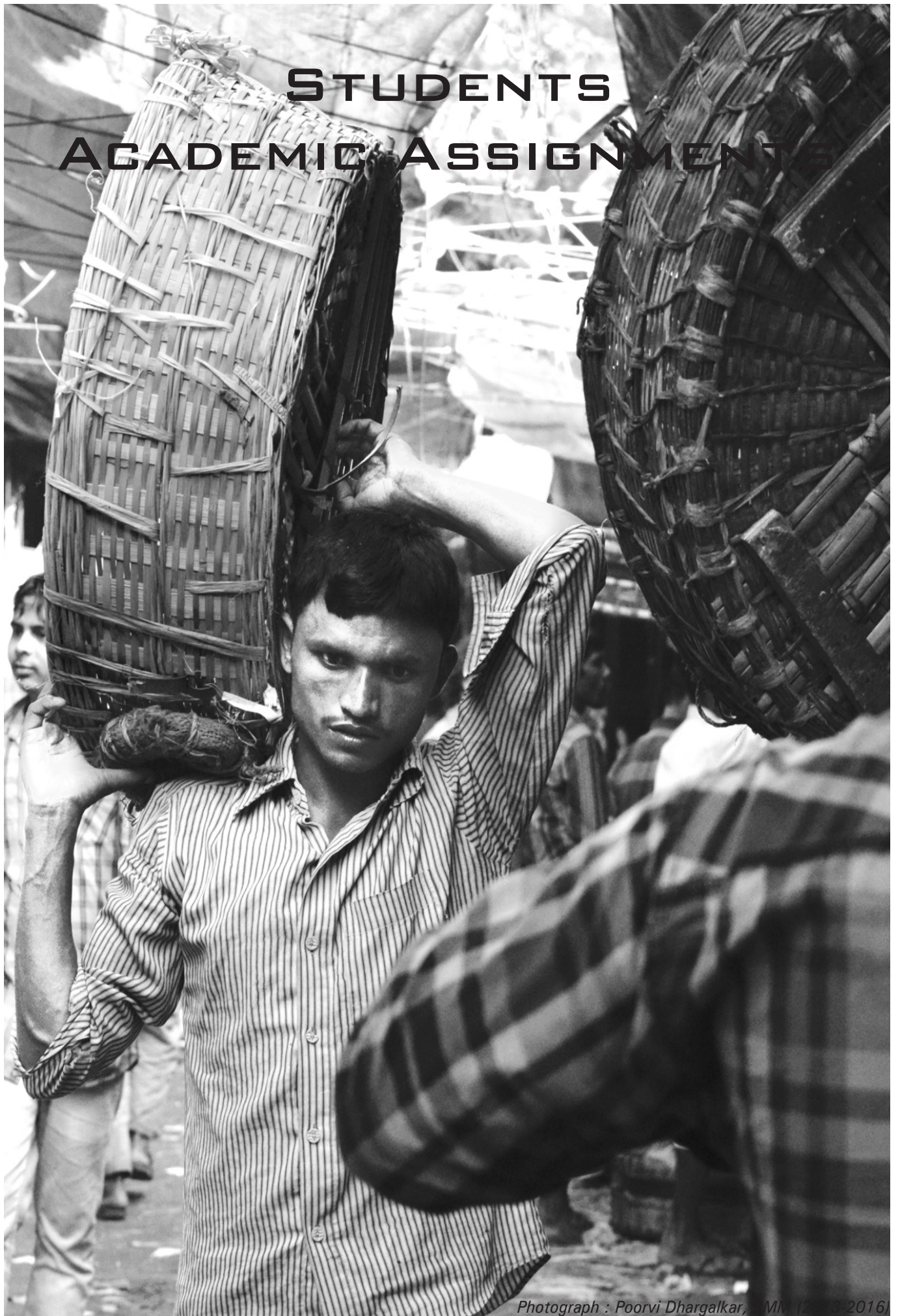


STUDENTS ACADEMIC ASSIGNMENTS



Photograph : Poorvi Dhargalkar, MM (2016)

Strategy to Propagate Safe Sex in Rural Areas

- Shreya Natasha Shah, FYBMM (2014-2015)

According to the theory of "Relationship Based Persuasion"¹, persuasion is a four step process. The processes are -

- 1) Surveying the situation
- 2) Confronting the 5 barriers - relationships, credibility, communication mismatches, belief systems, and interest and needs.
- 3) Making the pitch - giving a solid reason to justify a decision
- 4) Securing commitments - safeguarding the long-time success of a persuasive decision

Step by Step procedure following the Relationship Based Persuasion

Step 1 – Surveying the Situation

Populations in the rural areas completely neglect safe sex. Not only does this increase the amount of Sexually Transmitted Diseases (STDs) spread, it also results in an unwanted rise in population. This creates a problem because, people in the rural areas can barely feed themselves; with an increase in the number in the family household, the scarcity for food increases.

1 Shell, G. Richard, and Mario Moussa. *The Art of Woo: Using Strategic Persuasion to Sell Your Ideas*. New York: Penguin, 2008. Print.

Step 2 – Confrontation of Barriers

Relationships, Credibility and Communication - For these 3 aspects to be addressed, it would be beneficial to take someone, who is also from a rural area, by showing a video of what they're saying. According to Robert Cialdini, there are "6 weapons of persuasion"²; of which one is Social Proof. Using someone from a rural area speaking, would not only keep the people engaged, it would also help them to identify with the person. This way they'd be able to relate as well as listen to what has to be said because they'll think the person is one of them. Further, if the person is from their area or a surrounding area, the language used will be similar to that of the residents of the area. This will help them understand what the person is trying to say.

Belief Systems, Interests & Needs - People in rural areas believe that having more kids is beneficial as they'll have more hands to help earn money or help in the family business. Sometimes they also feel having boys will be useful as they'll get money for dowry. Since their belief system is going to be completely altered, a reason must be given

2 "Cialdini's Six Principles of Influence." *MindTools*. N.p., n.d. Web. <<http://www.mindtools.com/pages/article/six-principle> <http://www.mindtools.com/pages/article/six-principles-influence.htm>>.

which will be based on their interests and needs. A logical explanation will be given wherein they are shown how expensive raising children really is and how they'll actually spend more money if they have kids. This will address their needs and interests, as the primary concern for people living in rural areas is monetary concerns. The transmission of STDs will also be a concern for them as visiting and consulting a doctor, as well as buying medicines takes up a lot of time, energy and money.

