much

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linked with the involvement and active participation of people. It is a holistic concept that can be on the global, national, local and individual scale. Communication is an intervening variable without which the materialization of different goals of sustainable development is not possible. Therefore Communication has the key role in facilitating the participation of people relating to sustainable development.

1.1 Conceptual Framework

The present study has been taken up with the following theoretical framework. There are a myriad of theories and models of communication, but there are only a few theories and models which deal with the questions of development. Therefore, it is useful to discuss the relevant models and theories in the context of the present study as follows. Development media theory deals with the task of media in developing countries. It emphasizes the positive uses of the media in national development and for the autonomy and society. To a certain extent elements of this theory favour democratic and grassroots involvement, thus promoting participative communication models (Mcquail, 1987). The one thing of the media is the acceptance of economic development itself and often the correlated nation building, as an overriding objective. To this end, certain freedom of the media and of journalists is subordinated to their responsibility of helping in this purpose. Collective ends rather than individual freedoms are emphasized. With the failure of the Dominant Paradigm of development, and its communication approach in bringing about the expected change, they took place a thinking about the alternative paradigm of development which led to the emergence of the concept of another development and subsequently a more specific one, sustainable development. With regard to communication also, a major shift has taken place from top-down authoritative model of communication to a two way horizontal and participatory model of communication.

1.2 Significance of this Study

There have been many studies carried out on development and communication, media and development, environment and media, environment and communication and communication, rural development and communication media, traditional folk media and development and participatory development communication. But, though sustainable development is the latest and present trend of development, so far, proper attention has not been paid to this area from communication point of view. Therefore, it has been felt

worthwhile to study the role of communication for sustainable rural development.

1.3 Research Questions

Keeping in mind the broad objectives of the study, the following research questions are formulated.

- a. What are the implications of sustainable development ?
- b. What is the role and importance of participatory development communication in protecting biodiversity in general and poverty alleviation in particular ?
- c. How far participatory development communication is successful in creating awareness relating to biodiversity protection, food security and poverty alleviation programmes initiated by the govt ?
- d. What are the sources of information to people and their media habits ?

2. Objectives of this Study

Sustainable development being the latest and the present trend of development, the broad aim of the study is to analyze the role of participatory development communication for sustainable development and to recommend a suitable communication strategy for sustainable development. Following are some of the important objectives earmarked for this study.

- a. To identify the implications of Sustainable Development.
- b. To find out the policies and programs of Indian Government towards conserving biodiversity for development sustainability.
- c. To study and analyze the role of participatory development communication for the protection of biodiversity in Koraput district of Odisha.

3. Methodology

This study is based on both primary and secondary data. The secondary data is to be collected from books, reports, journals, magazines, newspapers, govt. records and seminar papers. The primary data is collected on two broad areas through administering a well-structured Interview Schedule.

- a. Participatory development communication and poverty alleviation programmes.
- b. Environmental awareness and media habits among the peoples of Nandpur and Pottangi.

4. Participatory Communication Strategy for Development Sustainability

Participatory communication is a basic instinct of man. It is the fact of life of not only human beings, but also of animals, birds and other living beings. Communication maintains and animates life. It is also the expression of social activity and civilization. It leads people from instincts to inspiration through various processes and systems of enquiry, command and control. Environmental communication integrates knowledge, organizations and power and runs a thread linking the earliest memory of man to his noblest aspiration through constant thriving for a better life. As the world has advanced, the task of communication has become ever more complex and subtle to liberate mankind from want, oppression and fear and to write it in community and communion, solidarity and understanding. Mass communication comprises the institutions and technology by which specialized groups employ technological devices (press, radio, films etc.) to disseminate symbolic content to large, heterogeneous and widely dispersed audiences.

Poverty eradication, protecting the environment, reducing the consumption of non-renewable resources and increasing the use of renewable resources, conservation of biological diversity, controlling various types of pollution, land degradation and deforestation, waste management using appropriate technologies land reforms, population control and stabilization, upholding basic human rights, social welfare and woman's upliftment, promoting intra-generational and intergenerational equity and participation of people from individual, local levels to global level, being the various important objectives of sustainable development, different communication channels have a potential role to play in fulfilling the objectives of protecting biodiversity. Though, communication alone is not sufficient to meet these objectives. It is a crucial element in facilitating the fulfillment of these objectives.

5. Participatory Development Communication Strategy for Biodiversity Preservation and Sustainable Development

Strategies that include communication for sustainable rural development as a significant aspect of agricultural and rural development are sorely needed. Efforts in this direction are being made, but governments have yet to recognize fully the potential of this factor in promoting public awareness and information on agricultural

innovations as well as on the planning and development of small business, not to mention employment opportunities and basic news about health, education and other factors of concern to rural populations, particularly those seeking to improve their livelihoods and thereby enhance the quality of lives. Rural development is often discussed together with agricultural development and agricultural extension. In fact "agricultural extension" is often termed "rural extension" in the literature. In contrast, rural development includes but nonetheless expands beyond the confines of agriculture, and furthermore requires and also involves developments other than agriculture. Accordingly, government should consider the establishment of a communication policy that while supporting agricultural extension for rural development also assumes the role of a "rural extension" service aimed as well at diffusing non-agricultural information and advice to people in rural areas. A communication policy would aim to systematically promote rural communication activities, especially interactive radio but also other successful media such as tape recorder and video instructional programs. Computers and the Internet may not yet be accessible to rural communities but they serve the communication intermediaries and agricultural extension agents who provide information to rural populations. Other devices such as cell phones hold considerable promise for the transfer and exchange of practical information. For reaching the final agricultural and basic needs information users in rural areas today, radio is the most powerful and cost-effective medium.

However, other traditional and modern communication methods are equally valuable, depending on the situation and availability, like face-to-face exchanges (via demonstration and village meetings); one-way print media (such as, newspapers, newsletters, magazines, journals, posters); one-way telecommunication media (including non-interactive radio, television, satellite, computer, cassette, video and loud-speakers mounted on cars); and two-way media: (telephone, including teleconferencing, and interactive (Internet) computer). Information and communication technologies (ICTs) have proved to be important for Internet users and for the intermediate users who work with the poor. Pilot experiences show that various media are valuable for assisting agricultural producers with information and advice as to agricultural innovations, market prices, pest infestations and weather alerts. ICTs also serve non-farming rural people with information and advice regarding business opportunities relating to food processing, wholesale outlets and other income-generating opportunities. In the case of non-agricultural

rural development interests, a communication for rural development policy would aim to promote diffusion of information about non-agricultural micro-enterprise development, small business planning, nutrition, health and generally serve to provide useful, other than agriculture information. By its very nature as mass media, communication for rural development can provide information useful to all segments of rural populations. However, it would serve as a first effort toward advancement of "rural extension" services and activities aimed at rural development concerns beyond those of agriculture. Thus, extension and communication activities would be expected to work in tandem, allied in the common cause of supporting income-generating activities, both agricultural and non-agricultural.

6. Biodiversity Conservation and Sustainable Development

The researcher has selected Koraput district as his case study keeping in mind the two important aspects of sustainable development. Being a tribal dominated district, Koraput is facing from two fundamental problems such as biodiversity depletion and poverty. Conservation of biodiversity is an indispensable component of sustainable development. The human survival and well being depends upon the entire life sustaining system. The biosphere constitutes a vital life support system for man. Its existence in a healthy and functional state is essential for the existence of human race. It is the complex collection of innumerable organisms (including seas, forests and sky birds) and it is the biodiversity which makes our lives both pleasant and possible. Scientists believe that the total number of species on earth is between 10 million and 80 million. We have been able to enlist only 1.4 million species so far. Nature has taken more than 600 million years to develop this exceedingly complex spectrum of life on this planet. The existence of human race depends on health and well being of other life forms in the biosphere. We are losing these accumulated heritages of millions of years at a very fast rate. An estimated 7.5 million hectares of tropical forests are cut down each year in developing countries and this pace is increasing. Humans are causing the extinction of perhaps one species an hour.

The erosion of biodiversity has serious repercussions on the health of the eco-systems on which we all depend, causing wide spread impoverishment, as rural populations lose their sources of livelihood, food and medicines as three fourths of the worlds populations still uses plants and animals for medicinal purposes and eroding the genetic base of agriculture. Preservation of biodiversity is essential

for a successful food security and breeding programme. If we ignore plant genetic erosion, it may lead to losing sources of resistance to pests, diseases and climatic stress, leading eventually to crop failure and famine. In fact, human survival itself is imperiled due to biodiversity loss. Recognizing the need of conserving biodiversity, the Convention of Biological Diversity was signed at the Earth Summit in June 1992. BY now, the CBD has been ratified by over 160 countries. The Biological Diversity Convention is fundamentally based on promoting the sustainable use of the components of biological diversity in a manner at a rate that does not lead to the long term decline of biological diversity, thereby meeting its potential to meet the needs of present and future generations. Thus, the conservation of biological diversity is an important implication of sustainable development for communication. Various media of communications have a potential role to play in conserving biological diversity. The conservation of biological diversity is not possible unless the people are aware of the importance of conserving biological diversity. Therefore, in creating awareness and in conscientizing people about the sustainable development, various channels of communication are of crucial importance.

7. Biodiversity & Sustainable Development: The Need for an Equilibrium Lifestyle through Participatory Development Communication

The environmental movements emerged as one of the most important social movements of the 21st century. Such movements are not only confined to the western rich nations but also engulfed the entire developing and underdeveloped nations. Individual and family lifestyles have changed including behaviors such as recycling aluminum cans, increasing visits to national parks and purchasing environmental friendly products. Producers of different brands products have responded positively featuring green slogans in their advertising campaigns. More bio-degradable, compostable and recyclable materials are incorporated in packaging to meet consumer demand. Every individual influence and is being influenced by the environment. An individual can contribute for the degradation or up-degradation of environment depending upon how one moulds one's lifestyle. For instance, by throwing the garbage in streets, cutting trees, by over consuming or wasting water, power fuel, one can contribute for the environmental degradation. On the other hand, by keeping surroundings neat and clean by planting trees and by consciously using

and minimizing the use of water, power and fuel, one can contribute to the up gradation of environment. Thus, individuals and their lifestyles have a responsible role to play in making sustainable development a reality.

8. Effective Strategy for Conservation of Biodiversity in Koraput District

a. Awareness Campaign

Awareness among the people of Koraput in particular and Odisha in general is one of the primary requirements for the success of any programme relating to sustainable development whether it is a poverty alleviation program or family planning program or afforestation programme. People should be aware of it, its importance and its utility. Communication has a great role in creating awareness pertaining to various aspects of sustainable development.

b. Environmental Training and Education

For an effective penetration, the environmental education has to be essentially location specific. At the first level, special attention should be paid to school children and women. Formal and non-formal educational institutions, mass media, governmental and non-governmental organizations have a significant role as channels of communication in educating people about the dreadful consequences of environmental depletions.

c. Disseminating Technical Knowledge into Local Languages

For creating awareness among people and for their effective participation in various programmes aiming at sustainable development, technical knowledge and different aspects of international conventions have to be translated into People's languages.

d. Conscientization

For attaining the objectives of sustainable development, active involvement and commitment of every individual in relation to their decisions and acts is inevitable. To achieve this, people have to be actively conscious. Conscientizing people about their problems and also about environmental problems at national and global levels, their involvement and responsibilities have crucial role for sustainable development.

e. Striving Attention of the National Government

Communication media, especially mass media have a constructive role to play by focusing attention of the government on various problems by offering constructive suggestions and by criticizing the government whenever it seeks to push through unproductive decisions and harmful

environmental projects.

f. Development Support Systems

The Government has been initiating various programmes and projects aiming at poverty alleviation, employment generation, conserving and protecting environment. For the effective implementation and good results of such programmes, target groups and beneficiaries have to be well informed and thorough awareness has to be created about the programmes meant for them. Communication has a gap reducing role between benefit agents and beneficiaries.

Table 1: Media Habits (Newspaper Reading Habits Among the Respondents)

Nature of Population	Men	Women	Total
Rural	46	24	70
Urban	280	150	430
Total	326	174	500

Table 2: Radio Listening

Nature of Population	Rural	Urban	Total
Men	150(150)	97(150)	247(300)
Women	38(100)	59(100)	97 (200)

Table 3: Film Viewing Habits of the Respondents

Nature of Population	Urban	Rural	Total
Men	149(150)	107(150)	256(300)
Women	98(100)	67(100)	165(200)
Total	237(250)	174(250)	411(500)

Table 4: Mode and Frequency of Viewing Films

Mode of seeing	Daily	Weekly twice	Weekly	Forth nightly	Monthly	Quarterly or yearly	Total
In Cinema Hall	0	50	252	69	52	20	423
On TV	50	67	140	180	36	24	497
Cassettes/ CDs	46	78	120	174	32	20	470

Table 5: Magazine Reading Habits

Nature of Population	Urban	Rural	Total
Men	121(150)	24(150)	145(300)
Women	78(100)	23(100)	101(200)

Table 6: Awareness about Environmental Issues

Issues	Urban		Rural		Total 500
	Male(150)	Female(100)	Male(150)	Female(100)	
Deforestation	143	97	80	35	355
Soil degradation	138	89	56	21	304
Air pollution	148	95	78	34	355
Water pollution	149	98	98	45	390
Renewable Energy	121	79	28	11	239
Biodiversity depletion	136	87	26	9	258
Vulnerable species	98	84	23	9	214

Table 7: Participation of people in clean and biodiversity protection programs:

Age	Urban		Rural		Total 500
	Male (150)	Female (100)	Male (150)	Female (100)	
Below 20	60	45	69	39	213
20-40 years	57	30	40	34	161
40-60	21	15	22	9	67
Above 60 years	8	2	6	4	20

9. Concluding Discussions

The discussion mentioned above shows that though there are many definitions and multiple dimensions to sustainable development, these definitions and dimensions are not contradictory to each other but they corroborate each other. Broadly, the sustainable development can be described as the poverty alleviation i.e. to enable the present generations to meet their needs and environmental protection to enable the future generations to meet their needs. In relation to environmental communication, it implies that communication in general and various communication channels in particular have a vital role to play in creating awareness about the various poverty alleviation programs initiated by the government; in the problem articulated by poor, and thus, in bridging the gap between the planner and the beneficiary. Environmental protection and promotion and population control being the other broad dimensions of sustainable development, various communication channels have a responsible role to play in informing, educating and conscientizing the people about various environmental issues and promotional

program and sustainable use of natural resources, using renewable sources of energy, conservation of biological diversity, waste management, prevention and control of pollution, family planning, etc. Communication in general and various media of communication in particular have a responsible role to play in eradicating poverty. Sustainable development calls for a change in the quality of growth. Biodiversity protection is another important area where participatory communication has a pivotal role to play. Population control and stabilization is another important concern of sustainable development. While planning for communication strategy for social sustainable development, we need to take into consideration the aspects of diversity. Multimedia approach to communication is the suitable answer. Different forms of media such as traditional media, internet, group communication channels, educational institutions, literature etc. have to be used systematically to disseminate information and to conscientize the people on specific aspects of biodiversity and for maintaining sustainable development.

10. Illustrative Suggestions

10 (a) For Print and Electronic Media

- i. Environmental education through communication should be an integral part of our national education system.
- ii. Film being an important and influential medium be used effectively to disseminate educational information among the people for conserving biodiversity.
- iii. Social advertisements containing literature related to biodiversity and other developmental issues be given priority.
- iv. Media has to be strong in its science and facts and is in need of an interpreter who could convert technical jargon into simple language interestingly.
- v. Good practices by the tribal populations in particular and general public in general should be documented more often by the print media.
- vi. Focus of environmental journalism has shifted from the larger role that it can play in the development of the society to just selling.
- vii. Internet reaches policy makers worldwide. Hence, it can be instrumental in bringing about a change

10 (b) For Audiovisual and Broadcast Media

- i. Video programmes need to be short and to the point, so that it can hold the viewers attention.
- ii. Audio-Visual medium is only one of the tools and we should look for synergy with several other media and initiatives to achieve sustainable development.
- iii. Broadcast scenario is changing to a greater extent. Local and regional channels should be given preference for development programmes and these channels must have a special slot for its transmission.

