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Pragyaan: Journal of Mass Communication

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Panel of Referees

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, Pragyaan: Journalism of Mass Communication (Pragyaan: JOMC) has the responsibility to explore all the significant changes and developments and provide insightful research on new trends in mass media and communication. Paragon: JOMC is a bi-annual, peer-reviewed, open-access Journal. The Journal welcomes high quality research papers/articles, review articles and case reports describing original research in the fields of communication and mass media studies. This issue of Pragyaan: JOMC presents eight research papers/articles covering diverse areas of Mass Communication.

In this issue, the first paper on 'Cinema as a Political Communicator: A Study of Audience's Opinion' aims to find out the audience's point of view on cinema as a political communicator. Second Paper 'Role of Social Media Tools for Collaborative Learning and Teaching English Language: Development in Higher Education' attempts to analyse the attitude of students towards the use of social media in learning English language and Collaborative Learning. A third study on 'Use of Folk Media to Create Health Awareness About Tuberculosis' attempts to understand and evaluate the role of Nautanki as a tool for creating tuberculosis awareness in rural and tribal India. Fourth paper on 'LGBTQ representation in Amazon Prime's 'Made in Heaven: An Analytical Study' intends to argue that though Made in Heaven marks a departure from the stereotypical representation that plagued mainstream Indian cinema and television, it still relies on strategies that are problematic in the long run. Fifth paper entitled 'Intervention of Men in Women's Political Participation: An Analysis of Kannada Film-Hebbet Ramakka' highlights that how the film showcased intervention of men in women's political participation and to find whether the film reflected the reality of rural women's political status. A sixth study on 'Effect of Journalists' Trolling on the Career Choices of Media Students' aims to evaluate the effect of the journalists' trolling on the career choices of media students (future journalists) and to examine gender's mediating role in the decision-making of students to join media organizations. Seventh paper on 'A Study to Integrate the Slow Journalism into News Organizations During the Fast-Spreading Global Pandemic' attempts to find out Integrating slow journalism into news institutions during Global Pandemic. Eighth paper on 'Socio-Cultural Narratives and Its Manifestations: An Insight into 'Masaan' and 'Mukti Bhawan' aims to evaluate the societal norms of the society and its different manifestations.

We are thankful to the authors for their scholarly contributions to the Journal. We express our sincere gratitude to our panel of referees for giving their valuable time, thought and sufficient insights to ensure the selection of quality papers for the journal. I would also acknowledge the valuable contributions of Prof. Gautam Sinha (Vice-Chancellor), Dr. Vikash Singh (Associate Editor) and Dr. Varsha Sisodia (Associate Editor) of the Journal in preparing the reader-friendly manuscript for the Press.

We hope, our readers find the contents, findings and suggestions contained in this issue of Pragyaan: 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 Kumar Rai

Pragyaan: Journal of Mass Communication

CONTENTS
Research Papers/Articles

Cinema as a Political Communicator: A Study of Audience's Opinion

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ABSTRACT

India is one of the biggest democracies in the world and its politics has always been in talks globally. In a developing country like ours, the visual aspect of media affects all aspects of social and political life. Media in general has the power to shape the minds of people. Be it any propaganda or general information, media has always had an important role as a communicator in it. Cinema can be said to be the most popular and influential form of visual communication. It is one of the most powerful media where visual elements and political messages interact and are shown to the audience. Films in Indiado not just reflect the social, cultural, and artistic traditions but also represent unique traditions of political development. From the very beginning, films have been made on either politics or political issues. But is cinema helpful in educating the people of India about politics or is it seen only as a form of entertainment? Is the portrayal of Politics and politicians in Indian cinema close to reality or is it just following a particular trend that has been running ever since? The study aims to find out the answers to these questions from the audience's point of view and what the audience think about cinema as a political communicator.

Keywords: Cinema, Politics, Political Communicator Communication, Visual Communication, Audience, Film, Films in India

1. Introduction

Among the various modes of communication, cinema is considered one of the most effective ones. The Hindi film industry is one of the biggest film industries of the world in which films of almost all genres are made. The variety in story, actors, sets, songs, costumes, etc. makes Bollywood movies unique in their own way. There are several reasons that cinema is considered one of the best and most effective modes of communication, some of the reasons are that it is an audio and visual mode and has many elements working towards making the audience understand what the director wants to convey through the story of the movie. In Indian movies we can find almost all types of concepts and stories, be it romantic, horror, thrill, all movie genres are explored. One more type of concept which has always been there in Indian movies is that of the Indian political system. Directors like Prakash Jha, and Rohit Shetty have worked on movies related to politics and the political system. Movies such as Gangajal, Ranjneeti, Singham, Nayak, etc. are politically based movies. The question which arises is whether movies like thesedepict a true picture of Indian politics and the political system or are they presenting an illusion of the truth. If we examine these movies, most of the time politicians are shown in a negative character with a criminal background. Though many people may believe that this image is true to reality, but the image cannot be generalized to politicians of the entire nation. Also, the image may make a bad impression of the Indian political system on other nations and thus the image of our country may get down. Apart from the image of the politicians, the information about the Indian political system is also a matter of concern. The information and details of the Indian politics and political system shown in the movies must be completely correct. This is important because cinema is one such medium that has a very huge reach thus the information shown in movies educates a lot of people and people generally tend to believe what they see in films. As cinema works as an educator along with an entertainer, the directors need to keep in mind that all the information they are giving through their films should be correct and authentic. Through this study, the researchers have tried to find out what the audience think about cinema as a communicator and do they view the information given in movies about the Indian political system as authentic or not. The study also seeks to analyse the opinionof the audience about the image of the politicians shown in the movies.

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2. Review of Literature

Nielsen(2014)says that it is important to understand the influence of messages coming from political actors and media organizations and mediated via mass media like television or printed newspapers on the political attitudes and behavior of lay individuals. The theoretical master terms are agenda-setting, framing, and priming, coupled with notions like public opinion (understood as an aggregate of individual attitutes) and political behavior, as well as "media effects" (understood as immediate and often short-term effects on lay individuals' attitudes and behaviors). If we want to understand how political communication processes work, what they mean, and what their consequences are, especially in a time of socio-technological change challenging many of our inherited assumptions, we need to move beyond the important but narrow question of what impact mediated messages have on individual's attitudes and political behavior and engage also with the broader questions of media effects that Lazarsfeld (1948) saw as pertaining to the longer-term and often institutional effects of changes in the economic, political, social, and technological structure of media.

Agrawal, R. (2015) said that one of the most powerful media where visual elements and political messages interact is cinema. Films in India, not just reflect the social, cultural, and artistic traditions but also represent unique traditions of political development. The portrayal of politics and society can be understood in the attempts made by directors to use their films or work as a "means" to transform society. In an attempt to bring about a change, films perform functions that may serve a certain political interest. Over time, the continued portrayal of this political interest becomes so conditioned that films, under the garb of educating society, may turn propagandist in nature. Moreover, this propagandist approach becomes contentious due to the 'power' which accompanies the rhetoric, which tends to decide how the society will be maintained.

3. Objectives of the Study

- To find perception of the audience about cinema as a political communicator.
- To analyse the role of cinema in creating perception about politicians among the audience.
- To analyse the role of cinema in educating the audience about the Indian political system.
- To find out the changes audience wants in the portrayal of Indian politics and politicians in cinema.

4. Research Methodology

An exploratory research design is used for this study. The sampling technique used for this feedback study was purposive sampling under the non-probability sampling technique. The desired sample of the study was 300 but data of 280 respondents was received. A survey using questionnaire as a tool was conducted to collect data. The study was conducted at Bhopal, Madhya Pradesh.

4.1 Data Analysis and Interpretation:

The data collected from self-administered questionnaires was collated and analysis was carried out by determining the frequency i.e. by counting the number of responses for the respective questions. Frequencies were calculated at the aggregate level. The results were tabulated and presented in the form of charts.

Table 1. Demographic profile

SN		Category				
	Age (in years)	**18-22**	**23-27**	**28-32**	**33-37**	
1		55.7%	32.9%	5.7%	5.7%	
		Male		**Female**		
2	**Gender**	62.9%		37.1%		
		Under-Graduate	**Graduate**	**Post-Graduate**	**Ph.D.**	
3	**Education**	22.9%	24.3%	51.4%	1.4%	
		Student		**Employed**		
4	**Occupation**	84.3%		15.7%		

The maximum number of participants belonged to the age group of 18-22 years (55.7%). Male respondents were more (62.9%) as compared to female respondents (37.1%). Most of the(51.4%)respondents are Post-Graduate and a majority of (84.3%) respondents are students.

Table 2. Frequency of watching a movie

Category	Percent
Never	4.3
Rarely	22.9
Moderately	15.7
Often	27.1
Always	30.0
Total	100.0
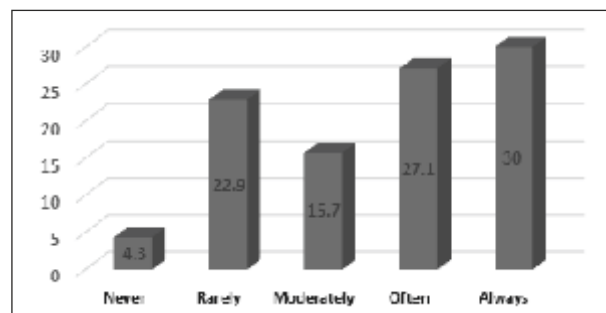
The data analysis indicates that 30% of the respondents always watch movies whereas 27.1% of the respondents often watch movies so Therefore, from the table it is clear that respondents have the habit of watching movies.

Table 3. Movies convey political knowledge

Category	Percent
yes	24.3
No	21.4
Sometimes	54.3
Total	100
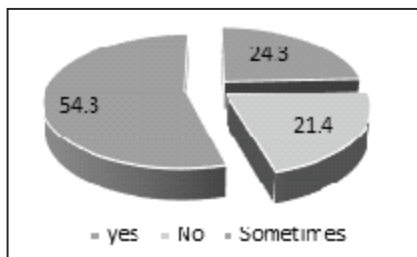
Table 3 indicates that more than half of the respondents (54.3%) are of the opinion that movies only sometimes impart political knowledge, 24.3% said agreed that movies impart political knowledge and 21.4% said that movies do not convey any political knowledge.

Table 4. Types image of politicians in cinema

Category	Percent
Positive	15.7
Negative	52.9
Moderate	31.4
Total	100.0

Data obtained shows that, most of the respondents (52.9%) said that cinema creates a negative image of the politicians whereas 31.4% said that it creates a moderate image and only 15.7% said that movies create a positive image of the politicians.
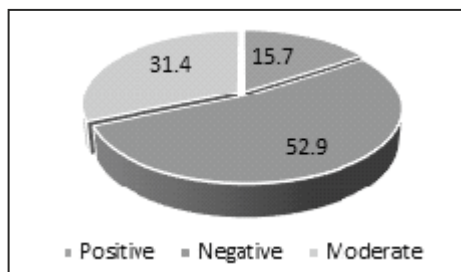
Table 5. Change in perception through politician's image shown in cinema

	Percent
Never	20.0
Rarely	40.0
Moderately	18.6
Often	15.7
Always	5.7
Total	100
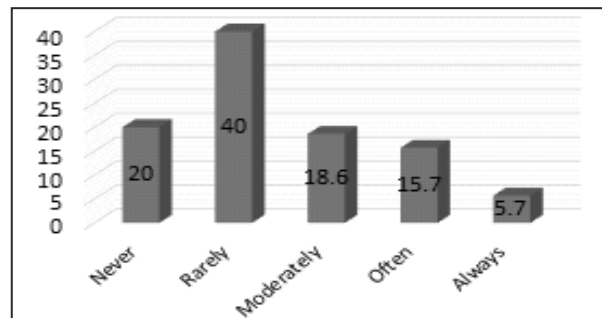
Table 5 shows that 40% of the respondents said that cinema rarely changed the perception of the audience about politicians, 20% said it never changed their perception, 18.6% said that movies moderately changed their perception, 15.7% said that cinema often changed their perception and 5.7% said that it always changed their perception.

Table 6. Authenticity of information about the political system in cinema

	Percent
Less	8.6
Can't Say	45.7
Much	32.8
Very Much	12.9
Total	100
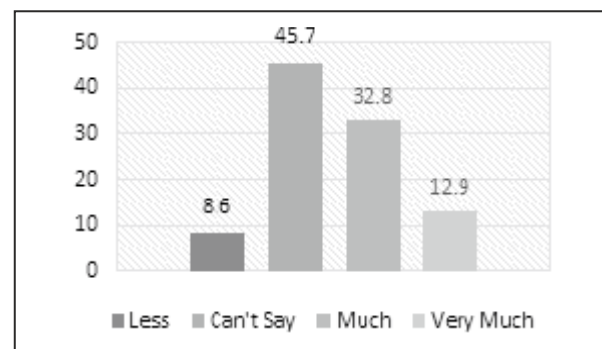
The data obtained shows that 45.7% of the respondents said that they are not sure about the authenticity of information about the political system depicted in movies, 32.8% feel that the information is much close to reality, 12.9% feel it is very much close to reality and only 8.6% feel that it is less close to reality.

Table 7. Change in the political scenario through cinema

Category	Percent
yes	22.9
No	14.3
May be	62.8
Total	100.0
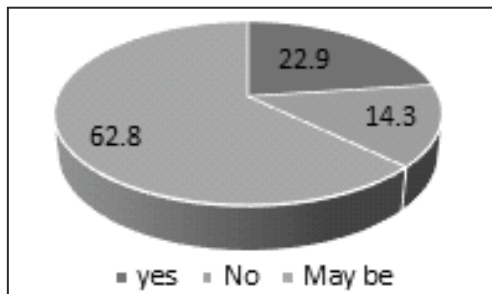
The study says that 62.8% of people think that cinema might change the political scenario in the country, 22.9% said yes to this question and only 14.3% said no to it.

Table 8. Effect on a real image of Indian politics worldwide

Category	Percent
Less	8.6
Can't Say	32.9
Much	45.7
Very Much	12.8
Total	100
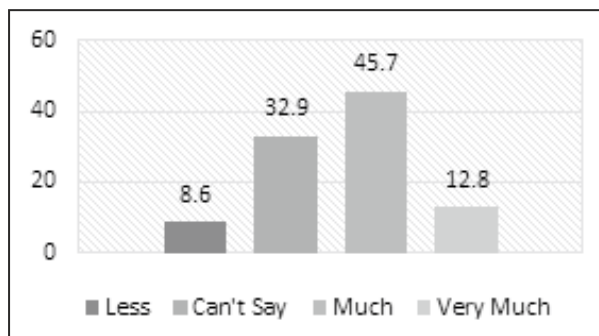
The study shows that 45.7% of the respondents said that the portrayal of a politician in cinema has many effects on the real image of the Indian politicians worldwide, 32.9% of the respondents said that they can't say much about it, 12.8% said that this portrayal affects the real image very much and only 8.6% said that effect is less.

Table 9. Change required towards the portrayal of the political system in cinema

Category	Percent
yes	38.6
No	17.1
May be	44.3
Total	100.0
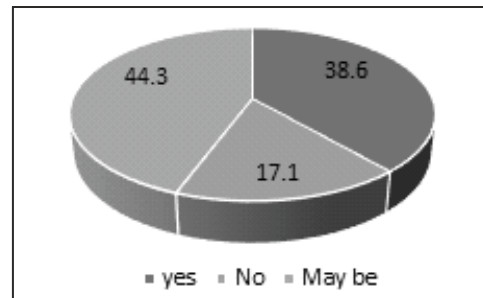
On asking if any change is required in the portrayal of the Indian political system in cinemas, 44.3% respondents said maybe, 38.6% respondents feel that change is required and 17.1% said that no change is required which is indicated in Table 9.