Step 3 – Making the Pitch

As stated before, the reason would be addressing their welfare, interests and needs. Since they won't be very economically well off, according to Maslow's Hierarchy of Needs³, the physiological needs should be fulfilled first. The physiological needs being, food, water and shelter. Thus in the video, the man from the rural area will talk about how he has a lot of children. He will mention how he doesn't get proper meals in the first place, and trying to put food on the table for everybody gets extremely difficult. He will also state how kids take up a lot of space in their homes, which are already so small. The second tier in the hierarchy of needs is "Safety Needs". The video will address how their financial as

3 "Maslow's Hierarchy of Needs." *Simply Psychology*. N.p., 17 Sept. 2007. Web. <<http://www.simplypsychology.org/maslow.html>>.

well as health security is being affected. Unprotected sex leads to the transmission of many STDs. He can mention how he is in debt and finds it hard to get loans. There could also be a person who is suffering from an STD and talks about his experience and the difficulties he faces.

Step 4 – Securing Commitments

To ensure that safe sex is practiced, condoms would be distributed amongst everyone. Another reason that safe sex isn't practiced is because the people don't have access to them. If they're being given it, they'll not

have any reasons to not use it. Condoms should also be given to them for free at first so that they get used to using them. Once they are used to it, they won't hesitate in buying them later.

Personality Analysis of a Famous Celebrity - Kylie Jenner

Shreya Natasha Shah, FYBMM (2014-2015)

Kylie Jenner is the youngest daughter of Kris Jenner and Bruce Jenner. Kendall Jenner is her elder sister and her maternal older half-sisters are Kourtney, Kim, Khloe and Rob Kardashian.¹ Being the half-sister of Kim Kardashian, Kylie has had a lot of exposure at a very young age since her family is in the entertainment industry. She has also been a part of several episodes of their family's reality show, "Keeping Up With The Kardashians".

Kylie Jenner has also hosted some red-carpet events along with her sister and been a part of some cover stories in "Seventeen" magazine along with her sister. Besides that she has modelled solo on some occasions and released a science fiction novel with her sister called "Rebels : City of Indra".²

Social Media is a huge part of the lives of teenagers and Kylie is no different. Jenner is extremely active on social media

and websites such as tumblr, twitter, and Instagram; which gives an insight into her life and her personality.

Trait Theory :

According to the "Five Factor Model" or "The Big 5", personality is divided into 5 broad dimensions; Openness, Conscientiousness, Extraversion, Agreeableness and Neuroticism.³ Kylie is higher up on the scale of openness as she makes bold fashion statements. She has coloured her hair blue and is often seen wearing unique shoes such as ones with industrial buckles, doc martens, and even knee high boots in the middle of summer. She would also be higher on the conscientious scale as she was so serious about working that she opted to be home-schooled in 2012. Kylie has also mentioned in an interview that college is her priority but she would still like to pursue her acting career once she turns 18. She also created a clothing line along with

her sister for PacSun which further insinuates her conscientiousness. However she would fare far lower on the scale of Agreeableness (which includes characteristics such as altruism, kindness and other pro-social behaviours) as Kylie is more fond of spending on herself and is often mean/rude/crass while communicating with others. Kylie is extremely social and for this reason she would score really high on the extraversion scale. Her lifestyle is such that she often goes to large parties which make her very sociable. Kylie Jenner would be somewhere in between when it comes to Neuroticism as she has a fair number of illustrations with a girl crying which probably symbolise her and her sadness. She also gets irritable often. Although it can't be ignored that she is only a teenager and some of traits may possibly be due to her age and not because they are a part of her personality per se.

Neo-Analytic Perspective:

According to Alfred Adler, everyone has a feeling of inferiority and their motivation is their infe-

1 "Kylie Jenner." Wikipedia.org. N.p., n.d. Web.

2 "Kylie Jenner." Wikipedia.org. N.p., n.d. Web.

3 Cherry, Kendra. "What Are the Five Major Personality Traits?" About Education.About.com, n.d. Web. 12 Jan. 2015.

riority which makes them strive for greater things.⁴ Surrounded by models, including her own sister, Kylie seems to have an insecurity about her own body. This insecurity has probably increased more after her own sister, Kendall Jenner became a model. Soon after, Kylie started posting provocative pictures of herself. In a magazine, an insider stated "Kylie constantly hears people talk about how much more attractive Kendall is, and the comparisons have really taken a toll on her"⁵. These comparisons can also be the reason Kylie's insecurities led her to undergo cosmetic procedures including her lips and hips. According to Adler, people also strive for superiority to make up for their inferiority which results in a superior or inferior complex. Kylie Jenner seems to suffer from a superior complex as she is gets overly competent. Kylie has sparked a lot of controversy and seems to have a lot of attitude. On an uproar about the change in the shape of her lips, she replied "how long are we gonna talk about this lip thing

Imao. Just talk about something new atleast. I'm bored." These behaviour stem from her superiority complex as she believes she has the power to behave in such a manner.

Masculine Protest is another mechanism that Adler feels is used by individuals to reject inferiority. Masculine protest is when an individual takes on masculine characteristics.⁶ Kylie does dress manly sometimes by wearing male shirts and worker boots. Kylie is also passive-aggressive and ruthless as she strives to get as famous as her sister.

Psychogenic Needs :

According to Henry Murray, our personalities are controlled by our needs. These psychogenic needs are present at the unconscious level but are still integral in to an individual's personality.⁷ According to Murray, the four needs are the need for affiliation, achievement, power and exhibition. Kylie seems to be low on the needs of affiliation and power but high on the

needs of achievement. Kylie is ambitious and strives to do better in her career. Apart from her career she also wants to achieve admiration and praise as her sisters have been getting. This need of hers only developed further when her own sister became a model. She is often seen posting provocative and revealing pictures. This can be deeply rooted in her envy of her sister, which makes her crave for attention because she feels her sister gets all the limelight.

Though Kylie Jenner is a teen celebrity, her fan following is not as high as of other celebrities her age. Even so, she does influence the minds of some and that cannot be completely disregarded. While Kylie's attempts to make herself look better earlier could possibly motivate her fans to take care of themselves too; her recent behaviour passes on a negative message. By the use of botox, she insinuates that it is alright to resort to unhealthy means to make yourself look better according to society's standards of the concept of "beauty". While she doesn't mean to do it purposely, her actions do influence the minds of her followers to some extent, and giving out a wrong message to even a few is of questionable ethics.

4 "Who Was Alfred Adler?" Alfred Adler. N.p., n.d. Web. 12 Jan. 2015. <<http://www.alfredadler.org/alfred-adler>>.

5 "Is Kylie Jenner Crying Out for Help? An Expert Weighs In." Okmagazine.com. N.p., 16 June 2014. Web. 12 Jan. 2015.

6 "Who Was Alfred Adler?" Alfred Adler. N.p., n.d. Web. 12 Jan. 2015. <<http://www.alfredadler.org/alfred-adler>>.

7 Cherry, Kendra. "Murray's Theory of Psychogenic Needs." About Education.About.com, n.d. Web. 12 Jan. 2015.

SEMIOTIC ANALYSIS OF TV COMMERCIALS

CAMLIN PERMANENT MARKERS TVC

Sroojana Iyer (19), Rhea Jain (20), Janita J (21), Ria Jogy (22), Johnson Kanjirathingal (23), Shaivi Kapadia (24)

INTRODUCTION

Semiotics is concerned with the meanings we make and infer through creation and interpretation of signs.