- iv. Development film makers should start to think beyond recognition for their films and see how they could also contribute to make a difference to the communities they portray in their films.
- v. Video programmes produced by different development quarters need to have accountability, affordability and accessibility.
- vi. Outreach activities with videos in such as film festivals would be successful if it provides information on the issue in discussion, inspires similar action from the audience, and integrates diverse information into one forum.
- vii. Most people in developing countries depend on western news channels for information. However, the western channels seem biased in their coverage of stories from developing nations. This needs to check on urgent and priority basis.

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Solo with 'her' story in Bollywood: An Analysis

*Ms. Gauri D Rasgotra

**Dr. Aman Vats

ABSTRACT

Cinema in India mediates and intersects popular culture and has been a readymade formula for popular imaginary. The mainstream Hindi 'dream factory' of films referred to as Bollywood, is often acknowledged for glamourizing and romanticizing the ordinary in improbable cine-fantasies. In the new millennium, there co exists the formulaic films along with alternate narratives within the contemporary, which are screened in common multiplex exhibition spaces in Indian urban cities. After globalization, the narrative palette for audiences in metropolitan urban centers includes an emancipated female lead as well as renewed discourse in traditional and social media on female actors, technicians and producers in an earlier male dominated space. Films are redefining the feminine and resurrecting an identity which is no longer the 'other' in one of the world's largest film industry with a tremendous following across home land and diaspora. The paper examines the stark new contours of the urban woman protagonist in commercial and critically successful films with intersectional, feminist theoretical tools, spectatorship and star studies.

The paper explores progression from interpretation of the 'male gaze' as a theoretical tool to analyzing contemporary Indian female protagonists in cinematic setting as strong and independent sans the camera as convict of objectification. The paper examines possible correlation between presence of female directors, new plot devices and strong and novel social critique with 'box office' successes as well as new character construction. The aim of the paper is to identify through qualitative inter sexual analysis, common variables in the emergence of women's cinema in a patriarchal society inflicted with gender issues.

Key words: Women in Indian cinema, Woman's cinema, Bollywood, Women empowerment, Urban woman.

1. Introduction

The second decade of the millennium post globalization in India, is witnessing a resilient woman workforce in the public socio-economic milieu. Centered predominantly on patriarchal values and the star quotient of male heroes, popular narratives in Hindi commercial cinema or Bollywood, signify and display an evolution of the male female relationship within cinematic city scapes on screen. The balance of power in specific films with justified female characterization is challenging taboos of the 'good girl' dictum in a society struggling to find the optimum mix between the traditional and the contemporary. The repetitive surfacing of female-based narratives; *Kahaani* (2012) *English Vinglish* (2012), *Inkaar* (2013),

Queen(2014), *Highway*(2014), *NH10* (2015), *Mardaani* (2015), *Piku* (2015), *Dear Zindagi* (2016), *Pink* (2016) with commercial and critical success has ensured an introspection of a viable 'solo' identity for the female protagonist. Cinema in India forms popular culture and negotiation of identity, ideology within an old loyal demographically diverse spectatorship, which is continuous and intrinsic to the dynamism of cine-storytelling. Trade results are reflective of acceptance of this intrinsic altered mental and physical attributes of female protagonists situated in the new global city with solo journeys. The presence of female directors with 'box office' successes emerge as evolving variables in women's cinema within a patriarchal society inflicted with violation

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of fundamental rights vis a vis women such as rape, child abuse, and female infanticide. The research questions the elements of a changed representation portrayed by these 'solo' scripts about gender roles, expectations and stereotypes in Hindi film.

Although the word history comes with its roots in greekhistoria and does not have an epistemological connection with pronoun his, the feminist movement and women's studies critically debate the interpretation of the past from a masculine point of view. The term 'herstory' is a neologism-indicating pun as part of the feminist evaluation and critique of history conventionally documented with mention of male role models, icons, heroes and events interweaving the dominant patriarchal mindset of traditional society. Considering films as popular culture become a repository of the neo-heroism and fandom of postmodern society in India, the effort to erasemale gallantry, redefine conventional machismo and resurrect female victories in realistic spaces onscreen, assimilate messages on gender roles and stereotypes for the cine unconscious.

Srivastava (2009) insists that equality between men and women exists when both sexes are able to share equally in the distribution of power and influence. Roles performed by men and women in society are not biologically determined but socially determined with women usually empowered with rights but lacking awareness and agency, which directly influences the balance of power in patriarchal societies. As popular culture, commercial hindi cinema or Bollywood is and remains a key influencer and arbiter (Goopu, 2011). Change which involves reinterpretation of socially assigned gender roles within popular Hindi cinematic apparatus and edifice in Bollywood is initiating 'her' story in contemporary times. In a country dominated by presence of Bollywood celebrities in every sphere, there representations of self reliant women struggling to find identity reflect and initiate untouched debates on women identity and gender roles. The Centre of women development studies report aimed at raising key questions of the terms of discourse on gender, equality and the Indian State (Sharma, 2011), recommended considering film studies as a key component of women's studies in higher education since films can influence change on gender equality.

2. Objectives of the Study

- a) To understand the attributes in character of female led narratives in select case studies during the period 2005-16.

- b) To study the variables of change in representation.
- c) To analyze the correlation of auteurship, social changes and representation on screen.
- d) To understand the role of star system, distribution models and popularity of female actresses as 'solo' urban women in hindi cinema.

3. Methodology

According to the traditional feminist film canon, cinema is patriarchal as at the level of characters point of view, narrative action, camera's gaze and even spectatorship reception is titled to a masculine interpretation of the world. This theoretical tool is used to analyze selected case studies of contemporary Indian female protagonists during the period 2005-2016. The methodology employs a multidimensional approach of reading subtext, intersexual relationships as well as spectatorship and star system models of cinema fan following which have direct relationship with popularity or sustenance of specific trends in Indian cinema. The question of 'women in cinema' is rooted in feminist politics and feminist movement of the 70's, which raised key concerns on representations as reflective of ideology. The 1970s and 80s feminist film studies in the west scrutinized mainstream film production (mainly Hollywood studio systems) as representative of the patriarchal perspective and of otherness of the female. The dual approaches of analyzing 'images of women' (Molly Haskell and Majorie Rosen's articles) and the 'Cine psycho analysis' (Laura Mulvey's analysis of gaze, Claire Johnston's view on counter cinema), accelerated a deep introspective academic pursuit of female representations. The core argument being these representations, were a reflection of the patriarchal unconscious. Though similar to Hollywood in commercial intent, film production in Mumbai (Bombay): "is highly decentralized, financed primarily by entrepreneurial capital, organized along social and kin networks, and governed mainly by oral rather than written contracts" (Ganti, 2004, p. 53)

Along with being largely driven by patriarchal values, male directors, male technicians have dominated the industry for almost a century. The paper highlights key attributes of female lead character justification in films that represent the new segment of women oriented cinema.

4. Woman Protagonist – the Representative of Change

- a) Repositioning the Woman as a cradle, loci of familial values

Woman characters have been invested with connotation and often symbolic for social conscious of the nation. She is the symbolic mother, the sacrificial wife, the upholder of familial values, the cradle of virtuosity. (Chatterji, 1998; Geoffroy-Schneiter, 2004; Chakraborty, 2016). The Hindi film heroine has been the subject of socio-cultural investment of meaning since the inception of cinema especially in the 1950s- 60s (Majumdar, 2001). Cinema in India like most cinemas of the world has been the landscape on which cultural influences from across the world especially the west have been negotiated and remediated with indigenous creativity. The popular sellable cine stories have been in the past a glorification of idealism, contextualized on behalf of the state (Rajadhyaksha, 2009) male machismo, heroism and the constant arbitration to accommodate the incoming influences within the larger edifice of the majority Hindu mythology and folklore, (Somaaya, Kothari, Madangarli, 2012) Nehruvian socialist ideal and socio- cultural ethos of specific periods (Panjwani, 2006). According to Ganti (2004), the decade post independence was a time of nation-building and intense debate about the constitution of an "Authentic Indian" culture.

In Indian cinema, selective auteurial ingenuity has existed and female characters were imagined as complex, paradoxical in a composite society even in early decades (Somaaya, et al. 2012). In the golden era of Indian cinema, Guru Dutt's women characters were grey and multilayered unlike the stereotypical portrayal of chaste, un-violated souls as embodiments of familial values. In the auteur led 60's the 'moral, intellectual and physical characterization' of the leading ladies represented the 'auteurs ideology and sympathies', (Somaaya, et al. 2012). 'Middle of the road' cinema dealt with human relationships, human conditions in a fast changing socio-economic with dualism of the city and the agrarian village, women characters were created with unembellished socially real and justified. But the present day, narratives are distinct, since they deal with the cause and effect of the woman lead as the spine of the narrative action.

Supported by economic liberalization in the 1990s, advent of satellite television and granting of industry status to filmmaking, storytelling underwent a visible change. (Chakraborty, 2015). The establishment of the multiplex exhibition spaces with a steady decline in single theatre viewership especially in metropolitan areas created the need for cinema beyond the formula and addressing niche tastes. This development has allowed both small budgets, alternative narrative driven films (Mazumdar, 2010) run along with the masala mix genre in conventional exhibition

windows like the cinema theatre and an evolving spectatorship exposed to global entertainment. Gender equations in urban centers endured a renaissance with the average middle class girls working at night in call centers, others choosing professions earlier completely dominated by men. This decade also hosted a counter flux of multiple soap operas with women as protagonist and antagonist influencing production, ideation and spectatorship habits. While analyzing contemporary changes in Indian cinema, Basu (2005) argues that 'an agrarian paternalistic ideology of Brahminism, coupled with deep-rooted myths enters and negotiates with 'assemblages of cinematic spectacle and affect with metropolitan lifestyles'. These are combined with the spirit of individualism, a neo liberal environment and an increasing consumer driven culture. Women or female actors in Hindi cinema have been the loci of situating the constant flux of socio-cultural heterogeneous ecosystem of a diverse country like India.

In an assessment of the continuity and change in woman in Indian films before the MTV blitzkrieg of visual imagery and display of physical attributes of a feminine body, Rao (1989) argues that one of the significant reasons for this is that in India, 'Structures of social change follow a pattern of reconciliation rather than rejection.' Therefore, the strong renegotiation and representation oscillates between modernism and tradition in a largely Hindu society struggling to restore tradition with conservatism on celluloid (Kruger, 2006). With the influences of western lifestyle, cinema adapted her representation as the optimum mix of Indian (implying Hindu traditions) and the modern (implying western lifestyle). (Reddi, 1989)

During the 80s Hindi cinema, this reconciliation between the western (perceived as modern) and Indian values like sacrifice, virtuosity, piety, virginity created a concocted visual spectacle and objectification of women. Stating that high profit cinema has reclaimed the feminist debate, Zakarias (1991) commenting on portrayal of women in hindi cinema is of the view that "The qualitative metamorphosis of the heroine from something rich and strange into a glittering and tawdry object". During this identifiable 'creative low' phase of hindi commercial cinema (also the advent of Television), the 'modern girl' idea was exploited by commercial cinema far more than they could her romantic predecessor. Accordingly, this modern girl on screen warranted a physical liberty entrapping under smart outfits the same mix of – "chastity, fidelity and conformity". Filmmakers have capitalized on the woman's movement to show more violence and rape on screen than to add the fundamental values system behind it. While Zakarias (1991) assesses how capitalist

patriarchy is leading to objectification of women, she states that within portrayal of the reel women, "there is a definite attempt by mainstream filmmakers to marginalize and undermine the progressive potential of the modern woman". Dasgupta (1996) while discussing women centered hindi films mentions that portrayal of women in empowered or even substantial roles 'is a rare phenomenon' in Bollywood. There used to be a mix of religiosity with eroticism to avoid overt sexuality and makes the film for family viewing. This trend was challenged initially in films made in English by Diasporic female directors like Mira Nair, Deepa Mehta. The display of sexual desire is more visible. This problematic for the leading lady because of the conflict with middle class respectability, was symbolically normalized usually is through institution of marriage (Booth, 2007). In two decades of the millennium, the millennials are changing this discourse and a distinct and the Hindi film heroine especially the urban woman protagonist is not represented as the sole upholder and cradle for the traditional. She is being presented as curious, honest with a mind of her own, self-reliant, aspirational, courageous and willing to take risks, free spirited, skilled, expresses sexual desire and above all journeys through the narrative construction to discover her own potential.

b) Heroine as the Urban Protagonist, Urban Gal's Work Space

Indian cinema especially the dominant Hindi film industry operates on the variables of a distributor – producer network, star system, kinship relations and network and above all a hero rather than story driven format till date. Over the last few years, the change in the economic edifice of the industry has also allowed scripts, which may have been earlier rejected outright to now being made with low budgets and screened in the smaller hall of the multiplex screen. This change has encouraged new ideas, scripts and scriptwriters to shift to first-hand or untold aspects of common stories. In his interview on success of Viacom 18, CEO Sudhanshu Vats stated that the credit can be attributed to "the story, woman and common man as the new idea". (Singh, 2016).

Female led narratives are no longer projecting the working girl as a victim of circumstance for her to choose a career and work in public spaces. In *Corporate* (2006), the protagonist Nishigandha (Bipasha Basu), the girl wants to make it big gets victimized in the power struggles of big soft drinks industry giants. Nishi is aspirational, herself a business hawk and corroborates with those in corporate supremacy to hide the truth about a brand. Her victimization is not related to her body, but more her

individual decisions and incapacity to balance the official and the personal at work. Maya (Chitrangada), the ambitious and talented advertising entrant with a spark at work, which can make man feel insecure initiates a sexual harassment at work case against her ex lover in *Inkaar* (2013). Maya or Nishi are not similar to Sangeeta (Rekha) in *Jeevan Dhara* (1982) a film which in the 80's represented the socio-economic compulsions of women entering public spaces as workers. Alia Bhatt's character Kaira, in *Dear Zindagi* (2016) is a cinematographer, a very reflexive strategy to look at female camerapersons in an industry dominated by men as well give her the distinct identity of a 'rebel' in an accepted social structure.

c) Her Journey from One State of Mind to Another, Repression and Fears

The male protagonist center ednarrative compromised on an equivalent justification of the female counterpart's journey. The female embodied the cinematic binary; heroine and the vamp; a cinematic device to separate the body from the desire, the soul from the flesh. The heroine repressed depiction of her sexual desire while the vamp was compelled to just be an object for the gaze and spectacle. Bollywood 'her' stories in this research is about subaltern Rani (protagonist in *Queen*, 2014) like ordinary believable characters of city scapes from a state of the insecure, under confident, dependent on fathers, boyfriends to state of self assured confidence with a penchant for life as it unfolds. Most importantly, these cine documents are about letting the leading lady discover herself, express her sexual desires and independently realize dreams based on autonomous decisions and not proxy decision stoup load the societal good. "Women can just be the star of the film. They are now more aggressive and the audience accepts" ("*Bollywood Women Break through*," 2011). Films released in the last five years, and their acceptance by audiences, indicate a major change in the imagination of girl of the city. As much as the female characters are fighting a war against the stereotyping of their identities, restrictions on their desires; they fight against their own concept of self identity, self awareness.

The transition of the female lead character in most of these films is depicted as a change within in comparison to a change 'without' (meaning what she doesn't have).