Table10. Preferred type of change in the portrayal of the political system in cinema

Category	Percent
Image of Politician	17.1
Story related to politics	48.6
Information about political system	34.3
Total	100.0
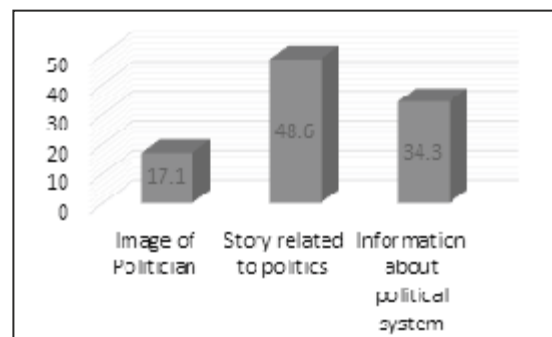
On asking what kind of change is required, 48.6% of respondents said stories related to politics should change, 34.3% said information about the political system given in movies should change and 17.1% said the image of politicians shown in movies should change.

5. Findings

The study revealed that most of the respondents were of the opinion that movies only sometimes convey political knowledge. It was found that movies mostly create a negative image of the politician. The image of politicians shown in the movies does not change the perception of the audience about the politicians in real life. The audience is not very sure about the authenticity of the information shown in movies about the political system. The research states that the audience think that movies might contribute to changing the political scenario in our country. The negative portrayal of politicians does create a negative image of the politicians in real life and change might be required in their portrayal. New type of stories should be brought in front of the audience related to the Indian political system.

6. Conclusion

Movies as mentioned earlier are one of the best modes of communication and can be used to bring about a lot of change in society. Talking about cinema as a political communicator, the research reveals that movies do communicate about politicians and the political system but the content which is shown is not up to the mark. Also, the images shown of the politicians are negative which creates a bad image of the Indian political system at the global level. Since the Indian film industry has such a significant reach throughout the globe, what is being portrayed and catered to the audience must be very cautiously thought and presented as films are often considered to be a true representation of our country and culture. Therefore, continually showing something negative about a certain group or issue will imprint a negative image in the minds of people living across the globe. As many theories say, when media repeatedly shows something to the audience, the audience tends to believe it. The audience strongly feels that a change is required in the storyline of politics-related films as all the stories have become repetitive. Thus, it can be concluded from the research that, movies have the potential of becoming good political communicators, but some basic elements have to be changed while making any film.

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Role of Social Media Tools for Collaborative Learning and Teaching English Language: Development in Higher Education

Dr. Kuldeep Kaur Juneja

ABSTRACT

The most significant and life changing technologies of the 21st century are the adoption of social media as major components of commercial, entertainment and educational activities. Education does not exist outside the social or technological contexts in which it is located. Since 1990, advancement in technology has led to increasing integrity of social media tools and language learning courses. This article addresses the issue of improving English communication and usage of social media from the perspective of student collaborative learning and learner performance by incorporating the Technology Acceptance Model (TAM) and Constructivism Theory about collaborative learning. The researcher has employed descriptive survey method to test the attitude of students towards the use of social media in learning English language. Interactivity with teachers, peers, and online knowledge sharing behavior has seen a significant impact on students' engagement which consequently has a significant impact on students' English communication. The results indicate that social media serves as a dynamic tool to develop an innovative and collaborative learning environment by encouraging cooperation and communication among students which causes an effective impact in the development of personality.

Keywords: Constructivist Learning Theory, Collaborative Learning Environment, Development in Higher Education, Social media Tools, Technology Acceptance Model (TAM), Teaching English Language

1. Introduction

In the context of increasing inequalities in developed as well as developing countries (Wilkinson and Pickett 2010), for whom and for what to mobilize communication remains an open question. It is necessary to theorize and research in what ways and under which condition communication might contribute to equitable development and social justice. Media plays an important role in development communication through circulation of knowledge, providing forum for discussion of issues, teaches ideas, skills for a better life and create an environment conducive for the state. Today, television in our country is also used as a medium for social education, weapon against ignorance and awareness among the people through different programs like Educational Television (ETV), Countrywide Classroom (CWC), Teleconferencing, etc. Experiments in satellite technology has been conducted in recent years to bring about social change and development. This has been done in the form of Satellite Instructional Television Experiment (SITE) and Kheda Communication Projects. Education is an important instrument of social and cultural change. Thus, both the users and developers are exposing teachers and students to new affordances of social networking tools. The most significant and life changing technologies of the 21st century is the adoption of social media as major components of commercial, entertainment and educational activities. The innovations in the technological field and increased use of e-learning by the students in higher education institutions has brought revolutionary changes in communication pattern and learning English language. English being an international language and useful in all aspects of society, culture and education have created motivated zeal and enthusiasm in the youngsters to connect with the global world.

1.2 Social Media Tools:

Social media describes the use of networked tools by individuals, group and sets of people to consume, produce and share content. Thus, it includes large platforms such as Facebook, Skype, Wiebo. WeChat, and WhatsApp as well as individual web and blog sites. There are many discoveries and discussions made since the last two decades regarding the use of social media that it can bring into higher education. The research has shown significant use in campus based, distance and blended

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learning contexts, and preliminary results regarding effective educational benefits. It is important to note that social media add more than just "going online" to formal education. Adding blended or online components to programme using Learning Management System (LMS) certainly adds time and place mobility to a course. Such course also results in modest opportunities for achieving efficiency in Digital Literacy. However, adding social media components increases the potential value by enabling the personalization of their learning experiences. The students have their own interests, learning goals and preferences in terms of participation, online communities, and social media platforms. Technological innovations are a boon for the present generation and increases communication in a collaborative learning environment in English language.

1.3 The Technology Acceptance Model (TAM):

There are two factors that determine whether a computer system will be accepted by its potential users: (1) Perceived usefulness and (2) Perceived ease of use. The key feature of this model is its emphasis on the perceptions of the potential user. The goal of Technology Acceptance Model (TAM) is to predict user acceptance and highlight potential design users before users of the technology interact with the system (Dillon & Morris, 1996; Mohd, Ahmad; Samsudin & Sudin, 2011). TAM was developed with support from IBM Canada and rooted in the basic psychological theory known as the Theory of Reasoned Action (TRA; Ajzen & Fishbein, 1980). TAM demonstrates a framework for explaining expected behavior and actual behavior of users for new technology adoption.
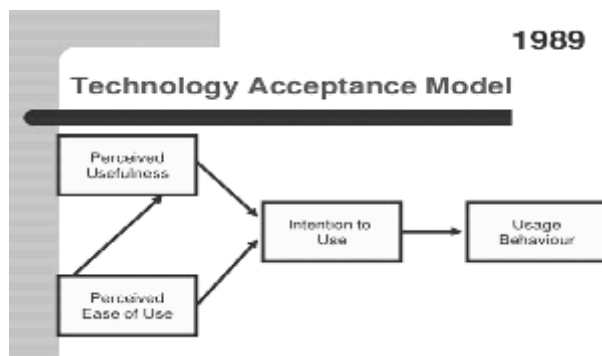
Technology Acceptance Model

The above figure reflects very clearly the effect of perceived usefulness and perceived ease of use on the behavior of the students encouraging deep reflective learning and understanding of the content. Perceived Usefulness (PU) and Perceived Ease of Use (PEOU) are the perceptions of the beliefs, users hold about the system (Dillon & Morris, 1996). Davis (1989) defined PU as the degree to which a person believes that using a particular system would enhance his or her job performance and PEOU as the degree to which a person believes that using a particular

system would be free of effort. TAM classrooms offer a variety of practices that can be used for full classroom inclusion and they include: team teaching, learning centers, direct instruction, and positive approach in a Collaborative Learning Environment (CLE). The perceived ease of use enables the learner to develop deep-reflective thinking and confidence in learning the content, to complete the assignments and projects in English language and improves English communication in a collaborative learning environment.

1.4 Constructivist Learning Theory:

Driscoll (2000) explains that constructivist theory asserts that knowledge can only exist within the human mind, and it does not have to match any world reality. Learners will be constantly trying to explore, explain and invent new learning models. As they perceive each new experience, learners will constantly update their own mental models to reflect the new information, and will, therefore, innovate new dimensions of learning. Tam (2000) lists the following four basic characteristics of CLEs, which must be considered when implementing constructivist instructional strategies:

- Knowledge will be shared amongst the teachers and students.
- Teachers and students will share authority.
- Teacher's role is one of mentor, facilitator and guide.
- Learning groups will consist of small groups of heterogeneous students.

In the process of CLE, the teacher must become a guide or facilitator who helps the student in the direction of the learning materials and motivates active participation of the students.

1.5 Collaborative Learning Environment:

In Collaborative learning, a group or team of learners works together to achieve a common objective that is generally to assist one another to learn their teaching material. Collaborative learning teams not only have higher level of thinking but also store information for longer times than that of the learners who work individually. These groups learn through discussions, clarification of ideas and evaluation of others' ideas. The information that they converse in their discussions retain in their memory for a longer time. Given below are some of the salient features of collaborative learning.

Salient Features of Collaborative Learning (CL):

- CL promotes intellectual knowledge among the group of learners.
- CL assists the learners to develop their deep critical thinking skills.
- CL motivates even the average learners to participate actively in the task.

- CL stimulates the habit of active participation among the learners.

- CL develops good and favorable relationship among the learners.

- CL cultivates the learners to have positive attitude towards the peer group and their teachers.

- CL stimulates learners' self-management skills.

- CL develops mutual cooperation among the learners.

- CL helps the learners in developing their oral communication skills.

- CL supports learner-centered approach.

The above points enable us to understand the importance of Collaborative Learning and utilise it during teaching to reinforce and motivate the students in higher education.

2. Review of Literature

Binesh Sarwar & Salman Zulfiqar (2018) in their paper, address the issue of perception and usage of social media from the perspective of student collaborative learning learner performance by incorporating the Technology Acceptance Model and Constructivism Theory about collaborative learning. The results indicate that social media serves as a dynamic tool to expedite the development of learning environments by encouraging cooperation and communication among students which reinforce their learning behavior and performance.

Jamal Abdul Nasir Ansari & Nawab Ali Khan (2020) in their paper, express that overall student feel that social media and mobile devices are the cheap and convenient tools of obtaining relevant information. The study revealed that online social media used for collaborative learning in teaching English language had a significant impact on interactivity with peers, teachers and online knowledge sharing behavior.

Waleed Mugahed Al-Rahmi, Mohd. Shahizan Othman and Lizawati Mi Yusuf (2015) in their paper, revealed that social media is widely considered to improve collaborative learning among students and researchers. It highlights that the effective use of social media for collaborative learning, engagement and intention to use social media – a phenomenon that relies on the theory of social constructivist learning. The findings proved that collaborative learning, engagement and intention to use social media positively and significantly relate to the interactivity of research group members with peers and research students with supervisors to improve their academic performance in Malaysian Higher Education.

Almekhlafi, A. (2006) found that overall, 83 students were put in two groups of test and control. The control group attended the English learning without the use of computer and the test group did with the use of it. The results of the study show, considerable difference between the two groups leaving the advantage to the test group. Besides this the results showed that test group had more motivation to learn English than the control group.

Zhang Zhen (2016) reveals that the application of multimedia technology in teaching English has become a trend so it is an urgent need that education should be modernized which is especially beneficial to language learning.

3. Research Objectives

This research investigates acceptance of social media tools based on TAM among English teachers and students. The research follows the objectives below:

1. To find out the perceived ease use of social media tools among English teachers and students.

2. To find out the attitude of students and teachers in using social media tools in a collaborative learning environment.

4. Research Hypotheses

1. There is no significant effect of perceived ease use of social media tools among English teachers and students.

2. There is no significant effect on the attitude of the students and teachers in using social media tools.

5. Research Methodology

The method adopted in this paper is descriptive-survey and of applicable type. In this study two types of data, primary and secondary, have been employed. The secondary data include books, documents, papers, internet search engines and relevant sites. The techniques of questionnaire and interview have simultaneously been employed in order to gather primary data from population.

5.1 Research Design:

In the present study, the researcher for examining the attitude of students towards the use of social media tools, conducted an online survey by constructing an Attitude Scale Test based on Likert Method of summated ratings in which respondents specify their level of agreement to a statement typically in five points: (1) Strongly disagree; (2) Disagree; (3) Neither agree nor disagree; (4) Agree; (5) Strongly agree. With five answer options, researcher uses this odd Likert scale to gather information about a topic by including a neutral answer option for respondents to select if they don't wish to answer from the extreme choices. Therefore, quantitative data is obtained, which means that the data can be analyzed with relative ease.

5.2 Sample:

Study was conducted on a sample of 50 B.Ed. students at Nirmala College of Education, Ujjain and 200 teacher educators of private colleges in Ujjain by conducting online survey using Likert Method of summated ratings.

5.3 Tools:

1. Attitude scale constructed by the investigator which consisted of 15 questions to measure attitude of students towards the use of social media tools.

2. Attitude scale constructed by the investigator which consisted of 15 questions to measure attitude of teachers towards the use of social media tools.

6. Analysis and Interpretation

To find out the attitude of students and teachers towards the use of social media tools, the investigator constructed an attitude scale test based on Likert Method of summated ratings. The data was collected using attitude test, the investigator analyzed the obtained data using percentage analysis. Based on the descriptive statistics (M+SD), (M-SD), (Between M and SD), the total sample is categorized into three groups - High, Average and Low.

Attitude of students towards the use of social media tools

Table: 1

Sl. No	Category	Number	Percentage
1.	High	41	82
2.	Average	09	18
3.	Low	0	0
	Total	50	100

Table 1 shows the percentage distribution of attitude of students towards the use of social media tools during online teaching. Overall, 82% of the sample i.e., 41 students have high attitude towards using social media tools and comes under high group and 18% i.e. 9 students have medium attitude towards using social media tools and comes under average group. A pie diagram has been drawn to show the percentage distribution of student's attitude towards the use of social media tools.
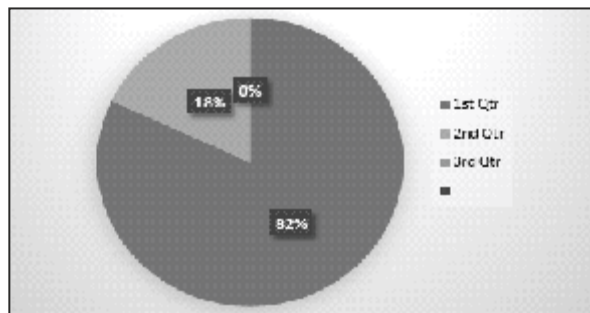
Figure 1: The figure shows percentage distribution of the attitude of students towards the use of social media tools. The figure above shows high frequency attitude of the students towards the use of social media tools in learning English. Hence, hypothesis is rejected.

Attitude of teacher-educators towards the use of social media tools

Table: 2

Sl. No	Category	Number	Percentage%
1.	High	104	52
2.	Average	44	22
3.	Low	52	26
	Total	200	100

Table 2 shows the percentage distribution of attitude of teachers towards the use of social media tools during online teaching. Overall, 52% of the sample i.e. 104 teachers have high attitude towards using social media tools and comes under high group. Overall, 22% i.e., 44 teachers have medium attitude towards using social media tools and comes under average group and 26% i.e., 52 teachers have low attitude towards using social media tools and comes under low group. A pie diagram has been drawn to show the percentage distribution of teacher's attitude towards the use of social media tools.
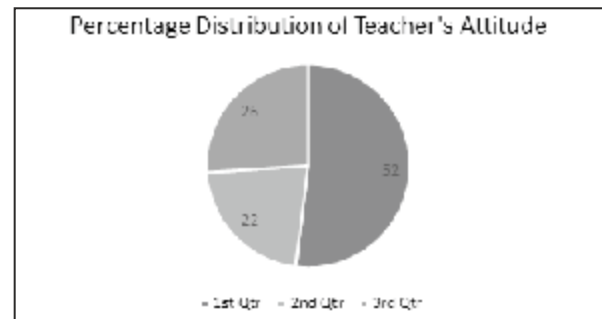
Figure 2: The figure shows percentage distribution of the attitude of teacher - educators towards the use of social media tools. The figure above shows the high frequency attitude of teachers towards the use of social media tools in teaching English. Hence, hypothesis is rejected.