Modern semiotic analysis can be said to have begun with two men: Swiss linguist Ferdinand de Saussure, who called his system of interpretation semiology, and American philosopher Charles Sanders Peirce, who called his science of signs semiotics. Both are very similar, and were considered – together – as semiotics.

Saussure divided signs into two: the signified (concept) and signifier (sound-image), then said the relationship between the two was pretty arbitrary, and based on psychological understanding of the signifier.

Peirce focused on three aspects: iconic, indexical and symbolic dimensions. Each dimension was signified differently, like an icon would be recognized by a resemblance. Peirce argued that interpretations had to supply only a *part* of the meaning, the rest was dependent on the audience.

He emphasized on semiotics as a process – the sign (firstness), recognition of the object (secondness) and interpretation (thirdness).

The advertisement we selected to analyze was an ad that talked about Camlin permanent markers - an ad that showed that the

woman who wore her vermilion mark of marriage on her forehead was actually tethered to her husband's life.

SIGNS

A sign in semiotics is a combination of a concept and a sound image, a combination that cannot be separated. There is a direct relationship between a signifier and signified. *Signifiers denote the signified.*

In terms of the Camlin Permanent Marker advertisement, the signifiers and the signified are quite prominent. The importance a husband gives to an Indian woman's marital ornaments is the signified, showed by the signifiers, which are the vermilion mark on the wife's forehead, along with her bangles and a locket.

The vermilion mark on the woman's forehead is the primary signifier and the signified here is the concept of it being directly connected to her husband's lifeline.

Signs take on different forms. They're not just ever words, or images. They vary, especially in terms of the perspective we use to think about them and the culture which acts as the context surrounding it.

Material Culture

The things that make up 'material culture' i.e. objects and artefacts, also serve as signs and can convey a great deal of informa-

tion. Every object used, or seen in the background; every fabric worn, or trend displayed is an object that is a part of material culture. Each object conveys a bit of information on its own, and a bunch of signs together convey a different meaning, or enhance the original meaning and make it deeper.

In the advertisement, then, we realize that the outfit, *dupatta*, vermilion mark, along with bangles and locket, are the *signs*. They signify the traditional wife of the Indian culture.

Aural Signs

Sound effects are used to generate responses among audiences i.e. their relation is with emotions. Sound effects are cleverly used when a culturally recognized sound is connected to a visual so as to underline the relationship between the two, or place – in the minds of the viewer – a certain idea, or established thought. Effects and sounds work as the signifiers, attempting to signify emotions.

The advertisement starts with a brief silence, broken by the coughing husband. Moments later he dies, and to signify his death, the audience hears the sound of clay lamp being put out by a gust of the wind. Subsequently, slow, tragic music plays and the *rudalis* begin wailing mournfully and enter the hut where the wife and her dead husband are.

All of these sounds work to underline bleakness, sadness and emptiness. The silence feels grave and heavy, thus permeating the conscience of the viewer, attempting to draw them into the sadness of the story.

Then suddenly there is the sound of the husband breathing in deeply, as if life has entered him, and he begins to cough. Once the coughing subsides, a drum roll with a *dhholki* (Indian drum) begins, and cheerful, speedy, instrumental Indian music starts, *which indicates a positive change in the atmosphere*. This same music continues to play throughout the flashback where the husband uses a Camlin marker instead of vermillion to mark his wife's forehead, thus cleverly, subliminally, associating the use of Camlin with happier times.

Signs and Truth

Umberto Eco, a distinguished Italian semiotician, stated: *if signs can be used to tell the truth, they can also be used to tell a lie*.

In the advertisement, the vermillion mark is a sign and is believed to be used by the woman. The mark turns out to be that of a permanent marker, this particular sign forming the basis of the advertisement.

Additionally, the signifiers, throughout the ad, attempt to convince the viewer of how Camlin markers are incredibly permanent, how the mark on the forehead is intrinsically connected to life and death, etc. This basically is not entirely true, but due to the subjective nature of an ad, and the ability to lie via signs, these meanings are propagated.

Facial Expressions as Signs

Facial expressions provide information about effective state, including both emotions such as fear, anger, surprise, sadness, disgust, etc. Faces are said to be “windows” into our emotions.

The woman's facial expression is grief-stricken making her look like a living corpse, in shock of her husband's death. A feeling of remorse is evoked in the audience by looking at that.

When the husband recovers, he smiles at his wife and she smiles back in relief (facial expressions)—at this point the audience is also overwhelmed with a feeling of relief, which is accompanied by a shock at this miracle.

VISUAL AND AURAL STRATEGY

The Camlin advertisement is a testament to the influence and strength that visual rhetoric has. And for the rhetoric to be visually effective there are a lot of technical aspects (in terms of design, the set, lighting, arrangements, etc.) that play a very significant role.

Camera Shots and Angles

The ad opens up with three crucial lines which describe the cultural setting the ad banks on. As the ad progresses the director has made sure that the viewer gets the realistic and tragic perspective with which the ad opens up, which is spiced up by the overly dramatic acting that has been used. The kind of shots that have been used are long shots, mid shots and mid-close up shots. For example; there is the shot of the widow where the camera has been purposely placed at a low angle (looking up) in order to portray the weakness of the lady. There were mid

shots where the main focus was on the red mark on the forehead, thus making it stand out from the clutter of numerous objects in a long shot. The flash back has been shot in a sort of mirage setting, underlying the fact that it is a memory.

Music and Dialogue

Another important attribute of this ad is the music and the dialogue. The ad starts off with silence which is broken by the heavy breathing of the person and later by the sound of the extinguished lamp, then moves on to the noise made by the *rudalis*. All through the ad the only piece of proper dialogue is its tagline. This again increases the effectiveness of the ad.

Lighting

The visuals have captured the cultural traditions that a woman has to go through once she becomes a widow. The lighting has been kept minimal in order to show that the scene is unfolding inside a small hut, in a rustic setting. For the flash back, the lighting was done in such a way as to give the mirage kind of feeling to it.

Arrangement of Elements

Later at the end of the ad, when we are presented with the tagline, the image that stays on the screen seems to have been carefully crafted in such a way that the marker gets the prime importance but the “sindur” bottle is kept beside it, in order to reiterate the cultural connection that the ad has tried to exploit.

SYNTAGMATIC STRUCTURES

In syntagmatic analysis, a text is examined as a sequence of events that forms some kind of

narrative. To analyze syntagmatic structures is to analyze the sequence of events, the roles and functions of each character and how they would tie into the narrative. Syntagmatic analysis is surface analysis.