Rani (Kangana Ranuat), the subaltern girl of a megalith city Delhi in *Queen*, oblivious of her incapacity to deal with a modern world explores not just Paris as a flaneuse (Chakraborty, 2015), but subsequently unravels platonic interactions with men from three nationalities; Russia, Japan and France. *Highway* (2014), is hypothetically a

Table: Premise and Contours of Female Protagonist in Select Case Studies, 2012-16

Title of Film	Year of release	Director	Premise of the narrative	Contours of protagonist	Female Actor in the lead	Male actor in a prominent role
<i>Kahaani</i>	2012	Sujoy Ghosh	A Pregnant woman in search of a missing husband. Avenging death of a companion /husband	Calculative, Strategist, Confident, Persuasive, Self reliant, Single woman who can manage mobility in public spaces	Vidya Balan	Parambrata Chatterjee
<i>English Vinglish</i>	2012	Gauri Shinde	A housewife's self realization through her learning English Language and traveling to another city all by herself.	Aspirational, Rational, Possessing self esteem, Entrepreneurial skills, Curious	Sridevi	Adil Hussain
<i>Inkaar</i>	2013	Sudhir Mishra	An female advertising professionals struggle with sexual harassment	Ambitious, Career-oriented, self dependent, Talented Go -getter	Chidrangada Singh	Arjun Rampal
<i>Goritepyar main</i>	2013	Punit Malhotra	A love relationship with a focused socially conscious girl and a laid back city boy	Confident, Ability to take risks in patriarchal set up, Socially conscious, Aspirational, Self reliant, Independent, Rebel	Kareena Kapoor	Imran Khan
<i>Queen</i>	2014	Vikas Bahl	A runaway groom in self doubt leads to a solo honeymoon journey of the fiancée to Europe which ends in self realization for the Girl	Curious, Honest and innocent, Unsure of self, Aspirational, Courageous, Free spirited, Skilled, Ability to build relationships	Kangana Ranuat	Rajkumar Roy
<i>Bobby Jasoos</i>	2014	Samar Shaikh	Bilqees aspires to be a detective surrounded by a strong patriarchal socio- political environment and many obstacles.	Confident Rebel, Self reliant, Aspirational, Entrepreneurial abilities, Intelligent, Resourceful, logical	Vidya Balan	Ali Fazal
<i>Highway</i>	2014	Imtiaz Ali	A young to be married girl discovers bondage and freedom simultaneously	Rebel, Courageous, Curious.	Alia Bhatt	Randeep Hooda

NH10	2015	Navdeep Singh	A couple's journey to suburban and Mofussil India reveals the gap in gender relations with honour killing and women perceived as honour. A courageous near death experience mixed with chase for the young female protagonist who tries to protect and save her husband.	Confident Rebel, Self reliant, Aspirational, Intelligent, Resourceful, Logical, Rational, Courageous, Expresses sexual desire	Anushka Sharma	Neil Bhoopalam
Piku	2015	Soojit Sircar	A short- tempered young independent woman and her relationship with her ever- constipated father. Her journey	Confident Rebel, Self reliant, Aspirational, Intelligent, Resourceful, logical Rational Courageous	Deepika Padukone	Amitabh Bachchan
Mardaani	2015	Pradeep Sarkar	A young female police officer's tryst with a childtrafficking and a crime cartel.	Confident, Aggressive, Rebel, Self reliant, Aspirational, Intelligent, Resourceful, Logical Rational Courageous	Rani Mukherjee	Tahir Raj Bhasin
Ki & Ka	2016	R Balki	A Role reversal of gender expectations as Ki, the female protagonist's undertakes her ambitious and non conventional high profile career aspirations and marries a househusband	Ambitious, Well travelled, Intelligent, Aspirational, Sexually active, Rebel, Different, Daughter of a single mother	Kareena Kapoor	Arjun Kapoor
Dear Zindagi	2016	Gauri Shinde	A young camerapersons struggle with work and relationships. Interface with a male psychologist with a background of subconscious fears and mental health	Confident Self reliant, Aspirational, Intelligent, Resourceful, Quirky, Rebel, Insecure yet Independent	Alia Bhatt	Shahrukh Khan
Pink	2016	Aniruddha Roy Chowdhury	A group of three girls living on their own in the city face stereotyping and sexual harassment. A courtroom drama	Confident, Spontaneous Self reliant, Aspirational, Intelligent, Courageous, Adamant	Taapsee Pannu	Amitabh Bachchan

narrative impossible in Indian societal hierarchies. The lead character Veera (Alia Bhatt), a rich business tycoon's young daughter is abducted by a gang a day before her formal big fat Indian wedding. Veera enjoys her new-found freedom travelling from one place to the other in the Indian countryside and develops the Stockholm syndrome, bypassing her urban grooming and comfort to choose the abductor Mahabir's (Randeep Hooda) love. Nonetheless, the narrative allows Veera from being an undetermined free spirited young girl struggling with past emotional child abuse sores to grow into a self aware young individual who stays true to her inner desires. Alia Bhatt, the young independent starlet on New Bollywood has also become the torchbearer of solo box office success quotient following the selective and risky script selection attributed to Vidya Balan and Kangana Ranaut before her (Chatterjee, 2014). Kaira's (Alia Bhatt) journey to self realization in *Dear Zindagi* (2016) is about mental health as she journeys through her past and present circumstances, to explore her ultimate goal as 'her'.

These films address the repression and fears of regular urban lass in the city, as also the presence of demographically varied characters from urban centers. In *Queen*, Rani has the fear of rejection, in *Highway*, Veera struggles to the fear to face the truth about her molestation as a child by a known adult, while *Dear Zindagi*, Kaira presents the urban girl child struggling to come to terms with abandonment by her parents and freedom, non commitment to relationships simultaneously. The reconciliation is a resolution with an open ending to allow audiences to decipher their subjective interpolations. The women in the lead films challenge stereotypes of the female character in Hindi films and represent strong alternative narratives both in the landscape where the story is situated within an almost realist social milieu of supporting characters. In *Queen*, the versatile Kangana Ranaut, the successor of the women cinema trend initiated by Vidya Balan, continues the redefinition. Rani, her character has nothing fantastic or more than real about herself. She is a common girl next door with an uncommon story of being rejected by her fiancé just days before her marriage. Rani is an ordinary girl in an extraordinary narrative incision to go to her honeymoon all alone. The aspects of new generation expats (her husband) reflect the growing men who are stuck in the duality of tradition and modernity themselves. Though the man cannot make up his mind, the woman can; at least of fulfilling her dream to go outside the country. Her family is surprised not shocked and her old granny encourages her. From the 90's, films

have juxtaposed the lack of power in earlier generations with the new female brigade. *Dilwale Dulhania Le Jayenge* (1995) used a similar narrative device of the mother becoming the catalyst to push the confused girl Simran (Kajol) to pursue her dream, of going alone on a European tour. The critical difference is that Simran in 1995 finds Raj in Europe while Rani in 2017 finds her self worth, a crucial motif in the current directorial imagination.

d) Mobility, Aspiration and Dignity of the Modern Indian Woman

'She said NO. She clearly said NO and we must make that NO count, make that NO echo – so that boys like him realise that NO means NO... *chahe voh bol ne wali ladki aapki koi parichit ho, friend ho, girlfriend ho, koi prostitute ho yaa apki apni biwi.*' (even if the person saying it is someone known, a friend, a girlfriend, a prostitute or your own wife)

'No means NO', the angry young man (emphasis) of the 1970's Amitabh Bachchan, the legendary face of Indian cinema finishes his monologue on freedom and its interpretation with respect to women in the film *Pink* (2016), a crime drama. The film challenges the loci on the opposite latitude of the emancipation discourse in India in contemporary urbanity. The questions raised in this courtroom drama are on perceptions rather than agency. These perceptions related to urban lifestyle young women in India are choosing, which involve a greater mobility, social interactions, moving against taboos of attire, desire and aspire. Awarded the national award for the Best film on social issues, the film directed by Shoojit Sircar, based on the premise of accepting a woman's response to sexual advance is a strong critique of the concepts of feudal interpretation of machismo, male sexuality and woman dignity.

'Sex ho gaya kya? It's important...'

Kia (Kareena Kapoor) is quizzed on the physical compatibility of her relationship by her single mother. *Ki & Ka* (2016) is a story of role reversals in a socially disjunct urban space with the absence of any member of the much celebrated Indian feudal joint family or relatives. Voluntary desire for sex as an Indian girl and its depiction on screen has been a controversial realm. Symbolic of the new mindset of working women in the city, the narrative boldly interprets a case where the man wishes to be the househusband of a successful aspirational girl albeit cast with an international skin tone and body ideal of Kareena.

5. Woman's Cinema Versus Women Oriented Cinema with Commercial Sense

Butler (2002) in her work *Women's cinema: the contested screen* defines the term woman's cinema as:

'It is neither a genre nor a movement in film history, it has no lineage of its own, no national boundaries, no filmic or aesthetic specificity, but traverses and negotiates cinematic and cultural traditions and critical and political debates'.

Woman's cinema does not specifically define the female lead film in India at present. The term often cited in women oriented cinema which was also employed to describe the onslaught of such films in the year 2014. Led from the success of *Kahaani* (2012) and Vidya Balan's market potential, the film industry already had witnessed the dynamism of the Indian spectator especially the urban aspirational woman spectator, who was because of her financial independence not dependent on social accreditations to her film choosing experience. The male cast in women oriented cinema are usually actors with less star power compared to the lead actress except for *Piku*, *Pink* and *Dear Zindagi*, which were marketed as much on the male counterpart's star appeal. In her essay 'to be a woman', Maithali Rao (1995) states "popular cinema creates instant mythologies for uncritical consumption and not histories of credible people", a critique on the absence of everyday accounts of ordinary life and popularity of melodramatic good versus evil confrontational narratives. Almost two decades later in 2017, New Bollywood (an academic term used to describe stark change in storytelling, character construction and cinematic technique), has made 'accounts of urban ordinary lives and the urban labyrinth' into box office successes. Among the films focusing on the urban woman protagonist created with different authorial intent and style, is an undercurrent of strong similarities, which consolidate when extrapolated to an urge to alter core context of gender roles.

6. Conclusion

According to Lauretis (1990) in her seminal essay *Guerilla* in our midst, 'alternative films in women's cinema are those which engage the current problems, the real issues, the things actually at stake in feminist communities on a local scale and which although informed by a global perspective do not assume or aim at a universal multinational audience but address a particular one in its specific history of struggles and emergency'.

Hindi cinema's current women protagonist catalogue does not qualify either as Butler's or Lauretis's concept of

women's cinema, (a term coined by Claire Johnston, 1973). But these new films based on specific challenges of identity and self worth for a common Indian woman do interject and negotiate her space within the city. The female lead narrative has distinct attributes of endowing the character with agency, deglamorizing and casting her away from the cosmetic physical. Empowerment is interconnected to agency – political, legal, economic, sexual, reproductive (Sen & Mukherjee, 2014). The assortment of films featuring urban women protagonist are also subtly introducing more body contours. On one side, the Indians of voluptuous body is being altered with an international fashion industry benchmark (Deepika Padukone, Priyanka Chopra, Katrina Kaif) while on the other deglam and natural bodies of Vidya Balan and Konkana Sen Sharma present a counter body image and body language. Leading ladies can be grey; they can use foul language and still be virtuous, have sexual desire and express it before marriage. *Monsoon Wedding* (2001) directed by Mira Nair, Diasporic director was one of the first films to excavate the concepts of traditional weddings and virtuosity of the bride in very shocking style.

The informal male dominance of producer-distributor is also undergoing metamorphosis. Male directors dominate the commercial film making arena, yet their female lead characters are endowed with more contribution to narrative action and redefinition of gender notions in Indian society. As more women enter film production, content reflects a balanced mix of societal expectations and the ground realities of women presence in urban labyrinth. Rashmi Sharma, one of the successful producers in the television industry, debuted as a Bollywood producer with *Pink*. The indicators related to *Pink*'s success as a film both critically and commercially are a woman producer indulging in a woman issues oriented script, with strong and distinct everyday characters centered around social issue of eve-teasing, molestation, rape and a strong message on perceptions of sex, sexual desire and sexual consent.

New power equations of gender relations are emerging within the industry off screen with female actors, technicians, producers gaining ground with structural changes induced by aglobalized economy where media conglomerates are now foregrounding film production and distribution.

The casting of Amitabh Bachchan as the Lawyer and Shahrukh Khan as subordinate characters in *Pink* and *Dear Zindagi*, are also reflective of a paradigm shift within the star system of Bollywood. The genesis of the urban

woman protagonist has not happened overnight but actually a slow build up from the film *Kahaani* released in 2012 set the commercial trend, which will evolve into many tangents within creative ideation of one of the largest film industries in the world. Alankrita Srivastava, director of *Lipstick Under My Burkha* (2017), surmises the innovative contours of celluloid women over the controversy around Indian Censor board refusing to certify the film (Tuli, 2017, Feb 25);

“We're trying to make movies about women, presented from their points of views. We've been subjected to the male gaze for so many years now, which is why we need stories like these to be heard. Our films and governing bodies tell us that women can be object of desires but can't have desires of their own. That needs to change.”

In the trade jargon infested world of cinema, indeed 'the heroine is the new hero'. (Singh, 2016)

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Efficacy of Public Service Campaign as a Development Strategy

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ABSTRACT

Public service campaign having emerged as a popular advocacy communication strategy, national governments, non-profit organisations, and corporate bodies are widely using it as development strategy. The, Pulse Polio immunisation campaign, national health mission campaign, the Swachh Bharat Campaign, but to name a few have been used to portray the aspirations of a healthy India. The Pradhan Mantri Jandhan Yojana, the 'Beti Bachao, Beti Padhao' campaign aptly represents the dream of an inclusive nation. The skill India campaign, the save fuel campaign ...reflected hope of a developed nation. These Public communication campaigns are used as instruments of social change by influencing public knowledge, attitudes, and behaviour. The huge socio-cultural and ethnic diversity influence the way development communication campaigns are planned and executed. The digital media explosion has also created an overcrowded public communication environment. More importantly, the ideological split in the country is so apparent that building consensus on any issue seems to be impossible. This paper explores the efficacy of public service advertisements in national development in India, through analysis of selected campaigns in India.

Key Words: Public communication campaign, Public service advertisements, Development communication, National development.

1. Introduction

The conspicuous social change strategies are engineering improvements, favourable legal enforcements, and policies of inclusiveness. When education is the best strategy for change that is worth pursuing, communication comes to the core. Public communication campaign is used as instrument of creating social change by influencing public knowledge, attitudes and behaviour. Social reforms that make lives of individuals better, is unifying principle of public communication campaigns.

Seeking to change the beliefs and behaviours of the target groups, campaigns draw on the techniques of journalists, media producers, educators, small group specialists and others and employ innovative methods of communication. Campaign planners synthesize these techniques and the knowledge of social scientists, into a variety of approaches designed for different target audiences, considering their communication environment that filters the message. Each audience responds in its own way to appeals based on self-interest, desire, fear, and so on. Campaigns may involve a conventional mix of brochures, posters, advertisements, and commercials or a different array of

communication methods. Crowded communication environments favour unusual methods that draw attention to themselves.

Public communication campaign as a social change strategy is well established. Campaigns by government and voluntary organizations on swine flu, dengue, pulse polio immunization, HIV/AIDS says volumes about their perceived role. The Pulse Polio immunization campaign to eradicate poliomyelitis (polio) in India by vaccinating all children under the age of five years through the catchy slogan "Do Boondh Zindagi Ki" is a testimony to the efficacy of a properly executed campaign. Incredible India campaign 'Atithi Devo Bhav", evidently, had deeply impacted people. The 'Swachh Bharat Campaign' had induced a compelling environment for change of attitude towards cleanliness. Eye Bank Association of India campaign to educate the public about eye donation and prevention of corneal blindness, endorsed by celebrities like Amitabh Bachchan, Jaya Bachchan, Aishwarya Rai, and the like has left lasting impact on the citizen's perspective towards the cause.