7. Implications for Teaching and Learning:

There is no single constructivist theory of instruction. There are many pedagogical models that can go parallel with the theory of constructivism. These models will align with all the goals or some that are associated with Collaborative Learning Environments (CLEs). Honebein (1996) summarizes what he describes as the seven pedagogical goals of CLE are:

1. To provide experiences with the knowledge construction process.

2. To provide experience in and appreciation for multiple perspectives (Assessment of alternative solutions)

3. To place learning in real life situations (Authentic tasks)

4. To encourage awareness of the knowledge construction process (Metacognition)

5. To encourage the use of multiple modes of representation (Multimedia)

6. To encourage ownership and an active learning process (Student centered learning)

7. To place learning in social experiences and develop collaboration.

8. Suggestions

1. Media Education and literacy to create demand for better, need based media stories and programmes are necessary. This is important to attract readers and viewers to pass development messages among the common mass, for which the programmes are undertaken.

2. It is the responsibility of the teacher to implement various strategies and approaches of ELT and ELL in order to involve the ELLs in learning the language skills thoroughly. Teachers will understand the group dynamics of the ELLs and integrate them with collaborative approaches to form better learners' teams so that they will pass on to the subsequent level of learning through collaborative learning approach.

3. For the development to be fair and manageable, the citizens must profitably contribute to the development that form their lives. Involvement requires an informed citizenry. A free and an independent media makes available appropriate and potential information to the citizens to be update with the latest technology.

4. To summarize, future studies could be expanded for a larger number of respondents by also including instructors since, aside from students, a wide range of teaching staff is also involved in teaching learning process.

5. Some of the authors have recommended training on how to effectively use the emerging resources like digital games as learning tool as well as social media in education context.

6. The present study can be replicated for further research to study the perspectives of teachers and students of government colleges.

9. Conclusion

A great amount of analyzed research has been dealing with specific learning technologies like Learning Management systems (LMSs), Blended E-Learning systems (BELs), Virtual Learning Environments, (VLEs), Video Conferencing software or even existing multimedia platforms adapted for learning like You Tube or Vimeo. This fact strongly affirms the credibility of TAM model in assessment criteria for diverse technological deployments. TAM and its various variables, perceived usefulness and perceived ease of use has enabled the researcher to assess the impact on the learning of English Language and improving communication in a collaborative learning environment. The researcher received positive response of the respondents in the integration of social media tools, interaction with teachers and peers, and integrating multimedia in the development of Higher Education.

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Use of Folk Media to Create Health Awareness about Tuberculosis

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ABSTRACT

The folklores and folktales are evolved from human cultural experience. Folk arts communicate messages effectively to the rural and tribal populations. The folk media can also be used as a powerful tool for health awareness in rural and tribal India. National Tuberculosis Elimination Program (2021) aims to eradicate the fatal chronic communicable disease, tuberculosis by 2025. Folk media like Nautanki could be effectively used as a tool to create tuberculosis awareness among the vulnerable populace. The study attempts to understand and evaluate the role of Nautanki as a tool for creating tuberculosis awareness in rural and tribal India. After extensive literature review, theoretical and conceptual framework is summarised. This descriptive cum exploratory study was used to conduct the study. The present study selected the tool as focus group interview for data collection from the folk artists and tuberculosis patients in this qualitative research through purposive sampling.

Keywords: Nautanki, Folk Media, NTEP, Tuberculosis Stigma, Multi-Drug Resistance Tuberculosis Communicable Disease

1. Introduction

India is one of the few countries which inherits a rich treasure of folk arts and performances. The traditional folk performances range from storytelling, songs, dance, enactment, mimicry, street play to the overnight staging of stories from epic like Ramlila. The folk arts have evolved through the cultural experience of the community, and it is a strong medium of communication in many communities across the world. They are termed folk or traditional media. Nautanki was the most popular entertainment in North India for nearly six centuries. Nautanki performances also convey strong social messages, relevant to social development and progress. Due to their strong impact on the rural audience, Nautanki is used as a tool for creating health awareness. The poverty-stricken and illiterate rural and tribal populace of India is home to many communicable diseases like leprosy and tuberculosis. Sachdeva, (2021). India has the highest number of tuberculosis cases in the world. Rural health awareness is key to prevent and eventually eliminate the deadly chronic communicable disease called tuberculosis. Saini and Garg, (2020) discussed that National Tuberculosis Elimination Programme (NTEP) aims to eliminate tuberculosis by 2025, however, the statistical data suggests otherwise. Although we could significantly reduce the tuberculosis burden, we will have to wait a few more years to eradicate tuberculosis from India completely. No matter how developed our medical system is, without health awareness and education about the prevention and cure of tuberculosis in rural and tribal India, tuberculosis eradication is impossible. Folk media like Nautanki would help to create this much-needed health awareness and play an important role in India's mission against tuberculosis. In this research study, the researcher will explore the possibility of a health awareness campaign through folk media.

1.1 Statement of Problem and Research Questions:

The study aims to identify the potential of Nautanki as a tool to spread awareness in rural and tribal areas of North India about the elimination of tuberculosis.

RQ1: How could folk media be utilized to create awareness regarding the prevention and cure of tuberculosis?

RQ2: What is the role of folk media in achieving the goals of NTEP?

RQ3: Would the use of Nautanki for health awareness help in its revival and preservation?

1.2 Objectives of the Study:

1. To understand the role of folk media to create awareness regarding the prevention and cure of Tuberculosis.

2. To explore the role of folk media to achieve the goals of NTEP.

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3. To revive and preserve Nautanki through its participation in NTEP.

1.3 Hypotheses:

1. Spreading NTEP awareness through Nautanki would reduce the prevalence of tuberculosis in North India.

2. Using Nautanki as a tool to spread awareness regarding the prevention and cure of tuberculosis would revive and preserve Nautanki.

3. Nautanki based on the struggles of TB patients would strengthen the mission of NTEP.

1.4 Significance of Research:

Poor compliance with tuberculosis treatment is the major reason for the failure of NTEP. Folk media was very successfully used to create social awareness in rural and tribal India. Nautanki could be used as a strong tool to create tuberculosis awareness in rural India. The symbiotic union will not only curb the chronic disease but also would help to support poor Nautanki artists economically. It will help to preserve one of the most important folk-art of North India. Our study will help to find out the effectiveness of Nautanki to create the health awareness goal of NTEP.

1.5 Conceptual Framework:

Major variables in this study are folk media, tuberculosis awareness, and NTEP goal achievement. The conceptual framework and theoretical foundation, based on the folk media, an independent variable and input variable of the study, directly affect tuberculosis awareness among the rural and tribal populace, by playing a mediating role. The tuberculosis awareness would in turn help in achieving the NTEP goal. Hence NTEP goal achievement, a dependent variable is the outcome of the study. Among various folk media in North India study is limited to Nautanki and tuberculosis awareness would be focused on prevention and cure.
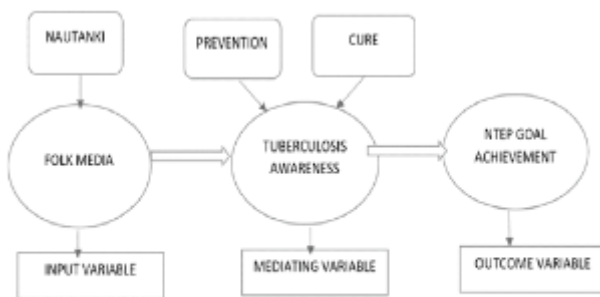
Fig 1.1 CONCEPTUAL FRAMEWORK

2. Literature Review

The review of literature is done to provide the background of the research study with justification by synthesizing, critically analysing, and extracting gap of research, relevant points and methods.

2.1 Tuberculosis in India and NTEP:

World Health Organization Global TB Report 2019 has estimated about 2.7 million TB cases in India in the year 2018, which is a 9% reduction compared to the year 2015; however, we harbour 27% of total global TB cases. According to National Tuberculosis Elimination Programme Report 2020, the annual decline rate of TB cases from 2017 is ~3%. Sachdeva, (2021) in his study observes, however, to achieve the goal of TB free country by 2025 it should escalate to ~11%. Bhat, Rao, Kumar, Yadav, Singh, Rao, and Das, (2021) observes, National Tuberculosis Elimination Programme (NTEP) aims to eliminate tuberculosis from India by 2025. Sachdeva, K. S. (2021) in his study observes, recent medical advancements like improved BCG vaccination, early detection, and newer drug regime can eradicate a chronic communicable disease namely, tuberculosis. Benson and Parish, (2021) explain due to the stigmatization of TB patients especially women for life, TB-positive women in the rural area are abandoned by their spouses and patriarchs perceive these women as promiscuous, alcoholic, smokers, and anti-social. Thomas and Stephen, (2021) assert a need for a multi-layered community participatory approach for TB sensitization. Sachdeva, (2021) says the issues like poverty, malnutrition, overcrowding, and the current COVID-19 pandemic pose a challenge to achieve these goals of NTEP.

2.2 Tuberculosis Awareness:

Sachdeva, (2021) describes the Government of India's "TB harega desh jitega" (TB will Loose, Country Will Win) campaign aims to enhance community-level participation in the campaign. The search and care of missing cases, social support to TB patients, preventive services, and tackling the community-specific issues through a multisectoral approach continues to be a challenge and focus of the National Strategic Plan and NTEP. Sachdeva, (2021).

2.3 Folk media:

The exact origin of the folk arts cannot be traced but they are supposed to herald the formation of civilized societies. Kumar, (2012). William, (1985) concluded folk means people. A renowned American sociologist Summer, W. (1906) discussed folk arts originate from the cultural behaviour of the society. Mathiyazhagan, Kaur, Ravindhar and Devrani, (2015) in their study define the traditional media as "those media which attempt to communicate a message to a particular group of target audiences in a given time in local dialect with entertainment". Kumar, (2012) agrees with Mukhopadhyay (2007) who concluded, "Folk performing arts have changed structure continuously over centuries, modifying to the needs of changing situations, yet continuing to be functionally relevant to society".

2.4 Nautanki:

Singh, (2020) discussed with its witty improvisations, lusty singing, and spirited dancing Nautanki performances would glue the audience to their seats throughout the night. (Singh, 2020).

Hansen, K. (1991) very aptly puts "Nautanki has contributed to the formation of North Indian culture. Together with other cultural practices, it has generated a set of meanings that render the experience of its society comprehensible to its members". Kapoor, K. (2016) in her study says Nautanki had a glorious past and commercial success, but presently the art is declining due to a change in taste of the audience.

2.5 Folk Media and Awareness:

Chetia, (2016) in her study describes, "Folk arts carry messages from one end (source, speaker, writer, artist, musician or dancer) to another (receiver, target, listener, reader or viewer)". Abdulla, S. (2016) in her study observes, since the folk media is grounded in people's cultural experience it augments the effectiveness of community development initiatives. Abdulla, S. (2016) supports Freire's dialogical approach which involves a dialogue between facilitator and facilitated because it empowers the powerless through democratic participation. Shaika, Lal, and Jonjua, (2021) discussed folk media is an immensely effective complementary medium of mass communication especially for 70 percent of the rural population of India.

2.6 Nautanki and Awareness:

Singh, (2020) discussed Nautanki is non-sectarian and secular as it adopts popular stories from various sources like Indian epics, mythology, Arabic and Persian tales of romance and action, Jatak tales of Buddhism, Panchatantra, Hitopdesh, and Kathasaritsagar. Singh, (2016) observed Nautanki was used to spread patriotic messages to the masses in pre-independent India. Sharma, (2006) discused awareness communicated through Nautanki helps the illiterate and semi-literate audience to participate in the dialogue with dignity.

2.7 Folk Media-Nautanki-Health Awareness- NTEP:

Shaika, et al., (2021) suggested that the various folk arts can be used to create a communication model to foster growth and development in rural India. Abdulla, (2016) says awareness through folk media like Nautanki is a people-centric approach that increases their participation and impact of the health awareness programme such as NTEP. Mathiyazhagan, et al., (2015) asserts the use of folk media for developmental work helps in cultural revival and inspires the community to take an action. In countries like India, with a predominant rural populace, the success of national policies depends on creating public awareness through traditional media. (Chatterjee, 2018). Thus,

Nautanki can be used as a very effective tool to create health awareness among the rural populace of India.

3. Theoretical Framework

This research study is about the role of folk media (Nautanki) in creating awareness about tuberculosis that is supported by Theory of Development Communication (1950), Diffusion of Innovation Theory (1962), and Democratic Participant Communication Theory (1960).

Hernández-Ramos and Schramm, (1989) describe in their study, Theory of Development Communication (1950) mainly focuses on the utilization of communication for socio-economic growth and transformation of the society. The study applied the major constructs of "two-way communication", "critical consciousness" and "self-responsibility" for developing the instrument of the study.

Rogers, (2010) in his Diffusion of Innovation Theory explains "An innovation is an idea, practice, or project that is perceived as new by an individual or other unit of adoption" Individual or a community goes through a process while adopting a new idea or change. Behavioural change happens through the long innovation-decision process, but this change is everlasting. (Sahin, 2006).

Denis McQuail's Democratic Participant Communication Theory (1960) encourages participation of the people in community affairs, which would increase interaction between media and audience. Vil'anilam, (2013) says the theory is a proponent of the small-scale and local media and restrains mainstreaming of the media that help to conserve the local culture.
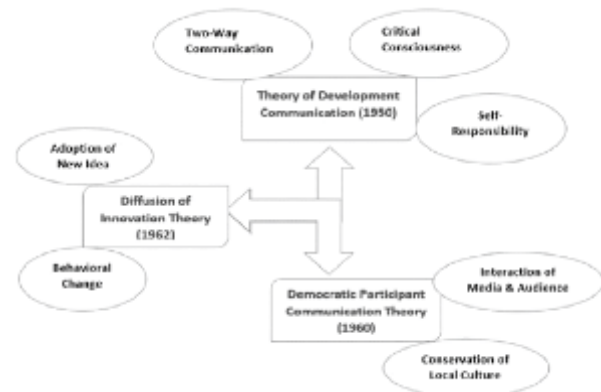
Fig 1.2 Theoretical Framework

4. Research Methodology

The qualitative research study used a mixed research approach. It is based on the experiences of folk artists and tuberculosis patients gathered through interviews. The research study focuses on the experiences of folk artists and patients of tuberculosis to understand the role of Nautanki as a folk medium for spreading awareness for the prevention and cure of tuberculosis.

4.1 Research design:

The study employed both descriptive and exploratory research design.

4.2 Research Phrases:

The research is conducted in three phases as conceptual, narrative, and interpretive. (Morse & Field, 1996).

4.2.1 **Conceptual phase-** During this phase, the research question, objectives, hypotheses were formulated, and thematic literature review was done to explore the issue. The conceptual framework and theoretical framework of the study were developed.

4.2.2 **Narrative phase-** In this phase, research instrument was developed. A questionnaire for the semi-structured interview with the folk artists and TB patients was created.

4.2.3 **Interpretative phase-** During this phase, qualitative data collection, interpretation and analysis took place.

4.3 **Data collection** – The collection of data is done by designing the instrument as a semi-structured open-ended questionnaire. Focus group Interview of 25 folk artists and 25 tuberculosis patients to gain first-hand subjective experience of folk practitioners.

4.4 **Context** – The study was carried out in the state of Uttar Pradesh (UP), one of the most densely populated states of India with a very high tuberculosis prevalence. The setting was telephonic interviews made essential by the safe distance rule of ongoing pandemic and to avoid direct contact with active tuberculosis patients.

4.5 **Reflexivity of the research** – In order to bring credibility to the research study, the researcher avoided the preconceived values, notions, feelings, and assumptions.

4.6 **Data type** – The research study used both primary and secondary data. Primary data were collected from 25 folk artists and 25 tuberculosis patients in UP through Telephonic interviews.

4.7 **Sampling technique** – The study used the purposive sampling method.

4.8 **Sample size** – The purposive sample was of 25 folk artists and 25 tuberculosis patients in UP. The age group of the respondents was from 20 years to 50 years. Both male and female artists and patients were part of the study. Folk artists were referred by theatre artists and other folk artists while the tuberculosis patients were referred by TB centres in Noida.