Propp's Functions

Vladimir Propp, a Russian folklorist, referred to an essential or basic narrative unit in his study – a function. He said that a 'function' was an act of a character, defined from the point of view of its significance for the course of the action. He listed out roughly 31 functions, each with sub-functions, and some can be applied to this advertisement about Camlin permanent markers.

Four functions; lack, initial situation, departure and return can directly be applied to this text. (There are others, but would require too much tailoring and re-writing to apply directly to the advertisement.)

Initial Situation (Members of family/hero/primary character is introduced): The ad starts off with an extreme long shot of the hut, then a long shot, then a long shot of the interiors of the hut, so the tableau inside is seen. A mid-shot shows us the dying man, and the worried wife and the doctor.

Lack (One member of the family lacks/wants something): This obviously can be applied to the woman's desire for her husband to not die.

Departure (The hero leaves home) and Return (The hero returns): Slightly indirect, but this refers to the actual death of the husband – he departs from life, and then later returns to the living world.

Sequential Arrangement of Elements

The order in which events take place in a narrative is greatly important- there is logic to the texts, and the arrangement of elements in the story can affect perception and understanding of the story.

In terms of the ad, the sequence of the establishment of the place, setting, mood, all followed by loss and revival, make cohesive sense in terms of the story and understanding. Just as we wonder why and how the man is back to life, we see the flashback that explains the reason (and power of the markers) to us.

PARADIGMATIC STRUCTURES

Whereas syntagmatic analysis studies the surface structure of a text, paradigmatic analysis seeks to identify the various opposites which underlie the content of the text. When one is to analyze text for paradigms, it is to understand the relationships in the text better. Many people are not *aware* of the existence of oppositions, and imply that they are invented by those who search for them.

Sound

The first – obvious – opposition in the text is the difference in sounds. The ad uses next to no sound, and then only a light tune to indicate the seriousness and graveness of the situation, then later shifts to a happy, cheery beat to imply happier times.

Colour of Costume

The wife is shown to be wearing a bright red that stand out in the brown, rustic village setting. Which then stands out against the black fabric that the

rudalis don. The oppositions in colour underline the differences between the wife, the surroundings and the *rudalis*. Additionally, the vibrancy of her colour ties into how she is the tether to the husband's life through the mark on her forehead.

Light

There is a direct contrast between the lighting employed in various parts of the advertisement. Outside the little hut, the light is bright and harsh; inside, where a dying man lies, it is much darker and shadowy; while the flashback was over exposed and whiter. The lighting contrasts all tied into the respective moods and emotions – for the rest of the peaceful village, life moved on, in the sunlight. In the shadows, there was just sadness and loss to be felt, and the flashback was shown during joy, and relief.

Life and Death

The central opposition in the text was between life and death. This wasn't even buried too much under the surface, but was the obvious tether between the wife's red mark, her life and the husband's life. From the beginning, the ad built up to the death, and then the resurrection of the husband. So we basically see life and death, clearly contrasted, and tied together by the permanent markers.

Psychological & Sociological Meaning

Psychologically speaking, all the paradigms in the text speak to the viewers on an emotional level. Themes of loss, emptiness, grief, hope, relief and joy are all explored through not just the surface storyline, but the deeper oppositions embedded in the text.

Sociologically, of course, the oppositions – especially the central contrast between the life and death – speak about the beliefs of rural India, and take the old ideas of ‘connections’ forged by marks and marriage, then bring them to the fore.

CONCLUSION

While semiotics allows for deeper understanding of texts, it also

has some flaws and faces criticism. Little attention is paid to aesthetic judgment, and it focuses only on meaning and cognition, not quality of art. Loosely defined, most forms of semiotic analysis is simply literary criticism based on subjective interpretation and grand assertions.

It is actually regarded as ‘imperialistic’ because semioticians

assert that it encompasses all things, in all disciplines. Semioticians provide examples, not empirical footage.

It lacks a theoretical foundation and focuses most on film, not television.

Keeping this in mind, it is important to think about how the above analysis is thus a subjective understanding of the ad.

GOOGLE REUNION TVC

Aditi Kelshikar (025), Fawzia Khan (026), Snehal Khandekar (027), Vaishnavi Kukillaya (028), Ashutosh Kumar (029), Banda Lamba (030)

INTRODUCTION

(Vaishnavi Kukillaya, 028)

Semiotics is defined as the study of signs and symbols, along with their use or interpretation. These signs and symbols make up language systems.

According to *Sassure*, signs have two aspects: The signifier and the signified. The signifier refers to the symbol, and signified refers to what the symbol is trying to get across. For example, let us consider a floor that is being cleaned. The signifier can be a board placed on the floor that says “Wet floor”, and what it signifies is that we need to be careful while we walk, because the floor is wet. This is then divided into Semantic, Syntagmatic and Paradigmatic Analysis.

According to *Peirce*, semiotics exists in our lives in three ways:

- **Icons:** They represent the object itself, keeping its characteristics intact.

- **Index:** They are indicators of something that is indirectly related to what is to be represented.

- **Symbol:** They have no resemblance to the characteristic being represented, but as a result of convention, are recognised as representative of the characteristic.

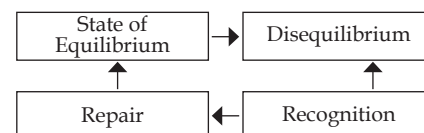
Reunion, an advertisement for Google India, was launched on November 13, 2013. A branch of Ogilvy India was responsible for the production of this ad, and it received great reviews from viewers and critics alike. The ad went viral online, with 1.6 million views even before it was officially released on television on the 15th of November. The ad had a major impact on both, India and Pakistan.

The ad is about two individuals who grew up together, but had to part ways during the partition of India and Pakistan. Several years later, one of the friends tells his granddaughter of their days as boys in Lahore,

and how much he missed his friend. The granddaughter manages to track the friend down, and manages to fly him down, with the help of his grandson, for her grandfather’s birthday. The advertisement closes with a shot of the two old men playing in the rain.

Torodov’s Theory of Equilibrium and Disequilibrium: *(Banda Lamba, 030)*

Tzvetan Torodov, with his theory of **Equilibrium and Disequilibrium**, simplified narrative theory, and stated that narration wasn’t linear, but cyclic.



In context of this ad, the initial situation (state of equilibrium) would be outside of the narrative arc. It would be the two friends flying kites as kids, and stealing sweets. Then comes the Disequilibrium, which is the partition, which tore the two friends

apart. Recognition would be the granddaughter figuring out the story. Finally, the Repair is when the two friends unite, with the help of their grandchildren. Hence, we can say that this advertisement conforms to Torodov's theory of Equilibrium and Disequilibrium.