Of late, there has been a huge growth in the number of

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campaign issues, agents and the campaign tools. The growing engagements in the field of education seem to have overcrowded the public communication campaign environment raising doubts about their attention catching ability. The execution of too-many campaigns within a short-span of time, allegedly blurs the impact of the individual campaigns. Further, campaign messages which are inharmonious with the socio-cultural values of the people are hardly accepted. In a pluralistic society that India is, cultural issues remain a core issue of effective communication campaign design.

Against this backdrop, this paper explores efficacy of public communication campaign through evaluation of selected public service advertisements on offer. Five selected public service advertisements have been analysed in terms of the campaign intent, the message strategy, the type of appeal used, followed by an opinion survey of 70 respondents to decode their views on efficacy of the public campaigns.

2. Significance of the Study

A gloss over the public communication campaigns and development communication literature shows that national governments use communication as a tool of nation building, public communication campaigns being a vital strategy. The use of public communication to induce pro-social and pro-development behaviour represents a widely-accepted strategy, no government can afford to ignore. The spectacular rise in number of communication campaigns and a general lack of its discussions in scholarly literature contextualise the significance of this study. Scholarly literature provides a good framework on how public information and communication campaigns contribute to national development. However, a gross deficiency in literature pertaining to developing countries, makes this study much more relevant.

3. Public Service Campaign and Development – Conceptual Framework

Public service refers to the actions taken in public interest to provide a better life to the citizens such as healthcare, education etc., not to make profit. Campaign is a series of organised actions, especially through communication, done to induce desired public action. Actions by a government or other bodies in public welfare without a motive to earn profit is known as public service campaign.

Rice and Atkins define Public Service Campaign as prepositive attempts to inform or influence behaviours in a large audience, within a specified time period, using an organised set of common activities and featuring an array

of mediated messages likely in multiple channels generally to produce non-commercial benefits to individuals and society'. (Rice and Atkin, 2013). Public Service Campaign attempts to shape behaviour towards desirable social outcomes. They encompass strategies for producing effects on the knowledge, attitudes and behaviour of large population across a variety of domains including political, pro-social, environmental and health outcomes.

The two major types of campaign are: 1. Individual behaviour change campaign, and 2. Public will campaign. The former use a variety of techniques and strategies in hopes of improving individual lives and making the world a better place. The latter on the other hand, try to change an individual's behaviour that leads to social problems or promote behaviours that leads to improved individual or social well-being. Campaign designers perform a situational analysis and set objectives leading to development of a coherent set of strategies and implement the campaign by creating informational and persuasive messages that are disseminated via traditional mass media, new technologies, and interpersonal networks.

Defined in terms of its objectives, public communication campaign refers to one group's intention to change another group's beliefs or behaviours. This type of campaign intent are desired when intentions are controversial or not widely agreed upon, such as campaigns about family planning or global warming. Its most important implications are that the change objectives may be accomplished through a common campaign or through non-communication strategies, such as behavioural engineering. Of late, the concept of public service campaign was expanded to include personal hygiene, home sanitation, safe water, garbage disposal, excreta disposal, wastewater disposal, women health, empowerment, and child welfare.

The relationship between the intent of campaign planners and the rights of the individuals targeted by campaigns have been widely discussed, findings have greatly influenced the campaign strategy. Salmon(1989) noted that there are differences of views on the ends pursued and the means employed pertaining to any effort to engineer change in a society whereas Rakow argued that public communication campaigns needed to reassess the traditional view that the public was something to be "moved to action".

According to Rogers and Storey (1987), communication campaigns are strategic efforts that seek specific effects on a specified group of people in terms of changing their

knowledge, attitude on behaviour.

Public service campaigns are designed to provide information about scorching social issues as seatbelt use, don't drink and drive, HIV and other sexually transmitted diseases, avoidance of smoking and tobacco use, cleanliness and pollution. Like other strategic communication efforts, public information campaigns are intended to influence the target audience in favour of a developmental initiative. Goals of the public information campaigns known as campaign intent often ranges from cognitive outcomes such as awareness, message recall, and knowledge about an issue, to outcomes such as behaviour or lifestyle changes (McGuire, 1989).

A campaign may have short-range goal of increasing awareness or knowledge about an issue, a midrange goal of changing attitude of the target audience, or long-term goal of changing the behaviour of the target audience. The communication strategy changes according to the type of the goal. Hornik (1988) argued that "the central theoretical problem in the field of purposive communication is understanding the gap between knowledge and behaviour". Intervening socio-cultural factors are vital in understanding the knowledge-behaviour change gap. Campaigns, which have taken care of these factors have been successful and which ignored these issues have failed. The success of agriculture, literacy and health campaigns in India demonstrates this (Rice & Atkin, 1989; Rogers, 1976, 1983, 1995; Salmon, 1989). However, "historically, many advocated a significant role for communication programs in bringing about rapid development" (Hornik, 1988, p. 115).

A public service announcement (PSA) or public service advertisement, is messages in the public interest disseminated by the media without charge, with the objective of raising awareness, changing public attitudes and behaviour towards a social issue. Public service advertisements may deal with social, environmental, health and other issues having a public interest intent. Having a public service message as its core, the powerful visual do more than just spread the message. It may promote programs, activities or services of a government or of non-profit organizations. Especially messages are created to persuade an audience to take a favourable action. It can create awareness, show the importance of a problem or issue, convey information, or promote a behaviour change as part of a social change strategy. Through a PSA you can bring your community together around an issue.

Campaigns maximise their chances of success through the coordination of media efforts with a mix of other interpersonal and community based common channels. It may involve a conventional mix of brochures posters, advertisements and commercials or a different array of common methods for the purpose of achieving certain objectives.

The most important considerations in public communication campaigns are:

Is the message in the public interest? Is it of significant interest or importance to the community?

Have the target audiences properly defined? Which medium would be most suitable keeping the audience timing, accessibility, and cost involved?

Is the message clear and simple, and target the intended audience? Is the message interesting enough to hold the attention of the target audience?

To be effective, PSAs should be relevant, interesting or entertaining to the audience and should leave the audience with a clear and actionable message. Many very good PSAs are empathetic, meaning they build trust with their audience, or a sense of caring about a problem. Many outstanding PSAs are simple in their execution, despite not being expensive. Even, good PSAs provide a buy-in for the media - a method for the media to "get credit" for airing the PSA or running the advertisement.

4. Research Design and Methods

The study was designed to evaluate public service campaign as tool of national development. Five popular public service advertisements used as part of the national development strategy in the country have been subjected to critical evaluation. Besides a review of the concept, visual, slogans and presentation, the five selected social advertisements were subjected to a recall value survey among selected respondents to understand public perception on the developmental value of the advertisements.

4.1 Sampling Design :

The study is based on a two-stage sampling-sampling of advertisements and sampling of respondents. Five public service advertisements were selected on the basis of their desired impacts having significant role in national development and their perceived popularity among the public. The five PSAs selected are:

1. The save fuel campaign with the emotional slogan 'Kam se kam signal per to engine off kijiye'(at least at signals stop the engine).

2. Tata Tea 'Jagore-Voter awareness' campaign with the sense arousing slogan 'agar election ke din up vhot nahin dal rahihai to aap sorahi hai' (if you are not voting on election day you are sleeping).
3. The Ministry of Consumer Affairs sponsored Jago Grahak Jago campaign with empowering slogan "eshe dhokewaj ko sabak sikhao, consumer forum me sikayat darz karao" (teach the cheaters a lesson, lodge complain with the consumer forum).
4. The Pradhan Mantri Jandhan Yojana with the catchy slogan 'Ghar Ghar me Bank Khata, banega hamara bhagya vidhata' (bank passbook in each house, will be our savior).
5. The Swachh Bharat Campaign with the slogan 'ye desh aapka gharhe, ishe gandha kyun karrahe ho ?' (this country is your home, why pollute it).

4.1.1 The Save Fuel Campaign

India's dependent on imported oil and the rising fuel bill is huge burden on the economy which could be minimized through saving of fuel. The save petrol campaign expresses the national desire to reduce consumption of petrol, more than the concern for depletion of crude oil resources. Concern of an innocent boy expressed through emotionally appealing visuals forces the father to rethink the mindless consumption of petrol and leads to switching off the car engine at the traffic signal. This caring advertisement succeeds in establishing people's emotional cord with the issue.



4.1.2 Tata Tea 'Jagore' Voter Awareness Campaign

One of TATA Steel's public awareness campaigns, the "Jagore" campaign is intended to mobilize the young generations to vote in election so as to make democracy vibrant. It reminds the young generation of voting as a vital duty for the country. It attempts to remind the youth to awake and perform their duty for an accountable democracy. The advertisement attempts to halt the youth's declining interest in politics and escapist role and motivate them to actively participate in the political process so as to free Indian democracy of political corruption and political violence.



4.1.3 Jago Grahak Jago Campaign

Being introduced as a consumer education series, this advertisement



attempts to sensitize the consumers about their rights vis-à-vis the duties of sellers. It is intended to empower the consumers forcing the sellers to fulfill their obligations to the consumer as well as to the nation thereby promoting national development. Sensitizing the people about vital role of the consumer in nation building by interpreting the consumer as the king is intended to create an alerted citizenry aware of both its rights and duties towards the nation. The bigger goal this advertisement promotes is a corruption free and transparent society devoid of the ills of crony capitalism.

4.1.4 Pradhan Mantri Jandhan Yojana Campaign

Introduced as a part of the governments policies for inclusive growth through economic empowerment of the poor, the Pradhan Mantri Jan Dhan Yojana, mobilizes the people to join the banking system. The free life insurance of two lakh rupees available with the opening of bank accounts offers a stimulus for the poor to open bank accounts. The government expects to eliminate the malpractices in disbursement of government subsidy by direct transfer of subsidies in the bank accounts of the target beneficiaries, thereby saving huge expenditure. This campaign intends to check manipulation of the PDS distribution and eliminate black money out of the economic system that is expected to boost development.



4.1.5 Swachh Bharat Campaign

Among the most publicized public communication campaigns of free India, the Swachh Bharat Campaign attempts to make India a clean place to live. It is conceived for a healthy India through appropriate behaviour change among the public. Its success is projected to significantly reduce healthcare burden on the country and provide stimulus to national development. Unmindful of the health hazards, we regularly contribute to pollute our natural environment and do innumerable harm to the nature which this advertisement attempts to sensitize us about.



These five campaigns address the most burning issues the country's development initiatives encounter. For the opinion survey, seventy respondents were selected applying the stratified random sampling technique. Five each from the following categories were selected randomly:

Government employee, Doctors, Advocates, Housewives, Students, Business people, University research scholars.

4.2 Tools of Data Collection

A pre-structured questionnaire containing 10 questions seeking opinion on the contents of advertisements and their recall value was administered among the selected seventy respondents. To assist the respondents in their efforts to recall the advertisements, the campaign video without audio, and audio without video were shown to the respondents. Responses to the open-ended questions were suitably codified, and all the responses so collected are tabulated and are subjected to statistical analysis.

5. Data Analysis and Interpretation

Being asked whether they have heard about the campaign slogan, the respondents overwhelmingly agreed to having heard about it. 85 percent of the respondents have heard about the save fuel campaign as well as the Jago Grahak Jago campaign, whereas 91 percent agreed having heard about the Tata Tea 'Jagore Voter Awareness Campaign'. 74 percent said they have heard about the Pradhan Mantri Jandhan Yojana Campaign. The much talked about Swachh Bharat Campaign appears to be the most widely heard campaign, 100 percent of the respondents having heard about it.

Q.1 Have you heard the following campaigns slogan?

Campaign	Yes		No	
	Count	Percentage	Count	Percentage
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	59	81.42	11	15.71
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	65	92.85	5	7.14
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	61	87.14	9	12.85
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	53	75.71	17	24.28
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	69	98.57	1	1.42

Q.2 Please see the visual and recall the campaign

Campaign	Fully recalled	Partially recalled	Could not recall
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	44 (62.86)	14 (20.00)	12(17.14)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	54(77.14)	14(20.00)	2(2.86)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	42(60.00)	24(34.29)	4(5.71)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	40(57.14)	18(25.71)	12(17.14)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	64(91.43)	6(8.57)	00

(Data in parentheses represent percentage)

Asked to recall the campaign through the given audio slogan, 62.86 percent of the respondents could fully recall the save fuel campaign, 20 percent only partially recalled, whereas 17 percent of the respondents could not recall the campaign.

77 percent fully recalled the 'Jagore' voter awareness campaign, 20 percent partially recalled and 2.86 percent could not recall the campaign. The much publicised 'jago grahak jago' campaign could be fully recalled by only 60 percent of the respondents, 34 percent partially recalled whereas 5.71 percent were unable to recall the campaign. The 'Pradhan Mantri Jandhan Yojana' campaign was fully recalled by 57.14 percent of the respondents, 25.71 percent could only partially recall it and 17.14 percent could not recall the much publicised campaign launched in 2014. The 'Swachh Bharat' campaign happens to be the most widely reached public service campaign, which was fully recalled by 91.43 percent of the respondents.

Q.3 From which media you got the message?

Campaign	Newspaper	Television	Radio	Internet	Others
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	08(11.42)	62(88.57)	08(11.42)	00	00
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	04(5.71)	56(80.00)	10(14.28)	02(2.85)	00
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	05(11.42)	60(85.71)	02(2.85)	04(5.71)	00
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	28(40.00)	50(71.42)	12(17.14)	02(2.85)	02(2.85)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	28(40.00)	66(94.28)	14(20.00)	10(14.28)	00

Data in table 3 transpires that the primary source of information about the public service advertisements were television. The second primary source of information was newspaper. Internet and mobile media are yet to be used for the purpose in a big way.

Q.4 Please see the visual and try to recall theme of the campaign

Campaign	Fully recalled	Partially recalled	Could not recall
	42(60.00)	20(28.57)	08(11.42)
	54(77.14)	08(11.42)	08(11.42)
	30(42.85)	24(34.28)	16(22.85)
	34(48.57)	26(37.14)	10(14.28)
	64(91.42)	04(5.71)	02(2.85)

The respondents were asked to see the given visual from the campaign and recall the campaign. The responses are presented in table 4, which evinces that a huge 91 percent of the respondents could fully recall the Swachh Bharat campaign. The TATA Tea Jagore-voter awareness campaign could be fully recalled by 77 percent respondents. The save petrol campaign was fully recalled by 60 percent respondents and an additional 20 percent respondents were able to

partially recall it. Only 42.85 percent respondents could fully recall the Jago Grahak Jago campaign, 34.28 percent were only able to partially recall the theme.

Q.5 Which social advertisement according to you is the best in terms of visual, slogan and presentation?

Campaign	Visual	Slogan	Presentation
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	30(53.57)	14(25.00)	18(32.14)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	20(35.71)	30(53.57)	10(17.85)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	24(42.85)	14(25.00)	22(39.28)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	20(35.71)	26(46.42)	10(17.85)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	40(71.42)	14(25.00)	12(21.42)

N=56

Asked to identify the best social advertisement in terms of visual, slogan, and presentation of the concept, 56 respondents could appropriately respond. The data in table5 reveals that 71.42 percent of the respondents consider the Swachh Bharat campaign visual as the best followed by the save petrol campaign visual. The Jagore voter awareness campaign slogan is viewed as the best one followed by the Jandhan Yojana slogan. In terms of the overall presentation of the theme, 'Jago Grahak Jago' is viewed as the best followed by the save petrol campaign.