4.9 **Time Frame -** The research study was conducted from July 2021 to September 2021.

4.10 Qualitative Data Analysis Technique:

The researcher used an interpretive phenomenological analysis (IPA), a type of qualitative data analysis technique to understand the views of folk artists and tuberculosis patients about the importance of tuberculosis awareness through folk arts like Nautanki to curb tuberculosis. The interview data was analysed to find commonalities and differences and accordingly the coding was done. The emerging themes were identified, analysed, and interpreted. That led the researcher to unbiased conclusion.

5. Data Analysis and Interpretation

The data was analysed to study the feasibility and role of folk media in creating the tuberculosis awareness. The data analysis was done using methods like data cleaning by removing the unnecessary data, data immersion, memoing, data chunking, data clustering, interpretation, and presentation. The responses received were coded as

Table: 1.1   Role of folk media in tuberculosis awareness - Open codes

Sl.No.	OPEN CODES	PROPERTIES	EXAMPLES OF PARTICIPATING CODES
1.	Folk Media	Tuberculosis Misconceptions	Black magic, TB stigma, difficult diagnosis, hiding the disease, magical cure, Wrath of Goddess, illiteracy, poverty, side effects of drugs, incurable.
2.	Folk songs	Tuberculosis awareness	Government hospital, TB centre, symptoms, TB treatment, BCG vaccination, side effects of drug, long-standing TB treatment, complete cure, free treatment, facemask taboo.
3.	Participatory folk theatre	Prevention and cure of tuberculosis	Acceptance of the disease, Acceptance of treatment, pandemic mask beneficial, normalization of facemask, community acceptance, TB is curable, free treatment, DOTS, facemask taboo, two-way communication, self-awareness, critical thinking.

initial codes and as open codes. Tables were formed to present the open codes. The data sets were examined and analyses in a structured way and coding of data were done with a concept-driven approach by looking at the data for concepts and ideas. Then the participant's views were coded using deductive coding technique.

To avoid the preconceived notions of the researcher during the analysis, reflexivity, bracketing, and intuiting were observed.

5.1 Deductive Coding of Qualitative Data:

The coding was done by allotting numbers, alphabets, and

Table: 1.2   Tuberculosis awareness for NTEP goal achievement-open codes

Sr. No.	OPEN CODES	PROPERTIES	EXAMPLES OF PARTICIPATING CODES
1.	Prevention	Critical consciousness-self responsibility	BCG vaccination mark, undiagnosed cases, multi-drug resistant cases, Vulnerable tribal population, fear of hospitals, fear of vaccination, fear of medication, fear of injections, Active case finding, Active community surveillance.
2.	TB Education	Behaviour change	Tuberculosis literacy, Drug therapy, tuberculosis stigma, TB is a curse, TB is incurable, BCG vaccination is safe, Empowerment of TB patients.
3.	Complete Cure	Two-way communication	TB free village, TB free district, prize, pride, multi-drug resistant TB, DOTs, long term treatment, side effects of drug treatment, persistent treatment, folk artists as health workers.

expressions to classify the information received from the folk artists and tuberculosis patients.   Coding was objective driven. The overall understanding and reflection of the participants about the tuberculosis awareness, prevention, and cure; role of folk media in tuberculosis awareness; attributes of communication theories like behaviour change, self-responsibility, critical consciousness, and two-way communication were noted. The emerging themes and ideas were initially tabulated. Then these expressions were analysed initial codes or open codes were created. After further cleaning and deducing axial codes were formed and further funnelling helped to create the selective code.

6. Conclusion

The research study found that folk media can be used to create tuberculosis awareness to augment tuberculosis prevention and cure. It can help in achieving NTEP goals by creating TB awareness in the following areas. First, displaying TB illiteracy to the vulnerable communities through participatory folk theatre. Second, creating TB literacy through folk songs and folk theatre. Increasing community participation by involving health workers, volunteers, and cured TB patients in participatory folk performances. Elimination of TB in developing nations like India is challenging because of a lack of TB awareness. The government has provided free treatment to poor patients, BCG vaccination is free, direct observation therapy (DOTS) is also freely available. Funds from the

government, NGOs, WHO are used for research and development in the diagnosis and treatment of TB. Despite all, India has a huge TB burden and the highest number of TB cases in the world which accounts for 25% of the world's TB cases. The high TB prevalence is due to lack of compliance to the treatment and this, in turn, is because of lack of TB awareness. The study also observed the following points:

(a)   The rural TB patients and vulnerable populace have a lot of misconceptions about TB. Among the vulnerable populations, TB is considered as stigma, black magic, wrath of Goddess. Since many people die of TB, people think it is incurable. They have very less faith on allopathy treatment. Illiteracy and poverty make the situation worse. Female TB patients are abandoned or divorced by their husbands. They are stigmatised as cursed and they are expelled from the community. The vulnerable people were also unaware of preventive measures like BCG vaccination and use of facemasks. The use of facemask is strongly associated with TB in rural and tribal areas.

(b)   It is observed the messages spread by folk media are effective in rural and tribal areas. Both patients and folk artists could remember folk songs providing information about the TB symptoms, DOTS, locations of nearest TB centers and government hospitals. The message delivered by folk artists playing the character of a deity is accepted and followed by the rural and

OPEN CODE	AXIAL CODE	SELECTIVE CODE
Black magic	TB stigma	
TB Illiteracy		
Hiding the disease		
Wrath of Goddess		
TB is incurable		
Allopathy is poisonous		
TB is curse		
Government TB centres	TB Literacy	Role of Folk Media in Tuberculosis Awareness and prevention/eradication
Completely curable		
TB symptoms		
BCG vaccination safe		
TB drugs safe		
Free treatment		
Continuous treatment essential		
Drug resistance		
TB fatal		
DOTS		
Social acceptance of TB patients	Community Participation	
Active case finding		
Active community surveillance		
Health camps		
Facemask taboo		
Normalization of facemask,		
TB free village		
TB free district		
Cash prize for TB free village and district		

tribal populace. It was observed post awareness the compliance and community surveillance increased.

(c) Community participation in the form of health camps, arranging participatory folk performances helps in increasing acceptance of TB patients. The cash prizes for TB free village or district inspires the volunteers and populace to find and report active cases, increase community surveillance, and normalise the use of mask.

(d) The respondents were mostly positive about the use of folk media for TB awareness. Folk artists were excited about working for the noble cause. Some of them expressed fear about the contact with active TB cases. Folk artists responded they would be glad to volunteers or work as health workers. The folk artists expressed this gives them an opportunity to write new folk plays and songs. This in turn would help to preserve the dying folk arts.

7. Limitation and Future Directions

The research study is done through qualitative analysis and is limited to three major variables The other dimensions of the variable may be used for replicating the quantitative analysis. Other methods can also be used to replicate the research study such as survey method, Case studies, or content analyses of articles or interviews available. Future research can be done by taking other constructs to assess the mediating role.

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LGBTQ Representation in Amazon Prime's 'Made in Heaven': An Analytical Study

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ABSTRACT

The historic reading down of Section 377 saw a new dawn rise in the fight for equality and LGBTQ+ rights in India. This moment brought about a plethora of representation of same sex desire and love in the Indian Media. Amazon Prime's Made in Heaven which released right after this judgement was in production before the judgement was made and reflects the struggles, dreams and ambitions of a modern-day gay man in India. This paper analyses the representation strategies employed in Made in Heaven to construct the modern Indian gay man. The paper argues that though Made in Heaven marks a departure from the stereotypical representation that plagued mainstream Indian cinema and television, it still relies on strategies that are problematic in the long run.

Keywords: LGBTQ+, Made in Heaven, Representation, Section 377, Amazon Prime, Web Series

1. Introduction

We live in a mediated society which is consumption oriented and the stories and narratives that the media proliferates are the ones that are considered important. "Much of what the audience knows and cares about is based on the images, symbols, and narratives in radio, television, film, music, and other media." (Brooks & Hebert, 2006, p. 297). The promotion of LGBTQ rights is becoming a new marker for civilization across the world, it is imperative to highlight the issues of sexual minorities. Queer characters in mainstream Indian television have been virtually absent. There has been a dearth of representation and whatever bits of representation is shown have been negative or for comedic purposes. The emergence of digital platforms like Netflix, Amazon Prime etc. has breathed a new leash of life to the entertainment segment in India. There has been more LGBTQ representation than ever before with shows like Romil and Jugal, Four More Shots, Made in Heaven to name a few having LGBTQ characters driving the narrative as protagonists and not just some token character. Sabharwal and Sen (2012), observe that, there have been more depiction and discussions of homosexuality in the Indian new Media and Bollywood. Though the frequency for LGBTQ representation has increased exponentially, it is pertinent to investigate and analyze what is being represented and how?

Made in Heaven is a web-series that attempts to modernize the representation of the Indian Gay man, the gay men in Made in Heaven are good looking, upper middle class, English speaking, and masculine presenting men. This is a departure from what was being represented even a decade back when gay men were mostly used as baits for comedic interludes or villainized as hypersexual man-eaters. This series is mostly in Hindi and English and each episode deals with the great Indian wedding with a sub-plot involving the main characters and the various trials and tribulations they face on the daily. Every episode is centered on the wedding of a heterosexual couple. The central theme of the show is weddings, the most heteronormative customs of society.

1.1 Background:

Digital Media and Public Consumption

The COVID-19 pandemic has brought about significant changes when it comes to media and entertainment consumption across the world and especially in India. According to a report by Jha (2021), COVID-19 increased OTT subscription growth by 60%, the same report also estimated that the number of hours spent by Indians on digital video had risen by 14.5% in the last two years.

The pandemic accompanied by proliferation of better and cost-effective network and data charge, digital connectivity and smartphones has resulted in this digital boom. India is the world's fastest-growing market for streaming platforms, also known as over-the-top or OTT service providers, according to a recent report by PwC (Rupal, 2021). Digital video streaming platforms gained momentum with the entry of Netflix in 2016 and Prime Video in 2017 in India. Ever since there has been an

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exponential growth in the number of such platforms. These platforms cater to diverse audiences, the digital entertainment space requires no censor board, and Indian viewers now have the freedom to choose from a plethora of genres from several different OTT platforms (Moochala, 2018). As against TV channels, OTT platforms have for now greater creative freedom as there is no regulation over it currently (Kumar, 2021). The absence of censorship has given space to content and narratives that would be impossible to find in mainstream television or cinema.

1.2 Section 377:

Any discussion about homosexuality and same sex desire in the Indian context is incomplete without an overview of Section 377 of the Indian Penal Code, 1860. The narrative of Made in Heaven takes place before the historic reading down of this law on September 6, 2018, by the Supreme Court of India. Thomas Babington Macaulay introduced this law while drafting the Indian Penal Code in 1835. Section 377 referenced unnatural offences and laid down that "anyone who voluntarily has carnal intercourse against the order of nature with any man, woman or animal, shall be imprisoned for life, or with imprisonment of either description for a term which may extend to 10 years, and shall also be liable to pay fine."

2. Literature Review

With regional film production included, it has been observed that there have been on average two films made every day (Chatterjee, 2003). Bollywood has come to mean a specific kind of Hindi cinema, a popular or commercial cinema, based in Mumbai/Bombay (Dwyer, 2010). Bhugra et al. (2015) opined that sexual minorities were represented in one of four ways. As the laughingstock, the villain, the sensitive or as a stereotype. Initially Hindi cinema employed the gay identity just as a comic relief, they were more often than not illogical and had no relation to the main plot. In many films like Sangharsh, Murder 2 etc., queer characters occupy the role of the main antagonist. Bhugra et al (2015) sight examples of films like Bombay Talkies, My Brother Nikhil, I am etc. that take the sensitive approach, perhaps the best suited to raise awareness and gain acceptance. Then the most popular mode of representation is as a stereotype that is a caricature of the real person or issue. They argue that it is theoretically possible that minority audiences look for these subtle nuances and messages which confirm their own identities and a kind of public recognition. A sentiment which is echoed by Dyer (1984) who says that recognizable representational form is a political necessity for gay people. Kielwasser and Wolf (1994) agree that "gays and lesbians use the mass media for information about themselves." Hence it is imperative to critically analyse what is being represented to us. New media has opened up new avenues for diverse dynamic portrayals of

the LGBTQ community, the recent developments and growth in online streaming sites like Netflix, Amazon Prime, Hotstar etc. cannot be ignored. It has created a representation space for sexual minorities that are usually ignored or inaccurately portrayed by major film productions.

Homosexuality is a taboo subject in Indian Society and discussion about it, if any, is scarce. The same can be said about sex and sexuality in general. So, it is hardly shocking that there has been a dearth of LGBTQ representation in the media." Whilst Bhugra (2006) argues that cultural, social and economic as well as political factors play a key role in how social situations are portrayed in films and how subsequently these portrayals reflect social conditions. Kaur (2017) argues that hardly any portrayal of sexual minorities is accurate and authentic in the media, she elaborates that sexual minorities "are majorly portrayed as outlandish characters who are only there in the movie as a comic quotient." One of the many reasons she believes for the absence of Queer representations especially in mainstream Hindi Films is how difficult it is to get passed by the certification board since the contents of the film are legally opposed to what the country accepts. India has been the world's largest producer of films for theatrical release since the early 1970's (Jha, 2005).

Raymond suggests that what might be seen to be 'queer' is mostly normalized in mainstream culture. She identifies three patterns for it, those being the increased appearance of LGBT characters as major or supporting roles, the other being the characters of the 'gay pretender' and lastly the 'straight mistaken for gay.' Raymond is of the view that the increased appearance of characters who are implicitly defined as queer or the narrative where characters are pretending to be or mistaken for being gay is because of the very real changes that have occurred in the constitution of characters. Raymond observes that there is plethora of LGBT characters in television currently than was the case until very recently Raymond looked at Queer Representation in culture through a denotative lens, her study looked at three repetitive patterns in situational comedies. These patterns were the increased appearance of LGBT characters, the gay pretender and the straight mistaken for gay. She argues that these shows with the LGBT characters resolve tensions that results in reinscription of heterosexuality and containment of homosexuality or queerness, she says that what is represented as queer is now normalised in mainstream culture. She contends that most of the viewing audience is heterosexual so the shows with sympathetic representation of the LGBT community should appeal to liberal viewers. She cites examples of various mainstream popular shows like F.R.I.E.N.D.S and Will and Grace and say that the portrayals are attractive and professional. "It is now homophobes, who are vilified or ignored, and often the test of character comes down to how well he or she deals

with a friend or family member's coming out." The study attributes this "Queering of television to LGBT" individuals employed as writers in television.

Levian and Waldo, (2000) state that "the question of whether the media influence attitude formation has long been the subject of debate. If such an influence does exist, it is understandable that minority and special-interest groups would turn to media as a way to get representation and attention." Their study was on the effect of visual media on attitude toward gay men and lesbians.

2.1 Theoretical Framework:

The study employs a queer theoretical framework to analyse and understand the intricacies of representation in Made in Heaven. Queer is often used as an umbrella term for sexual minorities but according to Rao (2012) Queer is the very antithesis of the word gay, as well as of categories like Lesbian, MSM, transgender and intersex. He elaborates that queerness is concerned with the destabilizing of normativity, embracing the perverse, whereas the other categories mentioned previously desire to move towards the normative.

In Butler's famous formulation, gender is performance. Butler (1990) argues that gender identity is not natural, but it is a result of social conventions, or an act that becomes true. She argues that we must rethink how most basic categories of human identity are organized. She is sceptical about sex, gender and identity and how these things define an individual's identity. She questions the whole notion of labelling yourself and others as gay or straight and also male and female. Butler questions where these categories come from? And if there is a natural link between being male and masculine? She says that there is no natural basis to gender and that there is no connection between gender and sex, and it is social conventions about dress and behaviour that gives the appearance of a natural basis. She says that it comes from action, when people act in expected ways, that's what makes gender real.

3. Objectives of the Study

This research will employ the framework devised by Dilley (1999) to examine non-heterosexual behavior in relation to heterosexual behavior and will perform:

- Examination of lives and experiences of those considered non-heterosexual.