ANALYSIS ACCORDING TO SASSURE'S APPROACH ON SEMIOTICS

Ignifier And Signified In Google Reunion Advertisement (Ashutosh Kumar, 029)

1. The ad starts with a visual of a mosque in Delhi. The old mosque signifies the rich cultural history of Delhi, which used to be a Muslim Majority city until partition made a majority of Muslim population of the vibrant city to leave for Pakistan. The cultural heritage of the Old Mughal era buildings can still be seen in various parts of Delhi, especially Old Delhi. Similarly with Lahore- there are visuals of Lahore in the Ad and Lahore looks a lot like Delhi. The Lahore city signifies the cultural commonality between India and Pakistan.
2. The next scene of the Ad features an old photograph of Childhood friends. Here, the photographs signify a tradition of keeping photo albums at home to remember the good old days but this tradition is gradually getting out of fashion because of advent of Internet and digital age.
3. Punjabi culture and Language- In the ad, the most evident connecting thread between the two friends is their Punjabiyaat or Punjabiness. Both the characters Baldev Mehra and Yousuf

speak Punjabi language. Both the friends have spent their childhood in the erstwhile vibrant city of Lahore.

4. Suman, the granddaughter listens carefully when the grandfather is talking about his childhood memories. Suman then uses the Google search engine to track down the childhood friend in the Pakistani city. Then, with the help of the Pakistani man's grandson (and naturally, Google), she arranges a journey to New Delhi for a surprise reunion. This signifies the attitude of Youth of the Indian subcontinent. Respect for elders is common between our two cultures; this aspect of our culture is beautifully portrayed in the ad.
5. Internet is the biggest source of Information. This aspect is signified by the constant use of Internet for relevant information. Any kind of information is available at our fingertips. Use of Laptop and Mobile phone in the Ad signifies the changing role of technology in bringing people together.
6. Change in perception of Youth- the youth of any country determines the future of that country. In the context of this ad, the perception of the youth of our two countries is changing. The youth of this generation doesn't care about the Past and are ready to forgive and forget. This change in perception of youth is signified by the eagerness of the Suman and Ali to unite the old friends. This change of perception is a good sign for the future of our countries.
7. The family business of Yousuf in Lahore is selling sweets.

Sweets used to be a part of Hindu culture but because of centuries of cultural interaction sweets have also become a part of Muslim culture. Especially, in Lahore where Hindus, Muslims and Sikhs used to live very cordially, sweet shop signify that there is some shred of the plural culture of old Lahore is still there.

8. Baldev Mehra missing his childhood friends in Lahore signifies the injustice meted out to general public of both these countries by the leaders of the two countries in tandem with British Empire. Partition was imposed on the general public. People were made to leave their native places for an uncertain future in an unknown Land. Elderly people who were uprooted from their habitat still lament the fact that they had to leave their respective homes.

EMANTICS IN THE ADVERTISEMENT

(Vaishnavi Kukillaya, 028)

Semantics is the study of the meaning of linguistic expressions. Meaning is mainly studied by linguists. In fact, semantics is one of the main branches of contemporary linguistics.

There are strong connections to philosophy. Earlier in this century, much work in semantics was done by philosophers, and some important work is still done by philosophers.

Anyone who speaks a language has a truly amazing capacity to reason about the meanings of texts. Take, for instance, the sentence.

I can't untie that knot with one hand.

Even though you have probably never seen this sentence, you can easily see things like the following:

1. The sentence is about the abilities of whoever spoke or wrote it. (Call this person the speaker.)
2. It's also about a knot, maybe one that the speaker is pointing at.
3. The sentence denies that the speaker has a certain ability. (This is the contribution of the word 'can't'.)
4. Untying is a way of making something not tied.
5. The sentence doesn't mean that the knot has one hand; it has to do with how many hands are used to do the untying.

The meaning of a sentence is not just an unordered heap of the meanings of its words. If that were true, then 'Cowboys ride horses' and 'Horses ride cowboys' would mean the same thing. So we need to think about arrangements of meanings.

SYNTAGMATICS IN THE ADVERTISEMENT

In syntagmatics, the linguistic units of both the expression plane and the content plane are studied. In contrast to the positional order of formal units, the order of semantic units is determined by context. The concepts of position and context are basic in the theory of syntagmatics. The term "syntagmatics" is sometimes used in a narrower sense to refer to a division of syntax that is concerned with word groups (syntagms in a narrow sense).

Structuralists study texts as syntagmatic structures. The syntag-

matic analysis of a text (whether it is verbal or non-verbal) involves studying its structure and the relationships between its parts. Structuralist semioticians seek to identify elementary constituent segments within the text - its syntagms. The study of syntagmatic relations reveals the conventions or 'rules of combination' underlying the production and interpretation of texts (such as the grammar of a language). The use of one syntagmatic structure rather than another within a text influences meaning.

PARADIGMATIC ANALYSIS (Fawzia Khan, 026)

Whereas syntagmatic analysis studies the 'surface structure' of a text, *paradigmatic analysis* seeks to identify the various paradigms (or pre-existing sets of signifiers) which underlie the manifest content of texts. This aspect of structural analysis involves a consideration of the positive or negative connotations of each signifier (revealed through the use of one signifier rather than another), and the existence of 'underlying' thematic paradigms (e.g. binary oppositions such as *public/private*). 'Paradigmatic relations' are the oppositions and contrasts between the signifiers that belong to the same set from which those used in the text were drawn. Binary opposition is one of the most important principles governing the structure of. Opposites (or antonyms) clearly have a very practical function compared with synonyms: that of *sorting*. All linguistic units are bound together by a system of binary oppositions. Such oppositions are essential to the generation of meaning: the meaning of 'dark' is relative to the meaning of 'light'; 'form' is inconceivable

except in relation to 'content'. It is an open question whether our tendency to think in opposites is determined by the prominence of oppositions in language or whether language merely reflects a universal human characteristic.

The main paradigmatic element in the Google Reunion ad is the initial idea of the two grandfathers never meeting again. They were friends before the Partition, an incident after which families and friends alike were separated forever. Thus, the possibility of them meeting is almost next to nothing. The impossibility of it is echoed when Baldev shows his hopelessness when he talks of an era gone by. However, Google makes this seemingly impossible reunion to happen because of its service. This is an example of binary opposite in the advertisement, where the opposition (never meeting again) reinforces the idea of the advertisement, which is that Google helps make the world a smaller place and connects people. Another undercurrent of opposition in this ad is the atmosphere of sadness which is prevalent at the beginning of the clip. This is when Baldev talks about his childhood antics and how he misses his old friend Yusuf. However, this atmosphere is opposed by a tone of hope and happiness which comes in the ad when the granddaughter Googles details about Yusuf and attempts to find him. This opposition of happiness and sadness lends better to the resolution of the ad- when the two men find each other and relive their childhood. Another most important opposing factor that makes the ad's communication more effective is the contrast between old age and the tales of childhood. The contrast makes the

message hit home- that Google is meant for people of all ages, and its services benefit people of every age- children, teenagers, adults or even senior citizens. The two youth in the ad make use of Google to answer all their queries, which include weather, visa requirements and history, and this information also helps the two senior citizens in the ad by helping to orchestrate their reunion.