Q.6 Have you adopted the message in your public life?

Campaign	Fully adopted	Partially adopted	Not adopted
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	32(45.71)	34(48.57)	04(5.71)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	50(71.42)	16(22.85)	04(5.71)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	22(31.42)	32(45.71)	16(22.85)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	12(17.14)	20(28.57)	38(54.28)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	44(62.85)	24(34.28)	02(2.85)

From table 6, it is clear that the voter awareness campaign is fully adopted by 71.42 percent of the respondents and an additional 22.85 percent respondents have partially adopted it. 62.85 percent respondents have fully adopted the Swachh Bharat campaign and an additional 34.28 percent have partially adopted the campaign. Almost half of the respondents have fully adopted the save fuel campaign and an equal number partially adopted it. The high-sounding Jandhan Campaign is yet to be adopted by majority of the respondents.

Q.7 Has the campaign generated desired impact?

Campaign	Noticeable impact	Partial impact	No impact
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	18(25.71)	42(60.00)	10(14.28)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	16(22.85)	44(62.85)	10(14.28)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	24(34.28)	42(60.00)	04(5.71)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	22	34(48.57)	14
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	28(40.00)	36	06

A notable outcome of the survey is that the respondents overwhelmingly believe that the public service campaigns have achieved the desired social impact at least partially.

Q.8 Respondents discussed the campaign with others to persuade them

Campaign	Often	Sometimes	Never
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	28(40.00)	28(40.00)	14(20)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	36(51.42)	22(31.42)	12(17.14)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	16(22.85)	36(51.42)	18(25.71)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	14(20)	18(25.71)	38(54.28)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	52(74.28)	14(20)	04(5.71)

From table 8, it is clear that majority of the respondents have agreed having been discussed about the campaigns with others at least sometimes to persuade them about the campaigns, except the Jandhan Campaign. The Swachh Bharat campaign seems to be the most widely discussed followed by the tata tea Jagore-Voter awareness campaign. This was closely followed by the Save Petrol and Jago Grahak Jago campaigns.

Q.9 Do you believe the campaign will bring positive change in the society?

Campaign	Fully agree	Partially agree	Do not agree
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	34(48.57)	30(42.85)	06(8.57)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	36(22.85)	32(45.71)	02(2.85)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूर फोरम में शिकायत दर्ज कराओ)	34(48.57)	30(42.85)	06(8.57)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	26(37.14)	28(40.00)	16(22.85)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	52(74.28)	18(25.71)	00

Data in table 9 reflects that the respondents are overwhelmingly optimistic about Indian becoming clean. The respondents are also hopeful, at least partially that the campaigns will bring positive change in the Indian society and contribute to development of the nation.

Q.10 In which media you would like to see/hear/listen the campaign message?

Campaign	Newspaper	Television	Radio	Internet	Mobile	others
Turn off engine at traffic signal. (कम से कम सिगनल पर तो इंजन ऑफ कीजिए)	22(31.42)	56(80)	14(20)	10(14.28)	06(8.57)	04(5.71)
If you are not voting on election day, you are sleeping. (अगर इलेक्शन के दिन आप वोट नहीं कर रहे हो, तो सो रहे हो)	20(28.57)	54(77.14)	18(25.71)	06(8.57)	08(11.42)	02(2.85)
Punish these cheaters, register complain with consumer forum. (ऐसे धोखेबाज को सबक सिखाओ, कनज्यूमर फोरम में शिकायत दर्ज कराओ)	18(25.71)	52(74.28)	16(22.85)	06(8.57)	06(8.57)	02(2.85)
Bank account in each house will be our saviour. (घर घर में बैंक खाता हमारा भाग्य विधाता)	24(34.28)	48(68.57)	24(34.28)	06(8.57)	10(14.28)	02(2.85)
This country is your home, why you are polluting it ? (ये देश आप का घर है, इसको गंदा क्यों करते हो)	24(34.28)	60(85.71)	18(25.71)	08(11.42)	12(17.14)	02(2.85)

Table10 reveals that television happens to be the most preferred medium for the social advertisement campaigns, closely followed by newspaper and radio. Internet is yet to be used in a big way. The most noticeable point is the mobile is yet to find preference as medium of public communication campaigns despite its ubiquitous presence in the country.

TV has wider recall value and a quicker medium in addition to visual impact which creates wider appeal. It is the best medium to creatively present the concept. It is cool medium and is therefore more engaging and influencing. Newspapers present news on regular basis and easily connect with the audience. It is helpful in reaching specific target audience. Radio has accessibility in rural areas. Repetition of advertisements creates a long-term impact on audiences. The advanced digital technology helps citizens to keep pace with campaigns on a regular basis. Mobile is helpful in creating awareness at a larger scale because it is handy and has ubiquitous presence. Posters display boards at signals and street plays are potential tools to create awareness in rural areas.

6. Findings, Conclusion and Suggestions

By virtue of having the power to create awareness, change attitude and behaviour of target audiences, public

communication campaign is widely used as a nation building strategy. It happens to be the easiest and cheapest way of reaching out to the people with a message in social and national interest. Having intended to promote national development, much of the campaign contents are designed to influence the public and develop pro-social behaviour. In inducing behaviour change, positive as well as negative reinforcement strategies are applied by developing and designing contents according to nature of the issue being addressed and profile of the target audiences. But, it has been established, beyond doubt, that to be effective the campaigns must be relevant, interesting or entertaining to the audience. It should suggest a clear action linked to perceived benefits. Empathetic campaigns intended to build trust with the audience, or with a sense of caring about a problem create deep and long lasting impact on the target audiences. Outstanding PSA result wider response on call to actions. The study suggests that over eighty five percent of the respondents remember the sample campaigns. They could recall the campaign theme with the help of the visual or audio. Measured in terms of public perception, most of the high-sounding public service advertisements aired on Indian television are effective enough in bringing positive behaviour change in the society which augurs well for the

ongoing Swachh Bharat, smart city and other campaigns in the country.

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Participatory Theatre as Development Communication: An Analysis

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ABSTRACT

The concept of development communication that emerged in the 1970s came about as a result of the rejection of the modernization and dependency theories advocated by western communication scholars like Everett Rogers (1962) and Daniel Lerner and Wilbur Schramm (1967). However, much before the term, 'development communication' was first coined by Prof. Nora Quebral in 1972, the practice associated with the term was to be found in Latin America in the 1950s and the 60s in the works of Brazilian Paulo Friere and Augusto Boal. Inspired by the works of Paulo Freire, noted Brazilian educator, Augusto Boal developed a new kind of theatre known as Theatre of the Oppressed that provided tools for people to explore collective struggles and reinvent a new future through the medium of participatory theatre. Drawing upon the principles embodied in the Theatre of the Oppressed, this paper attempts to establish participatory theatre as a critical element in broadening the growing ambit of the development communication discourse. This paper analyses the varied techniques embedded within the genre, particularly the concepts of spect-actor (spectator-turned-actor), newspaper theatre, forum theatre, image theatre, invisible theatre and legislative theatre. This paper also discusses the influence of Boal's Theatre of the Oppressed, in the participatory theatre movement in India and profiles the activities of Jana Sanskriti, a theatre group in West Bengal that has been practicing Theatre of the Oppressed techniques in rural Bengal.

Keywords: Development Communication, Participatory Theatre, Theatre of the Oppressed, Jana Sanskriti.

1. Introduction

Development communication is the art and science of human communication applied to the speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfillment of the human potential. First used in 1972 by Philippian academician, Professor Nora Quebral, the term 'development communication,' designates the processes of transmitting and communicating new knowledge related to rural environments. As defined at the University of the Philippines Los Banos, it is the interaction of two social processes- development and communication-in any given environment.

Essentially, development communication is the process of transforming the lives of people through informing, creating awareness, educating, and enlightening them on issues that affect their lives. It includes participatory action

for learning and sharing of powers: social, economic and political, within specific cultural contexts. The concept of development communication that emerged in the 1970's came about as a result of the rejection of the modernization theory and dependency theories advocated by western communication scholars. According to the modernization paradigm in the 1950s and the 1960s, mass media was considered as a prime catalyst in the developmental process. Scholars like Wilbur Schramm, Daniel Lerner, and Everett Rogers assumed that mass media had inherent elements to infiltrate into isolated traditional society and change social norms, values, and attitudes of the society. But in many third world countries, the mass media failed to bring about the desired results of development.

The concept of development communication itself has undergone changes with several theorists and practitioners bringing in ideas of indigenous knowledge, empowerment, human rights and democratization within

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the rubric of communication to enlarge the ambit of the discourse. Scholars in Latin America have pointed out genuine problems with the top-to-bottom conception of westernized modernization approach. By the mid 1970's the alternative ideas of dominant paradigm were put under critical scrutiny. The notion of development support communication-participatory communication came to gain major traction in third world development.

2. Paulo Freire and Participatory Communication

The discourse of participatory communication is relatively new. It gathered momentum in the 1970s, as discontent mounted with top-down and trickle-down communication approaches to social change (Jacobson, 1993; Uphoff, 1985). Participatory communication is defined as a dynamic, interactional, and transformative process of dialogue between people, groups, and institutions that enables people, both individually and collectively, to realize their full potential and be engaged in their own welfare (Singhal, 2001).

Srinivas R. Melkote and H. Leslie Steeves in their book, *Communication for Development in the Third World: Theory and Practice for Empowerment* observed Brazilian educator and philosopher Paulo Freire as one of the most influential scholars to apply liberation theology in education and communication in development. In his book, *Pedagogy of the Oppressed*, Paulo Freire argues that development communication should be exercised as a dialogic process between communicator and the communicated. An educational theorist, he modified the very concept of education, stressing on a kind of education that leads to awareness. Rather than a 'banking' model in which the teacher makes deposits which the students patiently receive, memorize, and reproduce—a form, he argued, that serves only to increase the recipients' dependence upon the teacher and to perpetuate their oppressed conditions—Freire suggested a model where education becomes a dialogue in which the teacher and student learn from each other. In this model, the student is enabled to understand better the causes of his oppression and thereby do something about it. This, he called conscientization or consciousness raising (1970).

Another aspect of the participatory paradigm of development, inspired also by Freire—the paradigm of another development— emphasizes not only material development but also the development of values and cultures (Richards, Thomas, & Nain, 2001). To change basic attitudes, Freire introduced the anthropological

concept of culture and insisted that people are the makers of their own culture, that change is possible if people work for it. The local indigenous media of story telling, songs and acting became major tools in this endeavour of culture and consciousness raising. According to this paradigm, grassroots participation reinforces the chances that communities will adopt activities appropriate for them. One of the models attached to this paradigm is the methodology of community media.

Development communication that links awareness raising, politicization, and organization processes draws its inspiration from Freire. (Richards, Thomas, & Nain, 2001). According to this model, development communication can be considered as a tool that the grassroots can use to assert control through becoming aware of the various facets of the real development problems in their region; organizing in order to react collectively and effectively to these problems; bringing to light the conflicts that divide the various interest groups; becoming politicized— learning to provide alternatives to problem situations and finding solutions to various problems.

Participatory group media is an ideal tool to create awareness that can lead to change of attitudes. This takes many forms. Non-formal education rooted in the culture of the people using various indigenous media like popular theater and other cultural programs can help to create a civil consciousness and subsequent desire for development. Group media or more precisely participatory indigenous media, which allow for participant involvement in production, like street plays, puppetry, and so on, can, through participatory action, through the very process of making the presentation, help in creating an awareness that leads to action.

3. Augusto Boal and Theatre of the Oppressed (TO)

Theatre is not just a form of entertainment. It can also be a vehicle for change as well as open our eyes to some of the issues that surround us. Inspired by the writings and teachings of fellow countryman Paulo Freire, and his own experiences with dramatic performances, legendary Brazilian political playwright Augusto Boal developed Theatre of the Oppressed (TO), an international movement to use theater as a vehicle of participatory social change. Boal himself claims that theatre of the oppressed is a kind of theatre not meant for the playhouses. He says that we are animals with the privilege of being actors because we are acting all of the time but at the same time we are spectator of our actions.

The techniques of this form of theatre— based on Freirean principles of dialogue, interaction, problem-posing, reflection, and conscientization – are designed to activate spectators to take control of situations, rather than passively allowing things to happen to them.

It is an enormous advance not to let oneself be invaded by the characters. We don't allow ourselves to be invaded, but-is that all there is to it? Should actors and characters go on dominating the stage, their domain, while I sit still in the audience? I think not. I think we could go much further: we need to invade! The audience mustn't just liberate its critical conscience, but its body too. It needs to invade the stage and transform the images that are shown there. (Augusto Boal)

Boal coined the term 'spect-actor' for the activated spectator, the audience member who takes part in the action. Passive spectators are changed into actors who become transformers of the dramatic action. Spectators delegate no power to the actor (or character) either to act or think in their place (Boal, 1979). Rather, spectators assume a protagonist role, change the dramatic action, propose various solutions, discuss plans for change, and train themselves for social action in the real world.

To transform is to be transformed, Boal said in his book, *The Theatre of the Oppressed*. The action of transforming is, in itself, transforming. Boal says that the members of the audience must become the Character: possess him, take his place- not obey him, but guide him, show him the path they think right. In this way the Spectator becoming the Spect-Actor is democratically opposed to the other members of the audience, free to invade the scene and appropriate the power of the actor.

By taking possession of the stage, the Spect-Actor is consciously performing a responsible act. The stage is a fictional representation of the reality. But the Spect-Actor is not fictional. He exists in the scene and outside of it, in a dual reality. By taking possession of the stage in the fiction of the theatre he acts: not just in the fiction, but also in his social reality. By transforming fiction, he is transformed into himself. (Augusto Boal)

Boal argues that this transfiguring of the spectator into an actor is a symbolic invasion. It symbolizes all the acts of trespass we have to commit in order to free ourselves from what oppresses us. Boal attempts to show that all theatre is necessarily political, because all the activities of man are political and theatre is one of them.

Boal contends that when we are simply passive audience members, we transfer our desire to take action onto the

characters we identify with, and then find that desire satiated as the conflict resolves itself on stage, in films or in the news. Catharsis substitutes for action. Boal, following Brecht, calls this bourgeois theater, which functions to reproduce elite visions of the world and pacify spectators. He says bourgeois theater is 'finished' theater; the bourgeoisie already know what the world is like and so simply present it onstage. In contrast to bourgeoisie theater, in his form of theater, 'the people' do not yet know what their world will be like. Their 'authentic' theater is therefore unfinished, and can provide space to rehearse different possible outcomes. As Boal says, "One knows how these experiments will begin but not how they will end, because the spectator is freed from his chains, finally acts, and becomes a protagonist."

Boal's *Theatre of the Oppressed*, including its many formats- such as Newspapers Theatre, Image Theater, Forum Theater, Invisible Theater, and Legislative Theater, are directly rooted in the pedagogical and political principles espoused by Paulo Freire: The situation lived by the participants should be understood, including its root causes, and changing the situation should follow the precepts of social justice (Freire, 1970).

4. Variants within Theatre of the Oppressed

Newspaper Theatre is a system of 12 techniques that represents the first attempt that was made to create the Theatre of the Oppressed. It sought to give the audience the means of production rather than the finished artistic product. They are devised to help anyone to make a theatrical scene using a piece of news from a newspaper, or from any other written material, like reports of a political meeting, texts from the Bible, from the Constitution of a country, the Declaration of human rights etc. (Augusto Boal)

Forum Theatre is a technique one can use while acting out a scene. The group watching is encouraged to stop the action when they think it necessary, to suggest a different action. At other times, the actors themselves can stop the action, and ask for help. Sometimes someone else can step in and take over a role, or even introduce a new one.