- Juxtaposition of those lives/experiences with lives/experiences considered "normal".

- Examination of how/why those lives and experiences are considered outside of the norm.

4. Research Methodology

The study employs a Qualitative Research design. Qualitative research design is a research method used

extensively for studying human behaviour, opinions, themes and motivations; it provides a deep understanding of phenomena which cannot be achieved in other ways. This study employs a contextual analysis of the first season of the web-series Made in Heaven which comprises nine-hour long episodes to understand how the narrative negotiates representation of LGBTQ characters. Behrendt (2008) defines contextual analysis as simply an analysis of a text (in whatever medium, including multi-media) that helps us to assess that text within the context of its historical and cultural setting, but also in terms of textuality- or the qualities that characterise the text as a text. Contextual analysis includes several key questions:

- What does the text reveal about itself as a text?

- What does the text tell us about the audience it is intended for?

- What could be the author's intention?

Raising these questions will help to analyse the films and web-series from different perspectives and give a comprehensive understanding of the subject. The narrative of this web series takes place before the historical Supreme Court verdict of 6th September 2018 on Section 377, when consensual sexual relation between adults of the same sex was still illegal. The study is focussed on the characterization of gay male characters in this web series and how their gayness is constructed.

5. Discussion

5.1 Binary Oposition:

The two main protagonists of this show are Karan Mehra and Tara Khanna. Karan is an out and proud gay man who runs a company 'Made in Heaven' with Tara. Tara is married to an industrialist Adil Khanna. The main conflict in the narrative for Tara is her marriage to Adil while for Karan it is his sexuality. Karan's narrative runs parallel to Tara's and a lot of times takes a backseat. Karan's character is established by the narrative by employing the trope of binary opposition. The narrative of Karan and Tara's characters run parallel to each other. Tara who is married goes back to her husband after a hard day's work while Karan who is a single gay man in New Delhi hooks up with different men across the episodes. Tara is faithful to her husband while Karan is commitment phobic. Whilst this can be viewed as a trope to modernize the Indian Gay man, but this also reaffirms certain stereotypes that has always accompanied same sex relationships that they are fragile and built on lust instead of love. Same sex attractions are phasing that people grow out of since they are not rooted in familial bonds and monogamous relationships.

Even the trope of the love triangle is employed in direct opposition between heterosexuality and homosexuality. The triangle between Adil, Tara and Faiza is built on

friendship, maritial vows and love while the one between Karan, Bubbles and Gobind is built around lust and naivety. Adil, Tara and Faiza and their relationship is given space and time to grow through the course of the nine episodes while the triangle between Gobind, Karan and Bubbles is an afterthought since it is implied that Karan doesn't care for Gobind and Gobind is portrayed as a closeted and selfish gay man who is willing to take advantage of Bubbles and her naivety to marry her and con her.

5.2 Assimilation and Normativity:

Karan Mehra is an out and proud gay man who has no knowledge of queer culture and he is more comfortable when he is playing video games with his heterosexual friends. Women find him attractive and want to pursue him. The character of Jazz is shown to harbor a crush on Karan and even makes a move on him until he shuts her down. The only thing queer about Karan is the fact that he has sex with people of the same sex. Whilst this can be read as a departure from the stereotypical representation of gay men as hyper feminine, that has plagued Indian entertainment space for generations and a subversion of that trope, but this also reads like the narrative is afraid to venture or explore the intricacies of sexuality and gay masculinity. Karan's character does not fraternize with any other character who might be from the LGBTQ community except for the one token scene. The one scene where we see Karan fraternize with his queer friends, he seems disinterested and not invested in what they are talking about. He feigns ignorance about not knowing about his gay friends lives and achievements and a general disinterest towards gay culture. The narrative tries to assimilate Karan with the heterosexual characters in the narrative, another evidence of which is the camera always panning to Karan's chest hair to reaffirm his masculinity. The only time the narrative engages with Karan's queerness is while he is having sex or initiating sex with other men. He is not interested to establish Karan's sexuality but just who he is having sex with. This is consistent with what Herek (1990) observes "even when gay characters have been portrayed positively in more recent films and television programs, they almost always appear in the story because they are gay.

5.3 Heterosexism and Homophobia:

Heterosexism is defined by Herek as "an ideological system that denies, denigrates and stigmatizes any non-heterosexual form of behavior, identity, relationship or community." He elaborates that this heterosexism is operationalized by making homosexuality invisible and when that does not work it trivializes, represses or stigmatizes it. This phenomenon of Heterosexism is employed throughout the narrative of Made in Heaven,

primarily in the reaction of Karan's mother when confronted with her son's latent homosexuality. Flashbacks show her reacting extremely violently when confronted with Karan's homosexuality, she beats him with a cricket bat and breaks his hand. This silences and represses Karan's expression of his sexuality and leads him in turn to bullying his lover Nawab in school. Even in the present timeline she refuses to acknowledge Karan's sexuality and refers to it as his 'sickness'.

Karan's landlord Ramesh Gupta has been suppressing his same sex desire throughout his life. He is portrayed to be a family man with a dark secret. He is intrigued by Karan and secretly installs a camera in Karan's room to satisfy his voyeuristic needs. When Karan confronts him later, he says that not everyone is as brave as Karan. Ramesh Gupta represents the thousands of closeted men in India and around the world who hide their sexuality behind closed doors and the garb of family and marriage. Herek (1990) recognizes two kinds of heterosexism, cultural and psychological. Cultural heterosexism is ubiquitous and inescapable and often leads to internalized homophobia as well. Ramesh Gupta suffers from this internalized fear of his own sexuality that leads him to take drastic steps albeit unwillingly towards Karan.

6. Implications

The historical judgment decriminalizing homosexuality is but the first step to secure equal rights for sexual minorities in India. It is vital that there is an authentic representation of the LGBTQ community in the media; visibility in the media is of immense significance for the LGBTQ movement to go forward. The past few years have been substantial for the propagation of LGBTQ rights in India, the reading down of Section 377 was a historic day for the community. However, a lot of progress still needs to be made at the societal and cultural level. In the past decade there has been progress which reflects in the narratives in the media. While representation of LGBTQ characters has proliferated in the past decade, the question is what is being represented, how is it being represented? Just visibility and representation are not enough, a critical analysis of these representations is of enormous importance since media can be a significant factor is adoption of LGBTQ rights at the grassroots level.

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Intervention of Men in Women's Political Participation: An Analysis of Kannada Film 'Hebbet Ramakka'

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ABSTRACT

In our Indian society, women are treated as inferior to men even today. Even though, the government of India introduced many programs and reservations to women, they are still struggling to find their right and equal position in this patriarchal society. They are denied getting their fundamental needs such as education, health, freedom of speech and expression, financial independence, political freedom and freedom from the hold of patriarchal ideas. The true meaning of democracy takes place when equal participation of men and women happens in policymaking. Political participation is the key area of democracy. Among Indian film industries, Kannada film industry is one which sets its international standards through its film making and unbrokenly sensitizes its audience through film. Many films including Mathadhana, Bara, Hasina, Puttakkana Highway and Bharath store have sensitized audiences on different issues. 'Hebbet Ramaka' (Hebbet means Illiterate, Ramakka is the name of a rural woman) is the film which portrayed the issue of rural women's political participation and men's intervention. The present research study analyzed how this film showcased intervention of men in women's political participation and to find whether the film reflected the reality of rural women's political status. The research study adopted an analytical research approach. This study would help policy makers to understand the political scenario of rural women and to make relevant policies to uphold their rights.

Keywords: Cinema, Participation, Politics, Rural Women, Intervention

1. Introduction

The word 'cinema' doesn't end at the silver screen or is bound with infotainment. Cinema also extended its role towards influencing on audience' thoughts and educating them. Many times, cinema has witnessed the events happening around the world and stands as an incredible tool of sensitizing audiences about the social evils of this country. Some directors played the role of change makers and some artists stood as social icons i.e. Dr. Rajkumar from Karnataka.

Women are marginalized in many sectors including politics in India. Systems like dowry, widow remarriage, devadasi, sati sahagamana and child marriage weakened the women of this land. Even in the modern era, women are still struggling for their equity in every sector and trying to get release from the clutches of patriarchal minds. Keeping all this in mind, our constitution makers tried to assure social, economic and political equality through provisions in our constitution. It's mentioned in Article 14 that equality before law for women and many other laws were introduced to abolish the evil systems against women. The scenario of rural India is quite difficult from urban India. It might be because of patriarchal mindset, religious beliefs,

lack of education, and other reasons. Social activists are constantly trying to sensitize the people through many activities, but their reach and impact is very limited. The reach and impact of cinema is more by its features. Irrespective of people's education and understanding, cinema can influence their thought process through its elements such as messages from favorite artists, visual effects, dialogue, lyrics, music, etc.

In this path, Kannada films have played a tremendous role despite of diverse culture and language. Directors attempted to inform and educate their audiences irrespective of commercial and parallel cinema. Film director N. R. Nanjunde Gowda constantly worked to educate audiences through his notable cinemas such as Sankranthi, A Aa E Ee (first four letters of Kannada alphabets), Nanu Gandhi and Hebbet Ramakka.

1.1 Statement of The Problem:

This research aimed to show the power of cinema as medium of communication to inspire and educate the audience about their rights and privileges. The researcher sought an answer for the following questions:

"Whether cinema succeeded in capturing the intervention of men in women's political participation? And whether

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the film director succeeded in throwing light on the rural women's political problems through the protagonist.

2. Review of Literature

Zambrano et al., 2018, in her study 'Intervention of Social Work in Political Participation of Women in Forming Process of Neighborhood Councils of Canton Portoviejo', found that social orientation is required in the community and natural leadership skills should be identified and preserved in women for successful participation.

Male domination in politics, political parties and culture of formal political structures is another factor that hinders women's political participation. Often, male dominated political parties have a male perspective on issues of national importance that disillusions women as their perspective is often ignored and not reflected in the politics of their parties (Farzana Bari, 2005).

Jude Howell, 2006, in his paper 'Women's Political Participation in China: In Whose Interests' Elections?', found that this has been reflected in the declining numerical participation of women in village politics. However, state intervention in China has in Communist Party tradition, as manifested through ACWF discourses and policies, targeted primarily the individual woman as the main focal point of change.

Prillaman, 2016, in his research article 'Strength in Numbers: How Women's Networks Close India's Political Gender Gap' opines that, while the gender gap in political participation is clear, the reasons behind women's persistent low levels of political participation in rural India remain murky. This paper takes a first step at disentangling these factors and presenting a theory of political participation tailored to the context of many developing democracies. He argued that women's access to economic networks can empower them politically, even when they remain poor, disempowered in the household, and constrained by gender-biased social norms.

Sonia Bhalotra et al., 2013, in his research study 'Pathbreakers: How Does Women's Political Participation Respond to Electoral Success?', found that there is no significant increase in the probability that a woman wins the next election. Consistent with this, the estimated impact on women's candidacy fades over time although a significant impact persists through two elections, which is a period of ten years.

3. Objectives of the study

The objective of this study is to examine how the film 'Hebbet Ramakka' showcased intervention of men in women's political participation and to find whether the film reflected the reality of the rural women's political status.

4. Research Methodology

The present study adopted an analytical research approach. The analysis used the seven parameters to analyze. The research is descriptive and interpretative in nature. The film is viewed multiple times to analyze the parameters. The parameters are title, theme, storyline, dialogue, character, metaphor and message.

4.1 Scope of The Study:

Cinema is the powerful medium for sensitizing the people. Many directors enriched the audience's knowledge and brought changes in their thoughts through cinema. Until cinema speaks about an issue or information, people will remain unknown or untold. The present study would contribute to the film industry to consecrate more on informing people about their rights and privileges given by the constitution to inspire and educate the audience.

5. Analysis

'Hebbet Ramakka' is a Kannada film released in the year 2018 and directed by N. R. Nanjunde Gowda. National award-winning Kannada film actress Tara played a protagonist character that is Ramakka. An illiterate middle-class agriculturist who turned to be a politician in the film. The film received a national award for the best feature film in Kannada. The film was released during the Karnataka Zilla Panchayat election. The film was produced by Puttaraju and Kavitharaj and music composed by Poornachandra Tejaswi under the banner of Saviraj Cinemas.

5.1 Title:

The title of the film is 'Hebbet Ramakka'. Hebbet means thumb and it represents the illiterate who use thumb impression instead of signature. Ramakka is the general name of women in south Karnataka region. Tagline of the cinema is 'Samabalu Samapalu' which means equality in all aspects of life. Protagonist is illiterate; the title indicates her quality.

5.2 Theme:

The theme of the cinema is how an illiterate rural woman becomes literate and stops her husband's intervention in her political life. This film talks about the change which women can bring if she is literate. The film director tried to showcase how women reservation in rural areas had been misused by men when their illiterate female family members contested for elections and demonstrated how the top-level politicians tried to control the power of local politicians.

5.3 Story Line:

The protagonist of the cinema 'Ramakka' is an illiterate middle-class woman who is an agriculturist and happily lives with her husband (Kalleshi) and two children. Kalleshi

is the husband of Ramakka, a civil contractor at Zilla Panchayat level and wants to reach a higher level in politics. Ramakka's children are studying in a private high school, which represents the typical rural mindset. In the film, the director tried to capture every aspect of an average village family.

One day, Kalleshi meets the ex-president of the Zilla Panchayat, who belongs to his community to get sanction of his contract bill. The ex-president took him to the sitting M.L.A. This specifies how members of the legislative assembly influence local administration.

Here, Kalleshi gets the contact details of M.L.A. who is corrupt and wants to take control of zilla panchayat president power. Kalleshi did not like to see ex-president again in power. Therefore, Kalleshi influences the party high command and succeeds in changing the zilla panchayat president reservation into women reservation, which led to conflict between the ex-president and the M.L.A. The ex-president decides to contest for the election through his wife as an independent candidate. This is the common scenario in rural areas when the government changes the reservation. The male aspirants try to be in politics through their female family members like wife, mother or sister.

However, Kalleshi utilizes this opportunity and approaches the M.L.A. to get permission for his wife to contest the election. But Ramakka is not interested in the election as she is happy with her life as agriculturist. However, she finally agrees to contest for the election with Kalleshi's force and children's request. Finally, she wins the election. In this part, the director has not focused on the realistic situation of Zilla Panchayat election campaigning. However, the director tried to create awareness about the politics of the election through a song which was enacted by street players in the cinema.

Later in the party meeting, Kalleshi succeeds in making her wife as Zilla Panchayat president and the MLA recommends Ramakka as a presidential candidate. Finally, the party core committee selects Ramakka as president of zilla panchayat. Ramakka is a traditional rural woman, who used to wear holy ash and Kumkum on her forehead. Kalleshi corrects Ramkka's look after she becomes president. In her first meeting as president Ramakka behaved innocently like an ordinary illiterate. Whole assembly laughed on her and insulted the way she spoke. But the M.L.A. who was present in the meeting justified Ramakka's talent. This denotes how men interfere in rural women's political participation if she is not able to do it on her own.

One day, while going to some event, villagers stop the MLA's car for an emergency. To escape from the liability, the MLA makes a fake call and informs villagers that an ambulance is coming. After a few minutes, Ramakka comes in the same way and she stops her car to help a pregnant woman who is in delivery pain. Ramakka takes the pregnant woman to hospital. This establishes the humanity of women politicians in rural areas.

Further, Ramakka participated as a guest in an Adult Literacy Program. While giving a speech about the importance of education, she was insulated for not being literate. She decides to give resignation but personal secretary convinces Ramakka and motivates her to learn. This is the turning point of the cinema. After learning to read and write, Ramakka starts understanding what is going on and how men around her misuse her power. One day in assembly, she opposed her own party and sanctioned a public toilet for women. For this decision, Ramakka received appreciation from the party in opposition. Later, on a request from a private school to sanction funds for constructing a public playground, she visits the spot and comes to know that it is a public property which is utilized by many children of that area and canceled the request. This scene shows how a literate person responds to a lobby of self-interests.