Therefore, these are the paradigmatic elements in the Google Reunion advertisement, which help the messages they're trying to communicate to shine out brighter.

IDEOLOGY

(Ashutosh Kumar, 029)

CAPITALISM IN THE AD:

The whole ad campaign is motivated by the capitalist ideology of selling product at any cost. For the purpose of connecting with a wide audience across the two countries, the sensitive topic of Indo-Pak partition is taken.

Google is probably the first thing that comes to mind when we talk about the internet. The search engine is one of the most loved brands of the current generation. The question is what's the point of making a three and a half-minute film when Google already enjoys 97 per cent search market share in India?

The answer of the above question lies in the following facts. India has well over 150 million Internet users, and most of them use Google in various formats, be it from desktops, or mobile devices. The ad tries to strike up a conversation to showcase the different uses of Google, and at the same time, tell magical stories that show why Google users love the product. The attempt of the

Ad is to tell users that they can do a lot more, and a lot quicker, by showcasing some of the innovations that allow the product to be used in different ways.

Google also sees a future where more searches will happen on mobile devices. As per Statcounter data, mobile is already 62.5 per cent of traffic on Google India as compared to 37.5 per cent from desktop. So, Google knows that more and more of its target users are on mobile and not on desktops. Hence, the "Reunion" ad starts with a desktop experience of Google and shifts to a mobile only experience and newer integrated services such as flight information and weather. "Internet is really changing the way we live and the youth is driving the change. The ad highlights how youth can bring about a change and address it in a way in which people across age groups can relate to.

The basic aim of the ad was to communicate the many benefits of Internet to average Indians and get them online. The whole thing boils down to making monetary profit that is nothing but capitalism.

ORIENTALISM IN THE AD:

In the Google reunion ad the product Google is an American product and the Indian branch of an American Ad agency helms the ad campaign. Looking carefully we see some amount of oriental outlook in the ad campaign in the context of current geo-political realities of the Indian subcontinent.

Western countries use the Asian countries according to their whims and fancies. When they deemed it fit, they divided our country and facilitated war between the two neighbors but now the geo-political situation in

Asia, especially in the Sub continent has changed. Now the west needs the friendship of India and Pakistan because a good relation between the archrivals serves the western interest in Afghanistan and Middle East. The Ad campaign serves the western purpose of trying to start the conversation towards normalizing the relation between the countries. Western countries especially USA is looking for a strong ally in Asia to control the rise of China. The western oriental frame of mind is manifested in this Ad but the outcome is good for us as the ad campaign highlights all the similarities and shared experiences instead of the differences.

ANALYSIS BASED ON PIERCE'S INTERPRETATION OF SEMIOTICS (Symbols, Index and Icons)

SYMBOLISM IN THE AD- VERTISEMENT

(Fawzia Khan, 026)

Symbols or symbolic signs are an important part of Semiotics. They have no resemblance to the real object, but the meaning derived from it is a result of a convention. A symbol can only make meaning if the person already knows that, so, this is a matter of culture and previous knowledge. We all know that a dove represents peace, but there's no connection between the animal and peace, it's just a convention. Letters and words are examples of symbols. The graph sign (words) has no direct link to the thing itself, but for each culture, they make meaning. For us, the mourning is represented by the color black, but this color changes for different countries and cultures. Thus, a frame of reference and previous convention is what gives meaning to a symbol.

The Google Reunion advertisement has countless symbolic meanings in it, covering social, economic, religious and cultural aspects. Some of them are as follows:

The ad itself is a symbol in its entirety- it is a symbolic representation of the Partition of India and Pakistan. It is an artistic depiction of how the Partition affected thousands of lives, and the advertiser (Ogilvy) does so by showing a singular tale of two childhood friends who were torn apart because of the division of countries. As an aftermath of this ad, there has been a call for making travel easier between India and Pakistan. Though the two countries have made attempts to improve their relationship, even today the relationship is fragile and it is very difficult for Indian and Pakistani nationals to travel across the border due to stringent visa procedures. The entire ad is symbolic of improving the frayed Indo-Pak relations, by showing a tale of friendship between two people of these countries. It is also symbolic of a new generation of Indians and Pakistanis who are willing to put aside their prejudices and live peacefully. The granddaughter and grandson in this ad are symbolic of a wave of change in mindsets of the people.

Secondly, language itself is an important symbol in the advertisement. The main characters (the old men Yusuf and Baldev) both alternate between Punjabi and Hindi. The use of the word "Jhajariya" is symbolic because it talks of an Indian sweetmeat. In any other language, the word might mean something different or not mean anything at all, but in this context, it refers to a sweet dish, thus making it a symbol. Even the "salaam alaikum" said by the Pakistani boy is an indicative of a transition from India to Pakistan, i.e. it shows

that the location has changed, because by convention Indians say 'namaste' when greeted. Even the terms for 'grandfather' differ in both places- The girl calls her grandfather "daadu" and the Pakistani boy calls him "dada-jaan". The song in the background stands for an air of nostalgia, an older time, probably when Baldev and Yusuf played together (the lyrics talk of winding alleyways, and stealing sweets).

The smallest of things in the background symbolize a location change in the ad. For instance, the India Gate is shown in one shot, and the audience immediately recognizes the location as Delhi, because the India Gate is symbolic of the capital. Similarly, the change in the colour of the walls to green, the structure of the apartment to a more oriental, minaret-like structure directly alludes to a Muslim neighborhood, hence we know the advertisement has shifted to Pakistan. The act of flying kites and stealing sweets is symbolic of childhood for the two grandfathers, just as the act of them both frolicking in the rain at the end also is.

Lastly, Google become a symbol for hope and reunion through this advertisement. Thus, this ad makes complete use of semiotic symbols to effectively get its message across, which is to market Google and strike an emotional chord within people, while attempting to mend Indo-Pak relations.

INDEX/INDICES IN THE ADVERTISEMENT

(Aditi Kelshikar, 025)

Indices are those that signify by means of a direct relation of contiguity or causality between sign vehicle and sign object, and

is associated with its referent. It casually depicts certain concepts indirectly and without actually focusing and representing that concept directly. So, Indices are signs where the signifier (the form which the sign takes) is caused by the signified (the concept it represents). That is, the action presented, is because of the concept that is represented.

The Google Reunion advertisement, through its various signs and actions, subtly tries to convey a certain concept and tries to bring out the story. The commercial begins with a mosque and an audio of an Islamic prayer being played in the background. This represents a Muslim area. Also, the structure of the houses and the locality around the Mosque, seems to be very Indian, very Delhi-type.