Image Theatre consists of physical representation of thoughts and ideas through the raw expression of the body. Participants address issues of oppression by using non-verbal expressions and sculpting their own and other participants' bodies into static physical images that can depict something concrete or abstract, such as a feeling, issue or a moment. Spectators are asked to observe these images and reflect on what they witness.

Invisible Theatre is public theatre that involves the general public as participants in the dramatic action without their knowing it. They become the spect-actors. The idea is that an issue can be raised without advertising that this is a piece of theatre. It is important that the audience should remain unaware that they have seen an action. Invisible Theatre is a way of using theatre to stimulate debate by getting the public to question issues in a public space. The audience can take up any position they wish on the issue. This type of theatre asks questions without dictating the answers.

Legislative Theatre is the utilization of all forms of the Theatre of the Oppressed with the aim of transforming the citizens' legitimate desires into laws. After a normal Forum session, the people create a space similar to a Chamber where laws are made, and they proceed to create a similar ritual of lawmaking, following the same official procedure of presenting projects based on the spect-actors interventions, defending or refusing them and voting over them. In the end, they collect the approved suggestions and try to put pressure upon the lawmakers to have those laws approved.

Rainbow of Desire is a collection of theatrical techniques that replays situations from our everyday lives and reveals invisible elements of our relationships, like emotions, desires etc. which Boal termed as 'Cops in the Head.' These techniques strive to vanquish ongoing oppressions, and help transform individuals, relationships and society as a whole.

5. Participatory Theatre and Jana Sanskriti

The Jana Sanskriti theatre group of West Bengal has been at the vanguard of the theatre of the oppressed movement in India. Jana Sanskriti is the first group to bring Theatre of the Oppressed and Forum Theatre to India. Formed in 1985 in West Bengal, Jana Sanskriti has today grown into a network of 'teams' doing TO work throughout India.

Jana Sanskriti has been performing theatre for social change for the last 30 years in rural Bengal. They have also travelled extensively and have conducted workshops in several countries where they show how they deal with issues that affect them as a society, using theatre as a vehicle to do so. Members of Jana Sanskriti, use various techniques, i.e Forum technique, Image theatre, Legislative theatre, Rainbow of Desire. Although they started off with propaganda theatre where they went to people thinking that they would educate them, teach them, inform them, and enlighten them, they soon moved towards Theatre of the Oppressed when they realised that

they have to learn together. It was to have been a horizontal communication process rather than a top-down vertical sermonizing communication action.

Building on the idea of Boal's 'spect-actors,' the founder director of Jana Sanskriti, Sanjoy Ganguly, developed a term 'spect-activists' where the people who witness their own actions on stage, become activists off stage. Mixing Indian folk theatre, music, dance, with the techniques of Augusto Boal's Theatre of the Oppressed, Jana Sanskriti has been working towards empowering others to bring about positive change in their lives, their communities and the world around them.

Rather than using theatre to deliver development messages and services, Jana Sanskriti has used theatre to establish dialogue in society. Jana Sanskriti's performances always begin with a song, followed by a stick dance, connecting Bengali folk arts with political action. The group, through its interventions, seeks to stop the oppressed people from thinking that they are inferior, weak and incapable of analytical thought. They can become aware of their ability to plan constructive action and provide dynamic leadership in the process of development of human society, if the culture of monologue is broken and dialogue established at various levels in society. Jana Sanskriti believes that dialogue opens up space for rational thinking, prevents a human being from acting blindly and thereby empowers them. Their plays deal with issues surrounding the relationship between industrialists and trade union leaders and workers, communal harmony, environment, domestic violence, sexual harassment at the workplace. Some of the plays dealing with these issues that Jana Sanskriti has performed over the years are Gayer Panchali, Sarama, Shonar Meye, Drishtikon, Amra Jekhaney Dariye, A Village Dream, Unnayaner Khatha, Unnayan, Manik Ray, Mati Koto Meherban, Gaach, Eije Aami Ekhaney, and It Bhatar Gaan.

When Augusto Boal developed the Theatre of the Oppressed back in the 1970s, it was meant to break away from the inadequacies and monologues of Propaganda Theatre. Instead of didactically telling people what to do and struggle for, Boal wanted to create a theatre that would be a platform for spectators to tell their own stories. Jana Sanskriti has kept alive the legacy left behind by Boal in enabling people to discuss concerns on their own terms. The theatre group has brought the Theatre of the Oppressed to villagers across West Bengal, reaching about 40,000 spectators in 24 districts. People travel long distances, walking or biking miles at day's end to act, sing

and dance, discussing community matters as they take turns to intervene on stage well into the night.

6. Conclusion

Theatre of the Oppressed is now practiced in over 70 countries. TO's techniques have been used by thousands of drama troupes over the world, and by community organizers and facilitators as participatory tools for democratizing organizations, analyzing social problems, and transforming reality through direct action. TO's many disciples and variants are known variously as agitprop (agitation propaganda), radical, alternative, and people's theater.

Along with the rest of the developing world, India woke up quite early on to the idea of 'applied theatre' for spreading developmental ideas to the marginalized people. Over the years, much of this theatre has had an overt socio-political theme, but the broader political significance is that it has brought social integration among the people. The active participation has gradually prepared ordinary people to be actors in a wide range of national, political, social, and cultural movements. The Theatre of the Oppressed, which had its philosophical beginnings in the West, today acts as a home-grown stimulus to social dialogue. Augusto Boal's theatre resonates so strongly in West Bengal, that thousands of villagers have appropriated this theatre in their own vibrant artistic scene. There are many ways to activate democracy. The question is, which ones actually generate social change. Theatre of the Oppressed can serve as an efficient tool in bringing about that desired change.

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Impact of Social Media on Society: An Analysis

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ABSTRACT

Present era is the age of internet and New Media. This new media has opened new platforms and communication channels for its users around the globe. Social Media has become a common platform for sharing the information, news, views and opinions regarding the happenings around the people and interacting with others in many ways. Now, people are enjoying again with new emerging magical media which is called as 'Social Media'. Really it has changed the way of communication and become a common venue for social interaction and expression. It has given the freedom of choice to all to express their feelings, views, opinion and thoughts freely and quickly. Undoubtedly, social media has given significant impacts on daily life, not only changing the ways in which people stay connected, but also presenting considerable possibilities and opportunities to public. But just as social media have impacted positively to the people, in the same way it has also given so much negative impacts on the people and the whole society. It is often said that it is uncontrolled media. So, in this scenario, what are the positive uses and impacts of social media? How is social media becoming so popular and how is it giving certain negative impact and threat to the people and society? These are the important issues, for which this study has been done and in this research study, the impact of Social Media has been observed and discussed thoroughly from all possible different perspectives.

Keywords: Social Media, Media Monologue, Social Networking Sites (SNS) Hacking, Social Dysfunction, Customer Relationship Management (CRM).

1. Introduction:

Nowadays, Technology is playing vital role in our life. It has altered modern life in many ways. Technologies are available at the fingertips of the people. Everywhere, we can see the people with gadget. They are especially busy on social media. They are tweeting, browsing and posting the latest posts or update on their Facebook wall or looking at the latest photos on their Instagram. It means social media has become a common platform for sharing the information, news, views and opinions regarding the happenings around them and interacting with others in many ways.

Media and Society both are significantly related. To serve the society and to make effective communication with public, Media has always been changing its structure and adopting new trend. Now, there has again been a phenomenal rise of a new kind of media – called 'Social Media' that has proliferated and fundamentally changed the way we communicate in the last few years. Along with

time, now, it has been very popular among the internet users. Basically, Social Media is the online content created by people using highly accessible and scalable publishing technologies. In the other words, Social Media is a form of electronic communication such as website for social networking and micro blogging, through which users create online communities to share information, ideas, personal messages and other content such as videos. It is a shift in how people discover, read and share their information and content; it supports the human need for social interaction with technology, transforming broadcast media monologues (one to many) into social media dialogues (many to many).

In present society, there is no need to say that Social Media has been well developed and taken so many forms in its structure and behaviour. There are different ways to categorize social media, its typology is often based on the main function and purpose of use, such as for blogging, micro blogging (e.g., Twitter), social networking in which interact by adding friends, commenting on profiles, joining

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groups and having discussions. (e.g., Facebook, Hi5, Last. FM), collaborative knowledge production and sharing articles and literatures (e.g., Wikipedia, Wikia), social photo, video and multimedia sharing (e.g., YouTube, Flickr), social sharing reviews and opinions (e.g., social Q&A, user reviews), social news, voting for articles and commenting on them (Digg, Propeller, Reddit), social interaction by tagging websites and searching through websites bookmarked by other people (Del.icio.us, Blinklist, Simpy). Social media is such a broad term; it covers a large range of websites. But the one common link between these websites is that you are able to interact with the website and interact with other visitors. And these websites are not the only social media websites. Any website that invites you to interact with the site and with other visitors falls into the definition of social media.

2. The Uses and Positive Impact of Social Media on Society:

In present scenario, the social media has impacted human life in many ways. It is not only changing the ways in which people stay connected, but also providing considerable possibilities and opportunities to all. It has an important role in impacting our culture, our economy and our overall view of the world. It has become a new social forum that brings people to exchange idea, knowledge, connect with, relate to, and mobilize for a particular cause.

Social media is a social networking which is grouping of individuals into specific group like small rural communities or neighbour hoods. It is filled with billions of individuals who are looking to meet other people to gather and share the first hand information and experiences about any number of topics from golfing, gardening, developing friendship and professional alliances. It is already known that social networking sites (SNS) such as Facebook are widely used; in fact, about 66% of online adults use social networking sites (SNS). College students are particularly heavy users of social media. With the increasing popularity of social media, institutions have also explored ways to use social media for interacting the students and scholars.

Social media is not only affecting the way of communication, marketing, and instruction but also changing the scholars, public and students' information gathering behaviours. Some studies suggest that they may be using various social media platforms in order to satisfy their academic and everyday-life information needs. Such changes in information-seeking behaviour make it increasingly urgent to understand their needs and use of information obtained from social media. Thus, Social media is becoming so popular as an information source

and due to varying quality of the available information regarding concerning topic and subjects. User preference toward Social Media and its Web resources has been increased and it has drawn considerable attention from libraries and librarians in the last few years.

Social media also offer exciting opportunities for users. They facilitate interactive and collaborative knowledge production and sharing. Social media can also provide local and global information, and serve as outlets for viewpoints and voices that are not typically conveyed by traditional or dominant media outlets. If used properly and with care, social media can be powerful and transformative tools.

In today's world, being information literate inevitably involves a level of expertise in navigating a variety of media platforms, evaluating the information obtained from various sources and effectively disseminating quality information via social media. As with Web resources, the popularity of social media has again prompted the need for reflective discussions about the goal, definition, and scope of information, education and many opportunities in many areas.

Social Media have also increased a very effective way of communication among the business. Industries, companies and business houses are using this prompt system and tool to convey the messages among their employees as well as customers and consumers. Through this social media, companies are able to deal any issue in right way and quickly. Since Social Media is working like a public forum. So it is also a good way to know the public and employees feeling towards the company, products and concerning business. This is also good for industries in this way that they can make effective business strategies and policies for their further development.

Social Media is also very useful to any workplace to connect and communicate the employees. Creating an environment that makes it easy for workers to succeed is one of the most important first steps. In this, a more up-to-date and modern conception of social media policy and associated governance is needed. It must be adaptive, dynamic, and living. It must also have a closed feedback loop with the rapidly changing and evolving environment it purports to govern.

The industry has recently started seeing the necessary trappings from enterprise social software vendors to enable a new vision for social media enablement, one driven by policy, yet leaves participants free to act as they need, knowing they'll be quite safe in the boundaries that have been prescribed. When it comes to the strategies that

drive social business performance, we find that social media works best when its users are set free to create the collaborative patterns, structures, and processes they need to work together, inside, outside, or between companies. Social media is providing a certain opportunity to contain a blog post, wiki page, or some other social artefact, through which any policy and plan can be revised quickly, as well as commented on and discussed.

Social networking platforms may allow organizations to improve communication and productivity by disseminating information among different groups of employees in a more efficient manner, resulting in increased productivity. On the other hand, the positive possibilities of Social Media could be understood by all these points and views in short that Social Media: (a) facilitates open communication, leading to enhanced information discovery and delivery. (b) Allows employees to discuss ideas, post news, ask questions and share links. (c) Provides an opportunity to widen business contacts. (d) Targets a wide audience, making it a useful and effective recruitment tool. (e) Improves business reputation and client base with minimal use of advertising. (f) Expands market research, implements marketing campaigns, delivers communications and directs interested people to specific web sites.

Social media tools also enable researchers to communicate, network and share documents with many people regardless of location, and at little or no expense. Researchers can build relationships and keep up to date with people involved in their areas of interest. This encourages discussion, debate and engagement within their community. Researchers can also discover, filter and share information using networks of experts in a field to help deal with information overload and find relevant information.

Social media may also provide a publication outlet for researchers who have difficulty getting published in high ranking journals, or who feel frustrated by the tight controls of senior scholars and publishers over traditional selection and dissemination of research. This may be a risky strategy on one hand, but may assist in raising the research profile. For example, promoting research of any scholar by posting links to articles on blogs, Twitter and LinkedIn can drive readers to his or her article, potentially increasing the number of citations.

Social media technology can also be used in a wide variety of ways, for many purposes. Ultimately the choice of tools depends on a number of factors such as the required functionality, personal preferences as well as time and digital literacy skill levels. The Centres for International

Business Education Research (CIBER) report (1989-2009) found the main driver for social media uptake was collaboration with researchers from other institutions, reflecting the need for cheap and instant forms of communication. This was followed by personal initiative, involving trial and error. Innovators and early adopters were more likely to use social media, while a lack of understanding of the capabilities and benefits of the tools constitutes a significant barrier. Interestingly the most popular tools in the CIBER report were the most common household brands like Skype, Google Docs, YouTube, Twitter, Google Calendar, Facebook, LinkedIn, Delicious, Slideshare, Flickr, etc.

A Report (Statista) indicates that presently, in India, 28.4 per cent of the population (375 million) is using internet, out of which 10.3 per cent are active on social media (136 million). It is estimated that there will be around 258.27 million social network users in India, up from close to 168 million in 2016. The most popular social networks in India were YouTube and Facebook, followed by social app WhatsApp. Facebook is projected to reach close to 319 million users in India by 2021.

Business owners are increasingly interested in using social media to optimize their customer experience management activities because they know social media is changing the CRM game. Before the advent of review sites such as Yelp and Trip Advisor, business unit managers were much more in control of their properties' images and reputations. Now, a growing number of adults are using these sites to aid in decisions about where to eat, shop, or stay. For example, according to Forrester's North American Technographics Online Survey, roughly 78 million individuals now regularly participate in travel-specific social media. Other social media reviews are skyrocketing, according to published media: Trip Advisor alone contains 40 million reviews, double its total two years ago. Yelp, which was founded in 2005, hit 1 million reviews in mid-2007 and passed 10 million in March 2010 despite its policy restricting reviews to site members only.

Social Media is mostly free of charge and has easy customization. On 'My Space' users only need valid emailID to become a member and create a profile page. While more traditional advertising and marketing effort require some sort of funding an average social networking site requires no annual fees to start up cost. With online instruction it is easy to customise a profile page to fit the image of business. Many sites are dedicated to providing an endless variety of background and clip art for its social networking sites.

Social Media is the perfect place to interact and meet new people online. With the help of advance search anybody can find users who have either some interest in his or her activity, profession and response and that can be starting point of good friendship/ relationship. Many people meet online and then establish a relationship in real life, getting married, having children and family etc.