But this development makes the M.L.A. angry because the school belongs to the M.L.A.'s relative. Even her husband gets scolded by M.L.A. and that incident makes him sad about her for not listening to him. Gradually, Ramakka becomes very popular as a politician and starts taking decisions independently. Ramakka's husband supports her and stops interfering in her political decisions.

In another event, the M.L.A. alleges that Ramakka's husband has been involved in corruption. Ramakka forms a committee to investigate the issue. Finally, Ramakka's husband gets a clean chit and the M.L.A. is found to be a fraud.

After the incident, M.L.A. starts shouting badly at Ramakka and suddenly the character of middle-class women's voices rises against him. All the time, Ramakka's husband comes to meetings to support his wife which is common in rural areas where men play the role of his wife, mother or sister. In the climax, Ramakka wins the M.L.A. election and the voice over concludes that good work will get growth in life.

Overall, the film depicts local politics. Though, the film concludes that a rural woman becomes stronger once she enters politics, the situation in rural Karnataka remains the same. Not only in rural area, in urban areas where women reservation is there in local bodies, men contest elections through their female family members. Women remain only nominal and to nod their head for his male family member's decision. Even her speech in the meeting is directed by them. Sometimes meetings are attended by husband though he does not have the power. However, the film throws light on the women's present political situation in rural Karnataka.

5.4 Character Analysis:

The roles of Kalleshi and Ramakka are beautifully written and the lead pair brings them alive in a wonderful manner (Sunayana Suresh, 2018).

Ramakka: National award-winning actress Tara played the Ramakka's character and she succeeded in carrying the weightage of character in the right way. Tara is successful in adopting the minor elements of an illiterate rural women. Such as humanity, innocent of an illiterate, the rural language she spoke, costume and make-up. Finally, the character of Ramakka looks native.

Kalleshi: The husband character was played by one of the prominent Kannada actor Devaraj. Language, costume and make-up of the character was done properly. But somewhere, the director designed the character according to convince to carry the story. In cinema he is easily convinced by situations, which is unrealistic in nature. Usually, men from rural areas are not easily convinced and won't agree with women's views.

MLA: The character of MLA was played by one of the known supporting artists, Hanumanthe Gowda. The character was successful in portraying a corrupt and criminal minded politician. The character is designed to show how top-level politicians interfere in local or low-level political activities.

5.5 Dialogue Analysis:

Kalleshi: 'I will take care of all office works, you just put your thumb impression where I said.'

This dialogue was delivered by Ramakka's husband. This showed how men in rural interfered in women political participation.

Voter/Villager: 'Ramakka, where is the president?'

This dialogue was delivered by one of the villagers who came to meet the Zilla panchayats president regarding some help. He poses that question to Ramakka. After answering him Ramakka realizes that she is the president, but he is mentioning her husband as president. She thought he might have been confused that her husband is president. This shows the Indian rural political scenario; the husband of a woman politician is treated as a politician.

Villagers: 'he is doing all businesses with-out sitting in president seat.'

This dialogue communicates how in rural India men occupied women politicians' rights and ruling.

MLA: 'I keep this matchstick with me, I can light by it. The stick without match powder is like pick tooth, only use to clean teeth and wax in the ear.'

This dialogue indicates that lower-level politicians are like matchless sticks (Powerless) and high level politicians are matchsticks (Rulers or powerful).

Metaphors: Ramakka's greedy husband and M.L.A. character in the cinema are the metaphors of the realistic characters in the society. These characters make audience to think before vote in election. Message: Main message of the cinema is, how the power of education can help rural women to come out from men's intervention and gives confidence in taking decisions and the director showed the problems of a rural women politician.

6. Conclusion

The film might not have a contemporary treatment when it comes to the narrative or making, but it still manages to retain the viewers' attention. Subject and powerful performances can be appreciated. It isn't often that one gets to root for a well-written female protagonist in films lately and that is where Hebbet Ramakka impresses (Sunayana Suresh, 2018). Finally, the protagonist of the cinema stands as a role model and path to rural women politicians to be free from the clutches of the greedy people around them. Director succeeded in creating awareness about women reservation and how it is misused in the rural part of India. Director also threw light on the importance of education and succeeded in sensitizing the rural women towards education and communicated that there is no age bar for learning. In the climax voice over concludes that Rammaka won in the next MLA election against a corrupted former MLA. This gives a strong message that if you are on the right path your growth will be high. This film helps to understand the political scenario of rural women and suggests concerned officials to make relevant policies to uphold the rights of rural women. So that more women may be interested to participate in democracy and take the society to an upper level.

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Effect of Journalists' Trolling on the Career Choices of Media Students

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ABSTRACT

Since beginning, Journalism in India has weathered many obstacles like the draconian anti-press laws, atrocities on journalists, exploitation of freedom of speech and expression during emergencies etc. But it stood its ground and never compromised on the true values of journalism. Popularity and prestige associated with the profession have encouraged many youngsters to opt for journalism as a profession. With the rise of social media, the chance of gaining instant fame and creating a niche audience in the form of followers has further fueled the desire to be a journalist. However, an increase in the incidents of digital hate speech against journalists and media organizations in the form of trolling is having negative implications on the people associated with the industry. The present research study aims to evaluate the effect of the journalists' trolling on the career choices of media students (future journalists) and to examine if gender has any mediating role in the decision-making of students to join media organizations. Research is exploratory and descriptive in nature and follows a quantitative approach. The survey was used to collect the relevant data form respondents. Results indicate that trolling has no direct effect on the popularity of the journalism profession. The majority of the students are still enthusiastic to join media organizations. However, they see trolling as an unfair means to intimidate journalists and consider adopting ethical journalistic practices and ignoring trolls as two best ways to defeat the trend.

Keywords: Journalism Profession, Journalist, Trolling, Media Students, Social Media, Online Trolls

1. Introduction

Journalism in India marked its official beginning in 1780. Hickey's Bengal Gazette was the first newspaper published on the Indian territory (Otis, 2018). This paper survived for only two years but paved the way for the growth of the Indian press. Seeing the Press' potential in mobilizing and educating the masses, many reformers and leaders used newspapers as a tool to fight for freedom. It was a time when journalism was considered a profession of patriotism and courage (Sharma and Uniyal, 2019). Personal passion drove people to become journalists and not much formal training was required for that. The need for professionally trained media professionals was realized post-independence only. In 1965, Indian Institute of Mass Communication (IIMC) was established by the government of India to address the demand. (Eapen, 1991 as cited in Murthy, 2010). After liberalization in 1991, electronic media registered remarkable growth. With the advent of electronic media and later 24X7 news channels, their responsibilities and role took a new dimension. Several media courses were introduced to create a trained and professional workforce (Splichal, 2015). The rise in demand, celebrity status, and prestige altogether attracted the attention of young aspirants to become journalists.

Social media has played a pertinent role in swelling the popularity of the Indian media industry. People desire to have access to information at one click. Citing the potential of social media to reach millions of users, now every print and electronic media unit has an online presence. However, previous scholarships have indicated the negative impact of social media on journalists as well. One of the drawbacks of using social media is the potential of being traced and intimidated by attackers, and journalists are no exceptions. Cyberbullying and trolling of journalists have emerged as the biggest concerns of the media industry. Waisbord (2020) has compared trolling with mob censorship, that is "bottom-up citizen vigilantism" intended to discipline and silence journalists. It violates the security and speech rights of journalists. Attacks are so vicious that many journalists quit the profession (Bauderap, 2018).

This is rather a tough time for the media industry, allegations are made against media houses, journalists are trolled, facing cyber hate etc. Prestige associated with journalism has taken a downfall in the last few years. People are coming across hate against media on different

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media platforms only. There is so much negativity and criticism that it is causing burnout among students (Havrylets et al., 2019). In this light, the present research aims to examine the effect of journalists' trolling on the career choices of media students in Delhi NCR.

2. Literature Review

2.1 Journalism as Profession:

India has a rich history of more than two hundred years in the field of journalism. While not much formal education was needed to be a journalist in the initial days, post-independence decent efforts were made to start media-related courses in various colleges and universities. By 1981, the number of journalism departments in various colleges of India had touched the mark of 25 (Eapen, 1991, as cited in Murthy, 2010). The post-1991 phenomenal expansion of electronic media further sparked the growth of journalism institutions in India (Karan, 2001). This was based on the demand and supply phenomenon. Expansion of the media industry created the demand for media professionals along with great employment opportunities and growth perspective made it a lucrative area. It didn't take long for private players and visionaries to realize the potential of investing in media institutions (Sahoo & Srivastava, 2017). Soon, many University Grant Commission (UGC) recognized and autonomous private institutes and universities (Amity University), deemed universities (Manipal University) came into existence. Today 972 colleges are offering mass communication courses in India. 305 of these are public while 667 are private colleges (Pal, 2021). These numbers are a clear indication of the rise in the popularity of mass media-related courses in India.

2.2 Journalists and Social Media:

In the past two decades, the face of Indian journalism has undergone a drastic change. Post web 2.0, digitalization and technological expansion have led the media organisations to adopt social media in their daily activities (Alejandro, 2010). Kietzmann et al. (2011) define social media as a medium to 'share, co-create, discuss and modify User-generated content'. To make up for the declining circulation of newspapers, and to create audience loyalty amid the mushrooming of several private newsrooms, both print and electronic media took refuge in social media. For media organizations social media became a wonderful medium to inform and engage with audiences. Social media plays multiple roles for journalists and media organisations. Journalists use social media for self-branding and promoting their stories (Hedman, 2020). In the same line, Knight & Cook (2013) describe the applicability of social media as a platform for distributing content produced by news organisations, a source of stories on which later developments are made, a

stage for self-expression, and a medium for disseminating content created by journalists. Finneman et al. (2019) added strengthening the brand image and audience engagement as other two important jobs associated with the usage of social media by journalists. Santana (2011) in his research states that in older times it was an overwhelming exercise for the journalists to communicate with the audience through letters & today online comments hold the same sentiment. Rego's (2018) research replicates similar results. According to Rego, journalists are considered opinion leaders. In the digital era, their profession demands to sync with the technology. They discuss stories, policies, opinions on the public platform. In that connection, social media platforms have given them wonderful opportunities to connect with their audience in real-time. Be it the media organizations or journalists, social media has become an integral part of their day-to-day job.

2.3 Journalists and Trolling:

News organisations encourage journalists to self-brand themselves on social media platforms. It is believed, higher the audience engagement, the better will be the market value (Brems et al., 2017). The relevance of Twitter in the journalism profession has found significant attention in mass media research. Many newsrooms have adopted Twitter to disseminate breaking news swiftly and with brevity (Farhi, 2009). Journalists use microblogging sites, Twitter for increasing audience engagement while media organisations use it for earning audience loyalty (Revers, 2014). This exercise has yielded fruitful results as well, but lately social media has proved a double-edged sword for journalists. On one side it has increased the popularity of journalists and earned them celebrity status (Tandoc and Vos, 2016) on the other hand it has become a medium of harassment (Howell, 2007).

Online harassment in the form of trolling is considered as biggest repercussion connected with the use of social media. Trolls are computer-mediated communicators who disrupt constructive conversation and intensify conflicts on digital platforms for personal enjoyment (Hardaker, 2010). Trolling ranges from offensive to felonious. It is destructive and deceptive in nature (Buckels, et al. 2014). Trolls attack their targets for various reasons but mainly for having contradictory beliefs and ideologies. They bout targets with sexist, racist and homophobic comments. Trolling affects the right of freedom of speech of journalists. Expressing an opinion on politics, religion, and minorities increases the probability of being trolled significantly (Gudipaty, 2017). Online harassment has a direct implication on the personal-professional lives of journalists. It is out of the fear of being trolled journalists change their beat (McCully, 2019), change the perspective of the stories, tone down language (Gardiner,

2018). Online trolling affects the victim psychologically as well. Victims complain of fear, insomnia, anxiety, panic, stress, bruised self-esteem, isolation, powerlessness, helplessness, anger, doubt, depression, and self-exile. Due to their online presence, journalists are often found to be on receiving end of trolls.

2.4 Trolling of Women Journalists:

Trolls target both men and women. However, trolling of women journalists is much more vicious than that of male counterparts. Trionfi and Luque, (2020) conclude that in the case of females, their gender identity is enough to attract the wrath of the trolls. While researching the difference in trolling of males and females, Duggan (2014) found out that trolling of males is limited to name-calling and abusing while females are exposed to severe sexual harassment. In the same line Nair (2017) concludes that women face extreme abuses, sexual innuendos, and explicit remarks online. They are shamed for their appearances and doubts are raised about their intellect. Online rape and death threats are a common way to disagree with content written by women (Jane, 2014). Other research indicates that trolling is used as a strategy to silence the vocal women writers (Gardiner, 2018). Society has stereotyped males and females; women are expected to be more submissive and suited for certain roles. This approach reflects in professional expectations as well. Women journalists who deviate from these set lines are criticised and abused (Matud, 2004). Journalists like Barkha Dutt, Sagarika Ghosh, Swati Chaturvedi, and Rana Ayub face trolling on a regular basis (Rego, 2018). Others like Neha Dixit, Dhanya Rajendran, Shrishti Jaiswal, Stuti Mishra have also faced vicious trollings in the recent past. Trolls use vulgar and abusive language against them on social media platforms. As a result, trolling victims suffer various psychological, professional, and financial consequences (Jane, 2014; Hess, 2015).

In such a scenario, opinion of media students to join the journalism profession holds much importance and leads the following research questions:

Q-1 Do media students wish to join media industry amid the rise of trolling incidents against journalists?

Q-2 Does the trolling of women journalists affect the female students' decision to join the media organisations?

3. Objectives of the Study

1. To study the effect of journalists' trolling on the popularity of the profession among media students.

2. To examine the influence of trolling on female students' decision to make a career in the journalism field.

4. Research Methodology

The study is based on the quantitative approach to provide accurate and quality results. Research is descriptive and exploratory in nature as it aims to examine the effect of journalists' trolling on media students and describe their understanding of the concept of trolling. The universe of the present study is Media students studying mass communication and journalism in colleges of Delhi NCR. The age of the respondent ranged from 17 to 28 years and participants were both males and females. The study adopted a survey tool for the data collection. Under the non-probability sampling technique, a convenient sampling method was used to attain the sample. A structured, non-disguised questionnaire was prepared with the help of google form and administrated online to media students of Amity School of Communication and DME institute. Researchers had aimed for 400 participants but, only 102 participants responded to the questionnaire. Three subjective questions were incorporated in the questionnaire to get more insight into students' understanding of trolling and the role of media institutions in creating awareness among students. The rest of the questions were objective in nature. Primary data were collected over two weeks from 8-August-2021 to 21-August-2021 and analysed properly later.