The grand-daughter, shown as a young girl dressed traditionally, with the Bindi, greets an elderly uncle with the words 'Namaste', joins her hands and bows down to pay respect to the uncle. This represents Indian aesthetic and ethic. The music playing in the background, (till the song begins) is of a typical Indian classical instrument and constantly tries to show that everything is Indian.

The shot of the grandson surrounded by sweets is an index sign that indicates to the place being sweets shop. Here, there are men wearing traditional Muslim caps and women wearing burkhas, moving around the place. This indicates it is a Muslim dominated area and tries to convey that the scene is set in Lahore. The grandson, wears a traditional Kurta.

The scene, where the song starts playing, and the audio of the girl speaking to her grandfather's friend stops playing, indicates

that she is telling him all the stories her grandfather told her about their childhood, and how the friend becomes nostalgic.

The scene at India Gate depicts India.

The scene of the actual reunion represents the huge surprised look on the India grandfather's face, where something he thought that would never happen actually happened. Google made the impossible possible.

ICONS IN THE ADVERTISEMENT

(Snehal Khandekar, 027)

Icons, in the context of semiotics, are signs which resemble the object or act they stand for. For example, a chocolate in a chocolate ad. The best example of icons are the icons in our mobile phone menus and desktops. In advertisements, icons are amongst the most important communicative factors.

There are quite a few icons in this ad. Firstly, the act of searching for information on Google, which we can constantly see the characters doing, is an icon

for the product of the whole ad. Then, the granddaughter searching for a particular area and a particular shop on Google, is again iconic. The granddaughter and the grandson of the old man's friend, are both young, apparently in their twenties. They are iconic in a way that the says that the younger generation is reuniting the older one. The same goes for the two old men. Obvious icons are trophies for a trophy shop, Muslim caps for Muslims. The aerial view of Lahore is also another icon.

CONCLUSION

(Fawzia Khan, 026)

Therefore, the Google Reunion advertisement is a poignant and emotional one—mainly because it makes the right use of Semiotics in it. Ogilvy India has managed to include icons, index signs and symbols in a manner that attracts and appeases the audience by painting a picture of renewed hope, peace and friendship. Various ideologies like Capitalism and Orientalism are also depicted in this advertisement, which we have elaborated and analyzed above. This

ad was part of a large campaign that included five other ads too, including 'Fennel', 'Cricket', 'Anarkali', and 'Sugar-free', however, 'Reunion' stood out because of its theme.

In spite of being a tech brand, Google has been rolling out campaigns that give it a human face, across the globe. This is what sets it apart from other tech campaigns, and makes it a perfect specimen for semiotic analysis. Google reemphasizes the importance it assigns to the company's contribution toward connecting humanity and making actual, tangible effects on lives. The tech giant also attempts to shed the association with a certain age group. 'Reunion' portrays Google's service to an age-group two generations older than Suman and Ali, i.e. their grandfathers.

Overall, this ad manages to hit the right spots for both Indians, Pakistanis as well as people all around the world, despite making the Partition seem less harsh than it was in actuality. It effectively markets Google along with giving the audience a narrative to delve into and enjoy.

DISTANCE

by Aishwarya Taskar

She's in Delhi and wants to know what it was like when she was a kid.

Tell me what it was like then, she pleads to him. That was nineteen years ago, he says.

He was waiting on the bridge where they had been meeting for three years now. It was twenty minutes past the decided time. "It's over... They found out everything", he thought and trembled with fear. He had felt a tap on his shoulder... There she was, gasping for breath. He had grabbed her hand and they had managed to reach the bus stop, in time.

They were madly in love, this twenty-three year old boy and nineteen year old girl. He was the son of a Kashmiri pandit, an army officer. She was from a conservative Muslim family, the daughter of Zaroon Azmi, a wealthy politician who had considerable clout among Muslims in the valley. Both the families had found out and had threatened with dire consequences if they were to meet again.

They had no other alternative, but to elope...

They reached Delhi within hours and married on the same day. They didn't have the courage to return to their families immediately and rented a small one room apartment. This was the only place they could afford in the expensive capital city.

Within a year's time, they had a daughter. The baby came along in December, her birthday coinciding with their first anniversary.

After a year and a half of struggle, he finally found his dream job. He could fulfil all her dreams of seeing different places in the

world; he thought on his way back home.

He reached home and hugged her. "We wouldn't have to struggle this way now" he said ecstatically.

She was furious. She wasn't going to live without him. She asked him how he had made the decision without considering her or their daughter.

"It's only a matter of time", the boy tried consoling her. "As soon as the training gets over in a year, I will be back in Delhi."

She cradled the crying baby, looking away.

He tried reasoning with her that this was for their future and this was perhaps the only way that their families would accept them. She refused to listen.

"If you have decided, then pursue your dreams", she had said coldly, staring at the baby's crib.

Both of them had sleepless nights. They had met four and a half years ago through a friend. Not a single day had passed since then when they hadn't spent time with each other. She was only twenty. "Would she be able to take care of herself and the baby, all alone?" he questioned himself every day. Thoughts of being away from her and their daughter made him feel sick.

A week later, the day finally arrived, when he had to leave. She tried stopping him again. "Don't you trust me?" he had asked, staring into her teary eyes.

"I am happy with whatever we have. How does it make a difference if I don't have the lifestyle I had before marrying? I don't

need any luxuries. I just need you and nothing else", she said.

"I have to leave ... I'll miss the train", he said and kissed her forehead.

"You can't leave us like this. You have to choose ... us or the new job." she said pulling his hand.

"What do you mean?" he asked.

"I mean whatever you heard"

They stared at each other. He had picked up his luggage and left. She put the baby to sleep and started packing her bags. She was locking the door of the apartment when she heard footsteps.

"I'll find another job here" he said. "I won't be able to ..." he said choking with emotion.

She hugged him before he could say anything else and he wiped her tears away.

"We'll always be together" he said.

"Like the Canada geese" she said, smiling, repeating the nickname that his college friends would tease them with.

"Like the Canada geese" he repeated.

He gets up from his chair and pats her head. "Things change with time ... even if we don't want them to" he says, thinking about how fate took her away from him.

He stares at the stars, remembering their life together.

She feels sorry for reminding him of her mother. She says affectionately, "Abba, sing me to sleep tonight like you used to".

He smiles and agrees to her request.

A Moment Paused In Time

By Ashutosh Nyal Lobo Gajiwala

The train rambles along at its hypnotic pace, somewhat calming to the regular traveller. Yet I did not sleep a wink. Too many thoughts fighting for space in my head. Every lurch in my seat a whirlwind of emotions, every blink a memory. I try to focus on the gentleman sitting opposite me, anything to keep my mind occupied. A man of medium build with a shabby assortment of clothes, probably a former mill worker or a clerk, I couldn't have cared really. It was his sound sleep, probably born out of abject exhaustion that I envied. It was days since I'd managed that, always acutely aware that each day brought me closer to this one. Closer to being with her again.