3. The Misuses and Negative Impact of Social Media on Society:

We have heard the positive aspects of such websites – they provide complete connectivity, bring people with common interests together, and create a platform to share our life with the rest of the world. However overall this brouhaha, if we consider over the subject for a while, a few negatives of this new phenomenon come to light. Some key challenges of social networking or rather say the risks associated with it are highlighted below.

The balance of good and evil in the world needs to be maintained. Naturally when a far reaching medium such as the internet brings us social networking sites that spice up our lives a little, it also attracts the fractious few of the society. Some of the things that could lead to potential social disaster are:

The major risk of social networking cited most often is that of hacking. Hackers can hack the confidential information and accounts. While this could be restricted to simply playing a practical joke on a friend, it sometimes leads to the more serious misdemeanour of identity theft. This requires a low level of technical skill and is referred to as social engineering. This technique banks upon the psychological aspect of a 'friend' connection; the hacker uses common interests, background and professional information (all of which are posted on profiles) to extract sensitive information, like passwords and other details from the targeted individual and use them to create an alternate identity. Just using simple data like date of birth, name and location allow hackers to create fake social security cards, driver's licenses and ID cards. Thus, investing some time on securing your account against fraudsters and unknown individuals would prove to be beneficial in the long run.

Another potential hazard of putting up pictures and videos on these websites is that they could be used for defamation. Reported cases include girls' photos being photo-shopped and used in objectionable places. Also instances where people use social networking sites to abuse or defame anonymously are constantly reported. A Telegraph report outlines a case where cyber bullying

was being used by students to intimidate teachers and staff.

The social network revolution has left no strata of our society untouched. Organisations face issues over lost productivity due to employees spending their time on social media. For firms that dole out payments by the hour, each hour of productivity lost through employees updating their profiles or adding a 'Twitpic', could prove costly. Most organizations these days do set guidelines about the use of social media in the workplace, however their implementation is a major hassle.

Furthermore, the use of company resources in these activities is quite substantial. Facebook, Twitter, LinkedIn etc. requires a large bandwidth. Also, downloading pictures and videos streamed through these sites involves additional costs. Viruses and mal are also pose a serious threat to the safety of the IT systems. Numerous applications available through Facebook are potential sources for these viruses. Multiple social networks, from Twitter and Google+ to Orkut and MySpace create an information overload that is difficult to manage. People juggling between these sites have trouble processing all the information making the whole exercise excessively taxing. A 2009 study by three Stanford University professors on cognitive control concluded that chronic media multi-taskers are more susceptible to distraction.

Social networking websites have, at times, been used for the purpose of furthering political agendas. China's blocking of Twitter and YouTube a few months before the 20th anniversary of the Tiananmen Square massacre, or the use of Facebook as a medium for instigating and spreading the message that led to riots in London, have been questioned. However these are subjective in nature and could be interpreted in a positive light as well.

From a risk viewpoint, the detail that all present, former and future workers of a company are currently online becomes a big challenge to organize. Some reputed organizations have suffered assaults in the last two to three years with former workers announcing blogs and mails that bad-mouth previous bosses, or express contradictory attitudes on practices. Thus, the misuse of Social Media may be very dangerous to abolish the image of any concern or person in easy way.

There is an extensive range of mental and health problems known to be associated with spending too much time on social media. In addition to reducing productivity, creating distractions and increasing burnouts, they can cause some serious medical issues.

Excessive time spent on social networks causes some individuals to experience withdrawal symptoms. They retreat from actual interaction with fellow humans and assume a virtual persona. Common signs are anxiety, distress, boredom and loneliness, much the same as a typical addiction! A study – '24 hours: Unplugged' - conducted by the University of Maryland led to the conclusion that the majority of students are "incredibly addicted to social media".

Regular social activities take a back seat when social networking is the prime agenda. Face to face interaction and socialising becomes something of a burden to an "addict". In extreme cases interactions with close friends and family also stops and is substituted by virtual communication. Much furore was created about this very aspect due to a paper published by Dr. Aric Sigman, a fellow of the Royal Society of Medicine, where he mentions that "a lack of face-to-face networking could alter the way genes work, upset immune responses, hormone levels, the function of arteries, and influence mental performance."

The lack of social interaction could result in people suffering from more stress related diseases and disorders than before. Dr. Aric Sigman in his paper points out the link between reduced human interaction time and problems like suffering a stroke, blood pressure, colds, dementia and cognitive problems.

The Internet is a public place and nearly 2 billion people are currently online. 75% of Internet users worldwide visit a social network or blog when they go online. The average user spent 6 hours on social media sites in April '2010 (up from 3.5 hrs. in '2009) by 2014, social networking services will replace email as the primary communication tool for 20% of business users.

Therefore, these are the major challenges of Social Media to any society which needs to be controlled and managed at each level and in every manner.

4. Conclusion:

In light of the above discussion, there is no doubt that Social media has brought to the world a common medium for thoughts, words and expression. It has also become a very powerful medium to fulfil personal, professional and emotional needs of the public. It is disseminating information, opinion and ideas quickly to all the related public and society. Day to day, Social Media are increasing their importance and becoming very popular among the public and especially in youth world. Really it has given the freedom of choice and expression to the society in which everybody is free to share his or her own opinion and

views. In fact, Social Media has made the person so close and it is still trying to remove all the gaps from the society with this feeling and philosophy that man is a social being and shall always be requiring a good relationship in the society. But this is positive portray of Social Media. And we all know that every coin has two sides. Since, it is almost unregulated media, so this media can be used as a tool to harm the reputation of any person or personality, to harass and humiliate anyone for any reason, abolish the organizational image & credibility, secret sharing, hack the sites & accounts, threat the sites through viruses etc. Thus, its correct and efficient usage is completely dependent on how it is managed. Being aware of the risks and vulnerabilities, people are being exposed to these media day to day. And no need to say that Social Media has really fundamentally changed the way of communication and now it has become very popular among the users. Now, It is up to users to make sure that social Media does not turn into social dysfunction.

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Role of Semiotic and Psychoanalytic in the Field of Communication: A Critical Analysis

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ABSTRACT

The objective of this article is to study the role of Semiotic and Psychoanalytic analysis in the field of communication. An act of communication being centred on the meaning of the message thus communicated runs parallel to the idea of semiotic and psychoanalytic analysis. This article attempts to bring in light the solutions, these techniques can provide while deconstructing the meaning of any act of communication. The founders of both these techniques and their philosophies as well as known adherents of these techniques have been discussed in this article. The study finds that the application of semiotics and psychoanalytic analysis enriches research and analysis in the field of communication by providing valuable inputs & tools for deciphering and deconstructing latent and manifest meaning of any act of communication. This paper argues that both the techniques are genuinely and objectively worthy of being applied to media and communication research.

Key words: Semiotics, Psychoanalysis, Pragmatism, Communication.

1. Introduction

Semiotic and Psychoanalytic analyses belong to the interdisciplinary techniques that have attempted to decipher the in-and-out of the multi-disciplinary world of media and communication studies. In the field of communication research, both these techniques have been used since their introduction in the academics. Still, it is often seen nowadays that their complexities keep them among the last of the options to be used. And this is in spite of the fact that both of these have their core base in the roots of meaning, which is undoubtedly the central idea of any act of communication.

Semiotics as an approach seeks to study signs and signs by the very definition of semiotics exist in everything around us. These signs are understood with the support of their context which provides the possible ways of their interpretation. And the context is none other than the product of culture that has taken its shape after a long journey of communication among humans over a passage of space and time. Talking about the dynamic union of Semiotics and Communication, Codruta Porcar (2011) in his research paper "Sign and meaning: A Semiotic approach to Communication" discusses the cohesion both these techniques form:

"More or less explicitly, semiotics and communication

have constantly (re)built relations of cohesion, be they symmetrical or of reciprocal inclusion. Understood as a symbolic activity, communication constantly administrates the exchange between signs, in such a way that circumscribing and defining this universe of signs constitutes an extremely complex project, whose first objective is accounting for meaning within communication" (p. 4).

In its true nature, communication has always exhibited the features of being inter-disciplinary. Almost all disciplines active in human scenario: sociology, psychology, economics, political science, anthropology, humanities, information technology, statistics, computer science etc. have added in some way or other in development and understanding of communication as a field of study. At times, use of Semiotics in communication is doubted because of its origin in linguistics. Arguably, this doubt can be said to have ended as did the doubt for the information theory. Information theory in its actual form addressed only the technical transmission of information but later it came to be applied to all forms of communication and even proved to be useful. Semiotics too offers possibilities to provide meaningful insight into the act of communication with its strong hold on pragmatism and context. Porcar further adds:

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"Additionally, we see that from the beginning the triadic interpretative model put forward by Peirce (sign, index, and symbol) and also the pragmatic one (a sign is what it does in action, in context) enjoy the full legitimacy of being reinvested in objects or in situations that relate to communication. Of course, Peirce's philosophical reflections on signs (words, phrases, paintings and various reasoning) were not interested in a confrontation with communication, as the information and communication sciences did not exist per se in that time. Subsequent descriptive developments, faithful to Peirce's model, propose a reflection on signs and on the logic of relations between some signs that are open towards the process of communication" (p. 8).

Semiotics not with what it began initially but with what it actually does is most likely to enrich the research journey of communication field. Likewise Psychoanalysis too is not a new face in the zone of communication research or criticism. It has been used to provide constructive criticism in different media: newspapers, magazines, films, fiction etc. Arthur A. Berger (2012) in his book "Media Analysis Techniques" provides a comparison between dreams and mass media underlining the advantage psychoanalytic analysis offers for future research in the field of communication:

A broad comparison can be drawn between dreams and the works carried by the mass media. For a long time, neither were considered very important; neither dreams nor the text of the media were thought to have any effects on us, and so on neither attracted much serious attention. Now we know better. Dreams tend to be visual, so they are best compared to such media as films, television and the comics. And just as dreams can be interpreted through analysis of their symbolic content, so can the mediated dreams that we find in the cinema or on the television screen. In both cases we ask the same questions: What is going on? What disguises are there? What gratifications do we get? What do the various symbolic heroes and heroines tell us about ourselves and our societies?" (pp. 88-89).

2. Methodology

The present study aims to identify and analyse the role of Semiotic and Psychoanalytic analysis in the field of communication. An act of communication being centred on the meaning of the message thus communicated runs parallel to the idea of semiotic and psychoanalytic analysis. This article attempts to bring in light the solutions, these techniques can provide while deconstructing the meaning of any act of communication. For this study

descriptive cum analytical research methods is taken to find out the appropriate findings.

This article attempts to answer the following questions:

- What is the relevance of semiotic and psychoanalytic analyses in the field of media/communication research?
- What sort of solutions do these tools provide to the complexities of the communication research?

3. Findings and Discussion

3.1 Semiotic Analysis in Communication

Berger (2012) quotes the charter statement of Semiotics stated by Ferdinand De Saussure (1915/66) to stress on the use of Semiotics in Media and Communication research:

Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc. But it is the most important of all these systems.

A science that studies the life of signs within society is conceivable; it would be part of social psychology and consequently of general psychology; I shall call it Semiology (from Greek semeion "sign"). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance" (p. 7).

The founding fathers of Semiotics viz., Swiss linguist Ferdinand De Saussure (1915/1966) and American philosopher Charles Sanders Peirce (1931/58) initially begin with different terms for the study of signs. At the same time as Saussure assigned it the title of 'Semiology' Peirce proposed the term 'Semiotics' which later became the most often used term for the study of signs. Saussure's idea of sign included division of sign into two parts: 'Signifier' and 'Signified'. For Saussure, signifier and signified as the two inseparable parts of a 'sign' depict the distinction that separate them from each other. Signifier is the form that is taken up by a sign and signified is the concept it refers to. Both the parts are psychologically charged as suggested by Saussure. He stressed on the arbitrary relationship between the signifier and the signified. Berger (2012) explains Saussure's idea in the following words:

A sign, according to Saussure (1915/66), is a combination of a concept and a sound-image, a combination that cannot be separated.....The relationship between the signifier and signified- and this is crucial-is arbitrary, unmotivated, unnatural. There is no logical connection

between a word and a concept or a signifier and a signified, a point that makes finding meaning in texts interesting and problematic" (p. 9).

Drawing guidelines from linguistics, Saussure proposed the study of signs that extend to include all kind of signs available around us. Using the example of trees, he stressed on the notion of arbitrary, a connection that is based on some kind of code which must be learned. He explained it further that the word 'tree' has no connection with the tree one sees in its physical form. This connection between the word and the physical entity must be learned. In Saussure's philosophy, the word TREE is the sound-image i.e. the signifier and the physical tree is the concept it denotes i.e. the signified. He described this relationship between the signifier and the signified as the process of signification while the relationship of a sign with regard to other signs in the system leads to its value.

Saussure believed that signs attain meaning in terms of their relationship with other signs in the system. Rather than referential he insisted on a structural and relational system governing the meaning attached to signs. Daniel Chandler (2002) in his book "Semiotics: The Basics" discusses the relational system between signs as proposed by Saussure:

"For Saussure, signs refer primarily to each other. Within the language system, 'everything depends on relations'. No sign makes sense on its own but only in relations to other signs. Both signifier and signified are purely relational entities" (p.22).

This relationship insisted on the opposite characteristic signs carry in relation to each other. Chandler (2002) adds further:

"Saussure emphasized in particular negative, oppositional differences between signs. He argued that 'concepts.....are defined not positively, in terms of their content, but negatively by contrast with other items in the same system. What characterises each most exactly is being whatever the others are not" (p.25).

The process of deciphering meaning using the model of this oppositional structure is what critics following Saussurean tradition do. It is the analysis of this learning process and codes that interests semioticians even in communication.

While Saussure has been quoted commonly in the usage of Semiotics, C.S. Peirce has been generally avoided for giving complex terminology. Peirce added one more dimension to the dyadic division of Saussure's sign. He divided sign into three parts: a representamen or a sign, an object and an interpretant (S.O.I). His concept of triadic

relationship between these three parts forms the basis of most of his work. These parts together, in a continuing process of generating meaning lead to 'Semiosis' which is dynamic indeed. The journey of these triads never ends. Queiroz and Merell (2006) in their research article "Semiosis and pragmatism: Toward a dynamic concept of meaning" explain these three parts as follows:

"Peirce defined semiosis as an irreducible triadic relation between a Sign, its Object (the object, act or event with which it inter-relates) and its Interpretant (that which is becoming interpreted through its inter-action with its interpreter)" (p.4).

These three terms can be understood as categories of a sign or systematised classes of relation: firstness, secondness and thirdness. A sign in its strict sense is the smallest breakable unit of this triadic relation; the firstness. Whereas in its broad sense, it stands for the three terms that are interconnected and inter related. Queiroz and Merell further define these categories:

Peirce conceives a 'Sign' or 'Representamen' as a 'First' (S) which stands in a genuine triadic relation with a 'Second', called its 'Object' (O), which is in the process of 'determining a Third', called its 'Interpretant' (I), which assumes the same triadic relation with that Object (CP 2.274). The triadic relation between S, O and I is regarded by Peirce as irreducible, in the sense that it is not decomposable into any simpler relation. Thus the term 'sign' was used by Peirce to designate the irreducible triadic process between S, O and I as well as to refer to the first term of the triad. Some commentators proposed that we should distinguish between the 'sign in this strict sense' and the 'sign in a broad sense' (e.g., Johansen 1993: 62). Signs, conceived in the broad sense, are never alone. The triadic process of sign making and sign taking is just that: process (p.5).