5. Data Analysis

5.1 Demographic Details:

A total of 102 participants responded to the survey questionnaire, of which 87 were females and 15 were males. 45 students were in the age group of 17 to 20 years, while 39 were identified in the age group of 21 to 24 years, rest 18 were classified in the age range of 25-28 years. 65% of the sample size was pursuing graduation in mass communication and journalism, 20% were pursuing post-graduation, 12% were research scholars, and the rest 3% had enrolled themselves in the other diploma courses related to mass communication. (See Table 1 for tabular representation)

Table:1 Demographic details of survey participants

Gender	Male - 15	Female - 87	Others - 0	
Age	17-20 Years45	21-24 Years 39	25-28 Years18	
Education	Graduate66(65%)	Post-Graduate 20 (20%)	Research Scholar12 (12%)	Diploma 4 (3%)

5.2 Social Media Usage:

The study revealed that social media is quite popular among media students. 100% participants had accounts on one or more social media platforms. 91% believed social media was imperative for journalists while 9% were not sure about it. When it came to the popularity of social media platforms, Twitter emerged as a champion. 85% selected Twitter as the best platform for journalists, followed by Instagram with 12% share, 3% preferred YouTube while surprisingly Facebook didn't get a single vote. On the question of the effect of social media on the journalism profession, the majority 88% believed that it had both positive and negative influence, 6% thought, it is neutral while the rest 6% had confidence in social media and considered it having positive impact only. On future use of social media to carry out journalistic responsibilities, 65% answered in affirmative, 29% were not sure about it while the rest 6% said they won't use it for job obligations. (See Table 2 for tabular representation)

Table: 2 Social media and survey participants

Have Social media account	Yes 100% (102)	No 0%			
Social media is important for journalists	Yes 91% (93)	No 0%	Maybe 9% (9)		
Most popular Social media platform	Twitter 85% (87)	Instagram 12% (12)	Facebook 0%	YouTube 3% (3)	Others 0
Impact of social media on journalism	Both Positive and Negative 88% (90)	Neither Positive nor Negative 6% (6)	Positive 6% (6)	Negative 0%	
Will use social media in future for job obligations	Yes 65% (66)	No 6% (6)	Maybe 29% (30)		

5.3 Trolling and Popularity of Journalism Profession:

It has become a trend to criticise journalists on social media. They are often subjected to digital hate and trolling is one of the many ways to express hatred. The current study indicated the same emotions. 53% of participants believed trolling is a ruthless and unfair means to criticise journalists while 47% were not sure about it. Though students found trolling as one of the biggest challenges faced by journalists today, they did not consider it a deterrent to joining the profession. 62% of participants said they would want to join the profession despite the increase of trolling incidents, while 32% said, trolling might make them apprehensive of joining the profession, rest 6% said they were reconsidering their decision. On the question of recommending others to study journalism courses amid rising online and offline violence against journalists, 68% with a clear majority said they would definitely recommend it to others, 23% were not sure about it while 9% responded negatively. (See Table 3 for tabular representation)

Table: 3 Trolling and popularity of journalism course

Trolling is a ruthless way to criticize journalists	Yes 53% (54)	No 0%	Maybe 47% (48)
Will become journalist despite rise in trolling	Yes 62% (63)	No 6% (6)	Maybe 32% (33)
Will recommend others to study journalism	Yes 68% (69)	No 9% (9)	Maybe 23% (24)

5.4 Media Students' Opinion on Trolling:

Three questions of the survey questionnaire were subjective in nature. The first question was incorporated to understand the students' opinion on trolling as a threat to journalists and its impact on journalists' right to freedom of speech and expression. Results indicate 42% of the total participants found trolling as a way to intimidate journalists for carrying out 'true journalism'. 30% of participants answered the question in negative while 28% were not sure about it. Those who answered in affirmative said journalists are trolled for having unpopular opinions,

for giving voice to the voiceless. In some cases, journalists are trolled with rape and death threats, to avoid such brutal backlash journalists prefer to avoid certain topics and think twice before expressing their opinion. In their opinion trolling also affect the impact and credibility of news reports. Those who answered in negative said journalism is a profession of courage and hence journalists should hold their ground and evil like trolling should not affect them. Those who were unsure said, trolling is a menace for everyone alike.

The second question was, how journalists could reduce the effect of trolling? The majority of the participants said the best way to fight the trolls was to follow professional ethics, by staying loyal to the profession and by providing authentic information to the audience. Trolls survive on attention; so, ignoring them was the second-best strategy to reduce the effect of trolling. Turning off the comment section, blocking, reporting, and changes in privacy settings were some other methods suggested by the students. In case trolls try to hit below the belt, journalists should call out to them and give a fitting reply.

The third question was on the role of media institutions in training budding journalists to fight trolls. All the participants were of the view that media institutes can play a crucial role by organising seminars and webinars on topics related to awareness about cyber laws, cyber harassment, digital hate. Some suggested dos and don'ts of the internet should be taught to the students through classroom activities and text for creating awareness about phenomena should be made part of the curriculum. Emphasis should be on training budding journalists to handle trolls and not letting them impact their psychology.

6. Findings and Discussion

The result of present study has clearly emphasized that social media has both positive and negative effects on journalists. It also indicated that despite having negative effects, it is impossible to ignore social media and its engagements. When it comes to the use of social media platforms for news, Facebook is slowly being pushed out of the race while platforms like Instagram and YouTube are slowly-steadily making progress. Twitter has emerged as the most suited platform for journalists. Twitter's easy engagement with users and commercial potential make it the most preferred social media tool for news organisations (Canter and Brooks, 2016). News content is so much dominant on Twitter that it looks more like a news platform than a social media platform (Hermida, 2013).

Journalism is considered as representative of an adverse system and attracts the negativity emerging out of it (Quandt, 2018). It has been observed that Comment threads are inclusive places where informal, impulsive, and even aggressive messages find place. Journalists are bullied and exposed to hate in digital public places like social media platforms. In the last 15 years, trolling has become so common that most of the journalists now consider it as part of their job (Binns, 2017). Despite the rise in trolling incidents of journalists, it is found that budding journalists are keen to join the media organisations. Media students consider it a noble profession; they not only want to become journalists themselves but willing to persuade others to study journalism as well.

Trolling of women journalists goes beyond name-calling and often shift from the online to offline world. Female participants of the study acknowledged the dangers associated with the profession and use of social media, however, they still showed remarkable spirit and dedication to become journalists. In their view, few precautionary steps can reduce the effect and probability of being trolled. Following the ethics of journalism was considered as the best way to answer the trolls. Privacy setting, blocking, reporting, and ignoring trolls were some of the other strategies to fight the trolls.

There are number of examples where trolling has cost journalists their job. Such harsh actions work as a deterrent for journalists to do their job fearlessly and express their opinion on social media freely. To avoid such unfavourable scenarios in future, media institutions can play a pertinent role in creating awareness among students on how to deal with negative elements online. Organising webinars, seminars by experts on cyber laws, internet ethics and introducing topics on different forms of digital harassment of journalists can help students in becoming aware about the challenges faced in the real world.

7. Conclusion

In the beginning of the 20th century, journalism was considered a highly noble profession. Many professionals like Walter Lippmann have argued in favour of a career in journalism. Social media give the advantage of digital publicity. However, defamation, attack on privacy, and the higher prospect of surveillance are some of the add-ons of digital publicity (Waisbord, 2020).

The phenomenon of silencing journalists through trolling is spreading throughout the world. It has become a widely used term today. Journalists carefully present themselves on social networking sites because slight mistakes and opinionated content can result in backlash from audiences and newsrooms. People are very prompt to criticise the content written by journalists, hence extra caution is taken to avoid situations raising questions on their professional credibility. Keeping the ill-effects of trolling in mind, this study tried to gauge if trolling affects the students' decision to make a career in journalism.

On the basis of quantitative analysis and review of literature, the researcher concluded that trolling of journalists has no direct effect on the popularity of

journalism courses. Media students acknowledge the implications of trolling but are equally enthusiastic to join the profession and contribute to creating an informed society. Gender also plays no role in choosing journalism as a profession. Increase in the number of female students in media institutes indicate their zeal. Students consider the role of journalists as torchbearers who can't afford to be intimidated by trolls. In this light, role of media institutions become imperative to introduce the students to the real challenges of taking up the profession and create awareness about negatively marked online behaviour, 'trolling'.

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A Study to Integrate the Slow Journalism into News Organizations During the Fast-Spreading Global Pandemic

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ABSTRACT

In an era of quick and expeditious journalism and concerns about the detrimental effects of speed, it can be easy to lose sight of the other kinds of journalism being practiced and other temporalities for its production. Like other slow movements such as Slow Food and Slow Travel, we take time to do things properly. Instead of desperately trying to beat mainstream and other media to breaking news stories, we focus on the values we all expect from quality journalism – accuracy, depth, context, analysis and expert opinion. Additionally, we need slow journalism during a global pandemic. Integrating slow journalism into news institutions would mean peculiarly differentiating journalists who cover briefings for example, from slow journalists pivoted on explaining and analyzing the long view. Ethical journalism, then, would intervene with well-defined principles from ethical reporting—both together are critical in a global health crisis. This research employs qualitative analysis by conducting in-depth interviews with journalists on print and electronic media. The research indicates that, to begin with, some reporters would be lightened of the pressure of instant deadlines. Tasked with drawing inferences of what is happening, how different societies are afflicted, and what the long-term outlook is, it remains worrisome even without immediate deadlines. Surely Slow Journalism would serve a distinct—and often unmet need that people have in crisis: a reasonable account of the meaning of events, beyond "Direct documentation" of these events, that will make sense of the news stories and events of the pandemic.

Keywords: Slow Journalism, Quality Journalism, Accuracy, Depth, Context, Expert Opinion, Pandemic, Ethical Journalism, Ethical Reporting, News Organizations, Breaking News

1. Introduction

Slow journalism: Slow journalism seeks a combination of approaches that produces supremacy within the often shallow blur of reporting in our global, digital age: deep, multifaceted, virtuous, high quality, and able to influence a community of readers that it's worth spending time and attention to a story.

Haste is the sickness of the digital age and so in today's pressrooms, push to publish stories at an accelerated rate often means that correspondents are able to uncover only basic information and complete a superfluous analysis. Twenty years ago media personalities were already warning that working at a fast pace encourages journalists 'to fall back on obsolete themes and analyses—interpretive clichés.' In the contemporary world of information media, this effect has been exacerbated.

Today we are habituated to quickness, to forcing more and more into every minute. Every moment of the day feels like a rat race, a sprint to a finish line that we never seem to reach. "But there is another way to reach a more meaningful Journey's end when it comes to understanding the complex world around us: 'slow journalism.' Questioning the premise that hustle is better, slow journalism is about taking the time to report the news with more detail and diligence.

It's key to note that the values at stake in this form of reporting are not as plain as the fast-slow contrast might suggest. There's more to the technicalities of digitalization, globalization, and promptness than merely working quicker, and there's more to slow journalism than just apply the brakes on everything down again.

2. Journalism during the COVID-19 pandemic

To inform the public during these uncertain times, pressrooms across the country have made pandemic reportage a high precedence. But the constantly changing and sometimes unendorsed nature of COVID-19 data being released, has left correspondents and researchers with a task of providing accurate facts to the people. There are good and bad aspects to the way news has been covered during the pandemic, and people's confidence in the media is on the line.

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While the coronavirus has crippled society, it has only existed for a short time and little is yet known about it. Many healthcare professionals, similar to journalists, are also struggling to present their research to the public. Society is filled with information that cannot be relied upon. Therefore, journalists are required to be even more serious in their role.

While there is plenty of news to be reported on the pandemic, news organizations have been butchered by decades of downsizings and often lack correspondents and editors who specialize in public health reporting. Some news organizations focused on breaking COVID-19 news instead of in-depth coverage.

3. Need for Slow Journalism

Journalists ensure that their work helps keep citizens informed, especially when misinformation is rife? Misinformation is sometimes perceived to be a contemporary problem, but all pandemics have seen an emergence of rumors about the origins and nature of the disease. Journalists have a crucial role in helping mitigate fears around diseases, as the news media acts as a mediator between the science and the general population. Slow journalism can have an important role as fact-based with many backgrounds and constant research work and this slow journalism is transparent in helping build trust with the audience. Journalist with over economic pressures contribute to rush reporting and embarrassing mistakes. At the end the trust in the media has declined regarding the pandemic news.

It is understandable to hope for an end to a global calamity. But we tend to be over-optimistic about how quickly things can be resolved and whether they can be resolved at all. (Most people, for example, thought the First World War would be over in a few months.) Instead, we need to come to grips with the likelihood that this will be an ongoing problem we need to prepare for. The first step is for our politicians and public health officials and Journalists to publicly communicate that this is the scenario we are facing. As this pandemic still continues and never seems to be putting end. So, in this case, there is a scope for the slow journalism to be implemented to give more of in-depth coverage on the pandemic news.

4. Impact of Slow Journalism

The pandemic set alarm bells ringing across the world. With almost every channel wanting to outdo the other, there is a mad race for telecasting 'breaking news' of a new mutant wreaking havoc and vaccines turning out to be ineffective. The fact remains that such pieces of information may be unverified as they cannot be authenticated at lightning speed. All this can have serious psychological impact on the already fragile minds of the general public. In slow journalism, attention is paid to verify facts and the sources of such news items. Though it takes time, people can be rest assured, what they are hearing and seeing is the truth hence, it is always better to have such 'speed breaker' journalism then bombard viewers with unverified information. Understanding of slow journalism is not a lethargic approach to news breaks but taking time to verify what we hear, in as quick a manner as possible.

If this is what slow journalism is, we need such journalism, not just during a pandemic but all the while. Sensational news may tell us that '2000 feared dead in an earthquake' in some part of the world. About 24 hours later, we are told by the same news outlet that 100 were confirmed dead while 500 were missing. If there is not even a semblance of an apology by the media outlet for the erroneous figure mentioned earlier, it is a disservice to society – in the garb of breaking news, they have conveyed false information. It may not be due to malintent, but the effect is the same as fake news. And normally, once a false piece of information is conveyed, it is very difficult to undo it even with an apology. That is why responsible news outlets check multiple times before putting out a copy.

Slow journalism can help people process the amount of information they get in a proper manner, especially during present times, when information is readily and abundantly available for consumption. It can also help stem alarmist as well as misleading articles, since in depth research can be incorporated into slow journalism.

Any news item that is doubly verified and authenticated is good for news consumers as the element of uncertainty is removed and truth sustained. Practically speaking, print media can be loosely termed as an icon of slow journalism. However, print media measures and feeds the truth as it verifies the information with multiple sources such as government officials. The 'breaking news' fraternity from the visual media might as well take a leaf from the books of slow-journalism fraternity and check things twice before 'breaking the news' to millions and millions of consumers across the globe. Remember, it is better to have a moment of truth than ages of untruth.

That is an ideal view, an occurrence that journalists may never come to pass. But if it does happen, then it will be a world full of responsible news outlets that compete with each other on timeliness as well as accuracy of news they put out. Across news outlets, the number of analytical and introspective articles should be increased with even breaking new stories being appended with proper context, extra information and more detail.

5. Getting Equipped for Slow Journalism During the Pandemic

A pandemic generally occurs once in a century. According to some experts, there is no such thing called as slow

journalism. The visual media, with a motive to improve ratings and earn the resultant 'higher ad rates' engage themselves in a bitter contest with one and other resulting in 'speed journalism' or breaking news journalism, if it can be called so throwing to wind the basic tenets of journalism one of which says a journalist must doubly check facts before going public with them. Even ordinary news is sought to be portrayed as breaking news making the reporter a laughingstock. This mad rush to boost revenues must stop and every effort must be made to present only the truth to the audiences for it has become a casualty in recent times.

The first thing a journalist – be it digital, TV or print medium – must be taught is that no matter what, he or she will not convey anything that is not true or which has not been confirmed by that individual journalist. If he/she has reason to believe that the sources are authentic but cannot be quoted, for their safety, then the news organization has the responsibility of ensuring authenticity in some manner.

For journalists, this comes with practice. But now that we have journalism schools, we may even want to consider a separate subject for this – maybe combined with ethics and the need for authenticity of information/news. Journalists should train themselves to be more inquisitive and less impulsive. They must take extra care to verify the information they receive and then find an angle that could shed more insight on the situation at hand. They must also wean themselves off the 24-hour news cycle clock and learn to classify news according to priority.

The COVID-19 Pandemic has caused unspeakable and indescribable losses all across the world. In addition to people who died in thousands after contracting the virus, several thousand people were in the forefront combating the pandemic, and it included the media. The media mostly has done a stellar job in covering and reporting all aspects of the pandemic – beginning from medical facilities, access and its deficiencies, closely monitoring the development of vaccines, its availability and administering it to people all over India. In the process, hundreds of media personnel in the entire chain have succumbed to the pandemic.

However, there have also been concerns about the unnecessary speed in which some issues were reported, throwing caution and ethics to the wind in the process. Careless mischievous reporting on the vaccine availability, transport of oxygen from one place to another have all caused a lot of stress on the line of workers who devoted themselves in fighting the pandemic.

Once a newspaper reported about an alleged shortage of dry ration and groceries at a refugee camp. Alarmed, dozens of government officials descended on the camp only to find that the story was fake and that some inmates had hoarded the same. Concerns were also raised about the manner in which certain sections of the media covered the funeral of victims. People reporting, tweeting and sharing photos live from cremation sheds and burial grounds, using aerial drone shots of mass cremation, which from the news point of view was sensational, was termed insensitive by observers and relatives of people who died.