The concept of movement from firstness to thirdness is not exclusive to these triads. Rather, it moves inclusively among each one of them. Peirce divided 'Representamen' into Qualisign, Sinsign and Legisign which as a single unit symbolise firstness but within the internal triad they reflect Firstness that passes from Secondness to ultimately become Thirdness. Same is the process in function with 'Object' that is further elaborated in terms of Icon, Index and Symbol and 'Interpretant' in terms of Rheme, Dicot sign and Argument. It is interesting to note here that his division of triads covers all aspect of human evolution in terms of nature and culture both. And thus it validates the presence of signs in everything and everywhere around humans. Torkild Leo Thellefsen (2001) in his research

article "C. S. Peirce's Evolutionary Sign: an Analysis of Depth and Complexity within Peircean Sign Types and Peircean Evolution Theory discusses the evolutionary nature of sign triads in terms of vertical and horizontal movement:

"The vertical movement has to be understood in terms of an increase in Thirdness from Qualisign to Legisign, from Icon to Symbol and from Rheme to Argument. So, within the three trichotomies of Firstness, Secondness and Thirdness, there is an increase in Thirdness, which designates Peirce's understanding of final causation.

Thellefsen explains the horizontal movement:

We still note an increase of Thirdness within the trichotomies. The increase of Thirdness in the category of Firstness is from the Qualisign to the Rheme. In the category of Secondness, the movement is from the Sinsign to the Dicent Sign and in the category of Thirdness, the movement is from the Legisign to the Argument. So the Legisign is in fact a First Third, the Symbol is a Second Third and the Argument is a Third Third" (pp.8-9).

By providing trichotomies of sign categories Peirce addresses the crucial process of signification and representation that leads to meaning making. This dynamic process enacted by signs is achieved through sign displacement. Sign displacement occurs from representamen to object being mediated by interpretant. Thellefsen(2001) explains this whole process as:

"A sign displacement is the semiotic gap between a Representamen and a sign. For a Representamen to become a sign it must merge with an object through an interpretant. A sign only exists as a sign when it contains an object and an interpretant. The Representamen does not contain an object or an interpretant. A Representamen expresses generality and possibility whereas a sign is a concrete interpretation of the Representamen. So, the displacement occurs from generality to concreteness" (p.03).

This displacement continues to take place deep into three further triads of representamen, object and interpretant. And thus the chain keeps on moving and bringing more signs into it. Peirce theory of signs provides an advantage of being logically objective and of including context as an integral part of evolution of signs. There are theorists other than these two who have given their individual definition and method of analysing signs. But there is no doubt that the ideas of Saussure and Peirce must have guided them in their way of theorising new semiotic versions.

"Semiotics is concerned with everything that can be taken as a sign" (Eco, 1976). Anything can be a sign as long as

someone interprets it as 'signifying something – referring to or standing for something other than itself'. An analysis based on semiotic guidelines look for deep meaning that is inherent in a 'sign'. Applying semiotics to analyse a novel, Harinder Kaur (1991) in her PhD thesis titled "A Semiotic Analysis of D.H. Lawrence's Novel, Sons and Lovers", states that signifiers have number of semantic features, and the signifiers keep on getting transformed with the introduction of new relationships and new contradictions, thus, creating a new structuration. Semiotics provides an efficient way of assessing the meaning in a text, as it decodes the sign in each possible way that ranges from connotation to denotation, syntagmatic to paradigmatic and synchronic to diachronic. Kaur in her analysis of the narrative of 'Sons and Lovers' begins with the summary of the narrative in which the main sequences are delineated. Entire text is divided into fifteen signifying ensembles and then further divided into sub-ensembles or micro ensembles, depending on the requirement to present a detailed syntactic analysis. Several such works can be found in the evolution history of semiotics.

3.2 Psychoanalytic Analysis in Communication

Psychoanalytic analysis draws its outline from the clinical therapy method originally founded by Sigmund Freud (1905) to cure his patients using 'Talking cure'. Controversies have been an inseparable part of psychoanalysis since its advent. Negativity has been formulated and attached with its image. It has been generally shown that its core area of analysis lies in the Theory of Sexual Development (1905) as proposed by Sigmund Freud. But if one traces the course of its historical development, it's evident that the main focus of Psychoanalysis lies in the understanding of 'Unconscious'. Berger (2012) in his book "Media Analysis techniques" quotes Freud (1963) from his essay "Psychoanalysis" in Character and Culture to stress the importance of Unconscious in Psychoanalysis:

"It was a triumph for the interpretative art of psychoanalysis when it succeeded in demonstrating that certain common mental acts of normal people, for which no one had hitherto attempted to put forward a psychological explanation, were to be regarded in the same light as the symptoms of neurotics: that is to say they had a meaning, which was unknown in the subject but which could easily be discovered by analytic means. . . . A class of material was brought to light which is calculated better than any other to stimulate a belief in the existence of unconscious mental acts even in people to whom the hypothesis of something at once mental and unconscious seems strange and even absurd" (p. 76).

Psychoanalysis can be very well used for providing new insights into the complexities of media and communication research. But most of the researchers who thought of doing it could not see beyond the mist psychoanalysis seem to create at the outset. The mist corresponds to its link with human sexual desires and the difficulty it presents in bringing objectivity when it comes to free association. Barbara Creed (1998) in her research paper titled "Film and Psychoanalysis" throws light on the complex history of psychoanalysis in film studies:

"Psychoanalysis and the cinema were born at the end of the nineteenth century. They share a common historical, social, and cultural background shaped by the forces of modernity. Theorists commonly explore how psychoanalysis, with its emphasis on the importance of desire in the life of the individual, has influenced the cinema.....The history of psychoanalytic film criticism is extremely complex-partly because it is long and uneven, partly because the theories are difficult, and partly because the evolution of psychoanalytic film theory after the 1970s cannot be understood without recourse to developments in separate, but related areas, such as Althusser's theory of ideology, semiotics, and feminist film theory" (p. 1).

Above mentioned paragraph manifests the presence of psychoanalysis in communication. Psychoanalysis is based on the idea that we are frequently motivated to act by impulses that we don't recognize as their origin is in our unconscious mind. These can create negative feelings and emotions. Psychoanalysts attempt to discover the inner world of unconscious by talking to the analysand. Clinically, it is referred to as "talking cure", as the patient is encouraged to talk about everything that comes to his mind. Talking like this with psychoanalyst trying to identify patterns and recurring theme, helps people learn how they came to be who they are and why they do and feel the things they do. It is this understanding of oneself that paves the way towards the emotional freedom necessary to make substantive lasting changes. This act of talking by an analyst during a therapy is similar to reading of media texts by a critic or researcher. Deciphering the hidden meaning is crucial as this meaning decides not only the success or failure but also the continuity in the act of communication. In addition, it also helps in understanding the true essence of a media text.

There are four main contributors to the technique of Psychoanalytic analysis: Sigmund Freud, Carl G. Jung, Erik Erikson and Jacques Lacan. Freud, the founder of Psychoanalysis has given several theories for the mapping of unconscious. In the beginning, he compared the human mind with the structure of an Ice-berg where he suggested

that the largest part is the hidden one which is similar to unconscious. The tip of the ice-berg is the conscious that we all know to exist and the sea-level is the mark of pre-conscious. Later, Freud made revision to his definition of human mind and changed it from topographical to structural hypothesis about functioning of mind. Berger (2012) quotes Charles Brenner (1974) to define the three elements (Id, Ego, and Superego) of structural hypothesis:

"We may say that id comprises the psychic representatives of the drives, the ego consists of those functions which have to do with the individual's relation to his environment, and the superego comprises the moral precepts of our minds as well as our ideal aspirations." (p. 84).

Most controversial among his theories is "Theory of Psychosexual Development" (1905) in which he suggested the development of an individual's identity in terms of six stages: Oral, Anal, Phallic, Latent and Genital Stage. These stages given by him marked his continuous progress of structural hypothesis. While talking about the role of unconscious in human mind Freud discussed Defence Mechanisms. Defence Mechanisms are the different ways employed by humans to repress unwanted thoughts or desires. Berger (2012) offers an explanation given by Freud himself for this act of human psyche:

"Freud offers an explanation that is both obvious (once it is pointed out) and ingenious: We repress this material because we do not want, for a variety of reasons, to become conscious of it. It would cause us pain or guilt or some other unpleasant feeling. Thus we create a barrier between our consciousness and our unconscious and do not allow repressed material; to pass through that barrier" (p. 76).

Erik Erikson (1950, 1963) extended Freud's idea of developmental stages to include the role of society in it. Main element of his theory is the development of the "Ego identity"; it is the conscious sense of self that develops through social interaction. As per Erikson, ego identity is constantly changing due to new experiences and information on daily interaction basis.

Erikson (1968) argued a sense of competence motivated behaviour and actions, each stage is concerned with becoming competent, if achieved are referred to as "Ego strength or quality". Each stage experiences a conflict that may lead to growth or failure at personal level. He proposed eight stages for the development of individual personality: Trust/Mistrust, Autonomy/Shame and doubt, Initiative/Guilt, Industry/ Inferiority, Identity/Confusion, Intimacy/Isolation, Generativity/Stagnation, and Integrity/Despair.

Carl G. Jung (1964) is regarded as an early supporter of Freud. They both initially shared their interest in the concept of "Unconscious". But Jung took a different path, he stressed on the unconscious in an altogether different manner bringing his concept of 'archetypes' into it. Berger (2012) defines archetype as:

"An archetype is a universal theme found, according to Jung, in dreams, myths, religions, and works of art. Archetypes exist independent of the personal unconscious of individuals. They are connected, Jung theorised, to past history and an alleged collective unconscious found in all people" (p. 98).

For Jung, our primitive pasts become the basis of the human psyche, directing and influencing present behaviour. Important archetypes include the "Persona" our social mask, the public face as role a person presents. "Anima/animus" – another archetype – our male/female sides – each sex manifest attitudes and behaviours of the other by virtue of centuries living together. Another archetype include "Shadow" - common archetype – similar to Freud's id, comprises animal urges or survival and reproduction. His idea of archetypes is quite often used in deciphering the meaning of media texts with relation to society.

Jacques Lacan regarded as the most complex psychoanalytic theorists has been given the title of 'French Freud'. Lacanianism is based on the theory of the three registers of the Imaginary, the Symbolic and the Real. These three registers are segmented by scholars - early Lacan of the Imaginary (1930s and 1940s), the middle Lacan of the Symbolic (1950s) and the late Lacan of the Real (1960s and 1970s). There is no specific year for the theory he proposed, rather it is more of a journey of theorisation he made throughout his life.

Imaginary is associated with the restricted sense of consciousness and self awareness. The phenomena of the Imaginary are necessary illusions and real abstractions signalling that it is an intrinsic, unavoidable dimension of the existences of speaking psychical subjects; and fictional abstractions are integral and concrete for realities. The symbolic is the second register, based in linguistics idea of structuralism. As per Lacan, one of the most significant and indispensable conditions of possibility for singular subjectivity is the collective symbolic order. Socio- linguistic arrangements and constellations mediate individual subject's being. The Real is tricky to understand, it would be whatever is beyond, behind, or beneath phenomenal appearances accessible to the direct experiences of the first person awareness. Lacan is considered more of a

philosopher who based his ideas on the line of human evolution.

Method of reading based on the guidelines of these theorists is used for psychoanalytic analysis. Psychological material is expressed indirectly, disguised or encoded through the principle of Defence Mechanism such as symbolism, projection, regression and displacement. The concern is with what the author never intended. Wenjia You (2009) in his research paper entitled "When Sherlock Holmes and Freud Meet: Psychoanalysis and the Mystery Story" states that analogy between the mystery story and psychoanalysts is that a mystery writer can tap many resources in psychoanalysis. In a mystery story, crime makes the mystery, questions like 'what really happened?' and 'whodunit ?' is solved at the end. Quite similar, in a psychoanalytic procedure, the neurotic symptoms make the mystery, why these have developed is revealed at the end with the success of treatment. As in the mystery story, the clues may distract; in psychoanalysis, dreams may distract. Moreover, several times the analysis intentionally blurs the reality, running parallel to the false clues in the mystery story. Both the dreams and the clues must not be taken at their face value.

Analysts psychoanalyze the author by focusing on his/her literary work as a product of his/her psyche. Morris Weishin Tien (1990) in his research paper titled "Literature or Psychoanalysis: Poe's Personality and His works", puts forward that the melodrama in his life was in part created by himself and the rest by his critics. In this study, the researcher has taken into account psychoanalysis of Poe's life and his works by different psychologists, especially Krutch (1926) and Bonaparte (1949). Krutch with his good yet incomplete knowledge of Psychoanalysis has presumed Poe to be suffering from morbidity. His presumptions and assumptions are based on his beliefs, or his diagnosis, that Poe's position as the first of the great neurotics has never been questioned". Bonaparte assures credit to Poe's literary capabilities but gets into oversimplification of his life journey. The confusion between literature and psychoanalysis is the trap most critics have fallen to. Stovall (1967) criticizes that "Psychoanalytic studies, such as Krutch's and Bonaparte's are not literary critique at all, but clinical studies of a supposed psychopathic personality". He insists on 'conscious art'.

3.3 Semiotic and Psychoanalytic Analysis – the Meeting Point

Here, it will be pertinent to explain the unseen and unnoticed connection between Semiotic and

Psychoanalytic analysis. Semiotics as we all know is the study of signs; Peter Brooks (1994) in his book "Psychoanalysis and Storytelling" discusses Freud's idea that draws itself from signs:

"Freud works from the premise that all that appears is a sign, that all signs are subject to interpretation, and that they speak of messages that ultimately tell stories that contain the same dramatis personae and the same narrative functions for all of us" (p. 23).

Not only signs, there is an important role symbols play in both Semiotics and Psychoanalytic analysis. Jacques Lacan, the French psychoanalyst calls for Semiotics to be the solution to understand Unconscious in support of Psychoanalysis. Berger (2012) describes this notion given by Lacan (1966):

"Jacques Lacan, a French thinker, has suggested that the semiotic concepts of metaphor and metonymy are useful for understanding dreams.....In condensation and in metaphor, we tie concepts together; in displacements and in metonymy, we substitute one thing for something else" (p.p. 92-93).

Semiotics being the study of signs that carry meaning through signification walk on the same plane with Psychoanalytic analysis that treats dreams, desires or symptoms as signs carrying hidden meaning in them. Therefore, semiotics and psychoanalytic analysis may be useful tools for studying how meaning is constructed and conveyed in any act of communication.

4. Conclusion

Any act of communication has two indispensable ingredients: meaning and context. Meaning of the message initiates the act of communication and context facilitates the fulfilment of this act. It's the communicator who encodes the meaning in the message to be communicated. And implicitly or explicitly his/her psyche impacts the encoding of meaning in the message. Major part of the psyche is the unconscious that stays far away from the reach of the researcher. The effect of unconscious on the meaning of the message can change the intended meaning of the message drastically and thus, it is important to understand the latent or the hidden meaning of the message. Accordingly, it can be suggested that psychoanalytic analysis with its grip on unconscious enhances the efficiency of communication research by helping the researcher in deciphering the deep structures of human psyche.

Messages are not encoded in vacuum. Constantly changing context affects the active process of encoding.

Semiotics, with its effort to delineate the meaning of the message keeping in view the role of the interpretant, i.e., context offer itself as a promising tool in media and communication research. Communication by its nature and scope is a social science and thus ensuring objectivity in this field of research is not an easy task. The philosophy of pragmatism as proposed by C.S. Peirce (1931/58) through his theory of signs provides a way to bring objectivity in this dynamic field of media/communication research. Pragmatism judges theory/belief on the basis of their practical relevance. Making context the centre of study, semiotics provides solutions to all the questions related to objectivity in media/communication research.

Time and again, both these techniques have proved their worth in the field of media and communication research. But partly due to the reluctance on the part of researchers for not getting into the genuine depth of these techniques and because of their complexities, these tools have not found a favourite spot as they deserve in media/communication research. From the above stated findings and discussion, it can be concluded that both semiotic and psychoanalytic analysis are efficient tools available to media and communication research.

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