The argument was: "Whose permission did the media agencies get for clicking photographs of burning pyres?" Responses to such questions vary from freedom of media to share such events to create an impact and to wake up the government and health machinery to pointed and personal counters too. Whatever the arguments and counters may be, news consumers are no longer taking anything without questioning. This is all the more reason for the media, while reporting truth and nothing but the truth and while enjoying all guaranteed freedoms of speech and expression, have to be sensitive at all times, without taking things for granted.

Let's assume there is a piece of information about a new strain of virus affecting a group of people in a district with even those fully vaccinated getting infected. The reporter concerned must verify if there is a new strain not only from the doctors but also from the district officials. He/ she should also check if the victims were doubly vaccinated. Also, the Health Secretary's briefing is vital. The WHO update is likely to take time. The reporter must present the facts as they are and shouldn't mislead the public saying as a matter of fact that a new virus strain had started affecting even those fully vaccinated. He/she must say "So many people were affected by the virus" and add "The authorities are trying to find out if there is a new strain, as reportedly some fully vaccinated people have also been affected. The WHO is also being briefed by the government on the matter. Health officials have been instructed to probe the matter." This is an example of confluence of slow journalism and expedient reporting. A good example of slow journalism and expedient reporting is agency news items.

You may recall the infamous Watergate scandal of the 1960s in which the US. President Nixon had to finally resign at the time after the Washington Post consistently put out stories based on developments in the case over several months. These two journalists too had to fight against others in terms of timelines and getting the news out first. How did they do it? They didn't put out something in the public domain that they could not confirm was true, no matter how sensational it might have been. They followed a rigorous process that most news organizations have – that unless a journalist checks for and receives the same information from three independent sources, he/she would not be allowed to go ahead with the story. Independent here means that each source does not know that the other two sources are talking to the same journalist.

During the pandemic, the best example of poor journalism came out in the form of sensational news in reporting deaths of individuals after they were vaccinated. As writers, it is our responsibility to provide context to our news. It may be true that vaccination indeed did cause the death of that one individual in that particular town. However, the context writers could provide, but often do not, is the ratio of number of deaths to the number of total vaccinations, the co-morbidities of the deceased individuals and finally, to explain that all vaccines, including those that we give very young infants right from their birth till age 15 are fraught with the risk of serious reactions. We can only hope to be part of the 99.99% of the set of individuals that will not be affected by the vaccine. After all, the risk of COVID-19 striking us down because of our comorbidities is far greater than the risk of death caused by a vaccine. We can only opt for the lower risk option. There are no risk-free options.

6. Conclusion

There will always be a need for information to be circulated swiftly—say, news about natural calamities or capital markets. Slow journalism can't decrease the pace at which this kind of news is produced, nor does it seek to do so. Slow journalism is a critical philosophy encouraging correspondents working in all fields and on all timescales to be mindful of the way journalism is changing. Sometimes, correspondents need a reminder that when speed is allowed to take the lead, it comes at the cost of analysis, of situation, of involvedness. Slow journalism provides a structure for a healthier balance. It establishes that we can have the best of both worlds. We just need to pause and think every now and then. So slow journalism among the journalists should be urged to build relationships with researchers who have a history of reliable and scientifically demanding work and to build a stable of those types of specialists to maintain precise reporting.

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Socio-Cultural Narratives and Its Technological Manifestations: An Insight into 'Masaan' and 'Mukti Bhawan'

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ABSTRACT

This paper attempts to reconfigure the social and cultural norms in Hindi films of the contemporary scenario. It aims at destabilising the norms put forth by our society and the way it deconstructs the whole concept altogether. Taking example of the films like 'Masaan' (Neeraj Ghaywan, 2015) and 'Mukti Bhawan' (Shubhashish Bhutiani, 2017), the paper will engage with the societal norms of our society and its different manifestations. There are numerous instances in these films which paves a way for the deliberation amongst the audiences. The societal taboos in these films have been intricately balanced yet challenged with certain optimism. 'Masaan' not only deals with the social and cultural change but also attempts to dwell in the technological transformations, the tier 2 and tier 3 cities are undergoing. The very attempt by the lead actor of the film to lure the girl through technological means can be well etched in the memory of the cine-goers. 'Mukti Bhawan' makes an attempt in negotiating with the ultimate reality of life i.e. death and how to deal with it. In the film, the protagonist is trying to understand the psyche of his father and ultimately agrees to his wish of dropping him to a salvation hotel to have a peaceful death. These two films try to move away from the usual narrative of contemporary Hindi films but also hold the attention of the audiences. Thus, the paper will take these films as contours to map the trend of such narratives in giving a new dimension to Hindi film industry.

Keywords: Cultural, Contours, Reality, Optimism, Narrative

1. Introduction

Since the onset of the new millennium, there have been numerous changes in the narratives of the Hindi films and the major change is attributed to the globalisation of the 1990s in India which changed the Indian society forever. People living in the metropolitan spaces and the rural and semi-urban areas, witnessed a plethora of changes which was multi-dimensional and led to many internal churnings in the society. Hindi cinema started taking a leaf or two from the changes occurring in these set ups which got reflected in the stories driven from such spaces. Due to the onslaught of technology in the first half of the twenty first century, people started making their terrain familiar by being active on such platforms and using this for their advantages. Harsh Mander, a writer and social activist, writes, "As this decade turns, Hindi cinema ends a long exile of ordinary people from popular films." He further adds, "Real women and men from small towns and the alleyways of the big cities and from the poor rural hinterlands are back on the big screen. Spectators are lining up to watch and applaud them, weep and laugh with them, which is a major departure from the loyal patronage of Indian audiences of glossy and asocial pictures which dominated popular Hindi Cinema for several years" (Mander, 2011). This in no way sums up the entire past decade and its engagement with Hindi films but it very well encompasses the changes which are occurring in the society. The past few decades have been a game changer for Indian cinema and it dealt with different issues in different decades respectively. 'Masaan' is a film which resonated with the world audiences for its sheer take on life and the uncertainties which are unbridled in nature. 'Mukti Bhawan' took this a notch higher and put the Indian cinema on a pedestal which is usually envied by the popular filmmakers across the world. In the very understanding of the whole set-up which had been created after the advent of globalisation in the 1990s, Hindi cinema is up for a bigger challenge which is not to only compete with the local audiences and one's own country but to make their presence felt at global level which has become the need of the day. In the following sections of this paper, I will engage with the socio-cultural dimensions in these films and the role of technology in dealing with such films.

2. Socio-Cultural Narratives and Technology

Every society and the nation undergo a lot of transformation which is attributed to some kind of social or technological upheaval which has far reaching consequences. This is very well etched in the memory of people due to the impact created by the films or the churning in the society or vice-versa. Since more than a

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century, Hindi films have had a history which was a mirror to the society and reflected the things which were happening during that time. There have been numerous instances when films have had a great impact on the society and its different issues, were an impetus for the narratives of the films. Since the inception of the Indian cinema in 1913 (Raja Harishchandra) by Dada Saheb Phalke, the films have always shown a mirror to the society yet there has been a confluence of issues shown in Hindi films and have been tackled beautifully through the narratives. In the contemporary scenario, we can see technologies paving a way for the films and making a way into the minds of the people through repeated viewing on several platforms and its engagement on the social media. We can see a lot of films like Toilet-Ek Prem Katha (2017), Batti Gul Meter Chalu (2018), Padman (2018) and several others which deals with serious issues yet entertains the masses. They win accolades from the public and the critics alike for the depiction of these issues for films. Technology plays an important role and leads to a lot of discussion about the same on different social media platforms. They are termed as multiplex films which caters to a certain section of the audiences who enjoy such films in this twenty first century. According to Adrian Athique, "In its most literal sense, a multiplex is most obviously a building where films are shown on more than one screen" (Hill, 2010, 3). He further states, "The multiplex can therefore be most simply described as a contemporary setting for the time-worn practice of storytelling and the projection of feature films provides multiplex patrons with gratification by means of narrative entertainment. He also states that it simultaneously engenders ideological exchanges that articulate the mythic logic of the society that they inhabit" (Ibid). Here, I argue that multiplex is no doubt a platform for showcasing one's stories which is unique in nature or can't be shown due to the paucity of theatres but it also urges a different kind of audiences to see the social churning which is replete with entertainment quotient and urges viewers to feel the magical experience in the multiplexes. Although, there are numerous instances where the social and cultural fabric of the society have been challenged like the films of Shyam Benegal i.e. 'Ankur', 'Manthan', 'Mandi' etc. But the recent trend in the contemporary Hindi cinema has been a flag bearer for such narratives which are vanishing in the gloss and sparkle of the globalised era. Thus, films like 'Toilet-Ek Prem Katha', 'Padman', 'Ki and Ka' and 'Sui Dhaaga' are significant as they portray society in a different light. In the same direction, films like Masaan and Mukti Bhawan challenge the very core of our society and urge us to look within to seek an answer.

3. Masaan': A Social Upheaval

The director of the film 'Masaan', Neeraj Ghaywan along with his co-writer Varun Grover have had a great vision to showcase a facet which depicts a complete yet harsh picture of the society we are living in. The movie has three stories entwined with each other through a common yet binding point and travels in a direction which is full of uncertainties, but the optimism thread wins it all. It is a picture which sums up a life in a small town where the people are engrossed in the very livelihood of their life which brings them satisfaction. The story revolves around a girl who works in a computer centre and has a friend who she is close to. They go to a nearby hotel to spend some quality time but in the meantime, they are caught by the local police who try to extort money from them and make their video viral on social media. In between all this hue and cry, the boy out of nervousness and family fear, commits suicide. The things go out of control and the policeman tries to extort money from the girl who informs her father about it. The father manages to get money from his savings and hand it over to the cop in instalments. The kind of trauma girl undergoes during this whole episode can be evident from her expressions in the film. This has repercussions on her personal life which forces her to move out of her hometown and relocate to another city for the job. In another story, there is a low-class boy who is in the family tradition of burning the dead at one of the ghats of the Benaras city. Along with his work in the ghats, he is also studying engineering from a local institute. He meets a girl through his common friend and gets attracted to her. During his Durga Puja outing, he develops feelings for a girl named Shalu who is from an upper caste Hindu Brahmin family and tries to pursue her for love. Slowly and gradually, they fall in love with each other and one day the girl goes for a vacation with her parents and other relatives but meets an accident on the road and dies along with other relatives. This breaks the heart of the boy who is unwilling to do anything other than getting engrossed in her girlfriend's memories. Both the stories entwine with each other and both the protagonists of the stories meet each other at Sangam (Confluence of rivers Ganga, Jamuna and Saraswati) in Allahabad. There is a sense of optimism and farsightedness in their life after a tragic incident in their life yet there is a corner of their life which is full of vulnerability and emotional quotient. The film deals with a notion that despite several odds in the life of people, one can bounce back and have a normal life thereafter.

The social stigma faced by a girl in the film connotes the misery one faces despite such things are a normal practice in the metropolitan spaces. This somehow contradicts the contours of the social set up in our society where people give in to the societal norms and are not eager to go beyond it. The boy who is from a lower rung of the society every now and then faces the heat of being from a low caste which is the reality in our society. The very idea of the story challenges the practice in our society and is a pre-cursor for such narratives in Hindi cinema. This led to a lot

of discussion on film circuits as well as on several social media platforms which was imminent due to its wide reach on different parts of the country and the world as a whole.

4. Mukti Bhawan': A Home for Salvation

'Mukti Bhawan' is a trope which highlights the bitter truth of life which is sacrosanct yet so harsh that no one can escape it. The director of the film, Shubhashish Bhutiani deals with a matter which is universal in nature yet painstakingly true. In the Hindi film history, there has not been a single film or a couple of them which dealt with the death in the way, 'Mukti Bhawan' has dealt. The story revolves around an old man who thinks that his life will come to an end shortly and decides to go to a place in Varanasi where people visit it to attain salvation i.e., why it is called 'Mukti Bhawan'. After repeated requests, his son gives in and takes him to the place where he along with his father lives and sees the plight of the people there. Everyone who resides there have come to die peacefully, some of them die within a few days whereas some of them have been living there since few years. In the end, the old man has a peaceful death which is quite tragic in nature but shows the bitter truth of life. This was a narrative which might have been quite philosophical in nature and would have been a common feature in the festival circuits but had a commercial release in India. The film dwells on the cliché that whoever has been born in this world, will die too whether it is sudden death or a peaceful death. Ravi Vasudevan discussing cinema in urban space states, "The spatial coordinates of cinema move through a series of registers" (Vasudevan 2003, 06). He further adds, "The cinema is defined by local spaces, with their own logic of social distinction, it has more fluid linkages to audience congregation as the city, its transport networks and forms of mobility undergo change; and it develops in an interactive relationship to market and consumer practices, ranging from the bazaar through to the mall" (Ibid). Here, I argue that cinema is no doubt defined by local spaces but it is also due to the vast expanse of the emotional core of the film which is universal in nature and appeals to different audiences. 'Mukti Bhawan' had something new to say to the audiences which resonated with the local as well as world audiences for its sheer take on life and death. The presentation of the films and its social milieu it is set in coincided with the theme of the film and its philosophical connotation. Although, the place it chose was Varanasi which has been shown on the screen numerous times but it was for a different purpose which was in sync with the story. It is also significant in one sense that due to vast landscape of Varanasi with its ghats and heritage value, the story would have easily become stereotyped but the treatment of the story made it look authentic and appropriate for the audiences.

The social milieu the film is set in has a lot to say to the audiences and it makes them witness the reality of a middle-class family. The very understanding of this whole family in the film represents a section which is into the very livelihood and witnesses a death which can't be escaped and is constant in nature.

5. Death As A Metaphor: A Common Factor

In both the films, death has been shown as a common factor which binds the narrative and acts as a metaphor for inspiration and optimism. 'Masaan' showcased a harsh reality of life i.e. death which is sudden yet impactful in one's life whereas 'Mukti Bhawan' represented death as an inevitable part of a human life. Although, it is a common tendency for a human being to not think about the death yet it acts as inescapable entity which is insurmountable in nature. Death one of the constants in our society have different meanings yet people can't fathom the fact that this is very change one sees in life. 'Masaan' tries to underplay death in both the stories it talks about, it very well represents the tragedy which is quite sudden in nature and one does not have a control on it. It weaves a thread which takes all the dots to a place where people can't assume the fact that this can also possibly happen. 'Mukti Bhawan' takes it a little further and tries to encounter death head on where one knows that this is going to happen so they make up their mind to witness it peacefully. This pertains to a notion that people despite all their achievements and material pursuits have to sacrifice their life in their end to unearth the salvation which they derive after attaining death. The very negotiation of the people with the spiritual gurus and an abundance of them in our society make us sit back and notice the new tradition which is hinting towards a person's inclination in life, death and salvation. To understand this further, a book by Robin Sharma, 'A Monk Who Sold his Ferrari' can be testament to the fact that people who have all the materialistic pleasure and comforts in life, after a point they tend to get inclined towards spirituality, which gives them solace in life. (Sharma, 2003).

In the book, the protagonist gives up all his material assets and becomes a monk to seek meaning in life and attain salvation as it leads him in a spiritual world which is devoid of lust, power, betrayal, deceit etc. These two films put death on a cliff hanger where people may construe what is true for them how they seek in their life. Every now and then, people assume that they need more materialistic assets but the desire is never fulfilled so these two films seek an explanation from us and urges us to find an answer from us so as to understand the deeper meaning of life. The very understanding of the philosophical nature of death can be understood from both the films and it takes the narratives of Hindi films in a direction which is on par with the narratives of the world cinema.

6. Conclusion

The common point on which films of the contemporary world is based, depends primarily on the stories driven

from the society. To justify the things shown in the films, speaks volume of the directors who are conceiving these films which is an uphill task for them. Thus, these films are the catalyst to the things happening in our society and its repercussions on it which will pave a way for its discussion on multi-mediated platforms. This in a way sets a benchmark for the future directors to soak in such ideas and present to the world a narrative which not only entertains but also dwells on the meaning of life.

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