Getting down from the train, was like stepping into a new world. Fifteen hours of traveling should have left me irritable and drained, yet here I felt alive. More alive than I've felt in years. Seven to be exact. The noisy bustle that usually accompanies such places seemed to melt into the background as I started walking. I did not have a map nor did I ask for directions. I didn't need to. This was after all home. Or was, seven long years ago. I was curious to see the changes time had wrought on my village.

Stepping out into the street my eyes fell on the tea shop opposite. Merely a stall back then much had changed about it now. Then again, it must have had little choice. As I looked around I saw the remnants of the village I had once known. It was as if an artist had superimposed his ver-

sion of my village onto the one that I remembered. Much was the same if you knew what to look for, yet the passage of time had forced change, as time does. I walked on, not recognized by anyone and happy to be invisible. I did not have answers to the questions that would undoubtedly follow, wrenching back memories that were best left forgotten.

There was only one memory I wished to relive today and it was of Her. Only one person I owed answers to, Her. A childhood friend and neighbor, I loved her even before I knew what love was. Dancing in the fields, swimming in the lake with the eels tickling our feet. All of my fondest memories were connected strongly to her. Over time what we had grew into something wonderful. But I had to leave as she no doubt would understand. It may have taken me seven years to return, but return I did just as I had promised. It was not an easy journey to make, to face fears that had haunted me for seven years. But for her I'd have done anything.

For weeks now I had been gearing myself for this day, 15th of September. A date seared in my mind since the day I could read a calendar. Her birthday. Used to be my favorite day of the year. I had had innumerable conversations in my head trying to decide what to say to her but always I stopped looking for a distraction, anything to quickly pull me away from the black hole that was thinking about her. But anyway what could I tell her that she did not

already know? What could I do that could make up for the seven years of absence? Today I could delay no longer. No more excuses. No more procrastination. I was here.

I turned left off the street into the meadow towards the hill. My heart pounding like a drum in my chest. I knew she was up there waiting for me. Walking became difficult and I began to shake. But onwards I trudged. I was too close to turn back now. As she began to come into view my breathing became ragged. I finally stood there, under the gulmohar tree, a myriad thoughts and memories rushing through my head. I had so much to say, so many rehearsed speeches to give yet when my mouth opened, all I could manage was 'Hi'. Then I fell to my knees the tears streaming down my face staining the stone which carried her name. A moment paused in time.

For hours I sat there silently weeping, knowing she understood. Around her were scattered scores of other rocks, the only reminder of those who fell that fateful day. A cruel day when man hated man and God turned a blind eye to his madness. So many mindlessly slaughtered in God's name. I survived. Funny how a different family name can alter one's life. Or end it.

The tea stall, the little shops on the main street, whole sections of houses ravaged. Countless lynched or butchered. This is what happens when God turns on God.

Damaged

By Shreya

She knew the kind of soirees her mother liked to throw. She knew that up there, her mother was queen. An elegant hostess watching over her guests, presiding over the engrossing murmur, enriching it with her regal air.

The stone floor was cold. Yet she felt nothing.

She had been on the floor, in that position for long. Was it 2 hours or 12? She wouldn't have realized had it not been for the din upstairs.

Heels pitter pattered on the wooden floor over her head, raucous laughter pervaded through the walls, somewhere far off she could hear the chink of cutlery being polished.

She could hear so much but all she could see were the six walls that confined her. Her eyes

trailed from the wooden floorboards to the latched metal door. They moved across the peeling yellow wall and for a second rested on the bruised cross opposite her.

After days of sobbing, she had assumed her emotions were numb as well. She had been still for a while. Had it been one day? one week? A couple of weeks?

Today it sneaked up on her.

In seconds her grief consumed her, she missed Z too much. Where was Z? What was she doing? Did she miss her too? Did she miss their quiet walks? The warm conversation?

Anger. She started to scream, her high pitch and reckless abandon in tandem.

Turning to the bed behind her, she ripped the sheets off and tore them apart with her small

hands; With tears in her eyes she ran to the heavy chair, picked it up and began to hit it on the floor; With strained breath she staggered to the cross, hit it against the wall and threw it on the stony ground.

Wailing. Her wailing grew louder, her screams grew shriller and it grew quieter upstairs.

Let those religious fundamentalist freaks hear, her mind roared.

Then she heard it. The descent of those prettily clad feet.

In her mind, she saw the strong, hard leather belt.

She felt the bruises on her back and arms.

She cowered.

She shrunk into the corner. As the door unlocked, she crumpled to the floor.

Project-P

By Vahishta Panthaki

Being an Interpol agent, I have come across many incongruous cases along the course of my 30 year career. This story of the 'Project-P' case began more than a decade ago.

Pervin awoke to a weird smell. The smell of hospitals, a smell she hated. She guessed that she too, like her best friends Farida and Behroze had been on the 'mystery adventure'. For the past few months, most of her female Parsi acquaintances had suddenly gone missing for two days each. On the third day all of them had resurfaced, some waking up in their own homes, others in nearby hospitals. Weirdly though, there were no signs of any physical or psychological damage. Initial disorientation on hearing about their 'adventure' was the only consequence of this unconventional disappearance.

A few months later, Parsi boys belonging to this same age group of 21-45 years had similar experiences. Fatigue seemed to be their common 'symptom' upon re-emerging. It was around the same time that the Canadian immigration policies were easing up. Previously in Canada, while surrogacy was legal, providing compensation for the surrogate was prohibited. However, new policies provided compensation to immigrant surrogate mothers under government schemes.

For the next five years, my leads ran cold. Project-P weighed heavily on my previously non-existent list of unsolved cases. On 21st March this year, I stumbled upon the key to solving the mystery. A tiny article on page 7 of a leading daily spoke about how

the number of Parsi children, especially those up for adoption, was on the rise. Happy as I was to read about this, something just wasn't adding up.

I realised that I needed a fresh perspective and hence a break from this case. Driving and listening to the radio on the way to my cabin proved to be therapeutic. I zeroed in on a station broadcasting a debate on Canadian Immigration policies. Five years since the reforms were implemented; the world was still debating the policies. And bang in the middle of Highway 33 it struck me! I had been sitting on the answers to my questions all along!

It took all the contacts that I had and calling in of a tremendous number of favours to get to the real reason behind the policy change. Confused? Let me explain. Canada has always had a sizable Parsi population. In a bid to save the dying race, the government sanctioned a super-secret project, Mission-Z. Embryos were created using Parsi sex cells and were carried to term by surrogates using IVF.

Dr. Xerxes Randeria was in charge of this. An eccentric genius, he was a fascinating man to skype with. His mother was Parsi but his father wasn't. After marriage, her family disowned her and soon after Xerxes's birth, his father left them. They then migrated to Canada for a fresh start. The conversation ended with him promising to send me the files pertaining to Mission-Z (the Z stood for Zarathushti).

Upon closer scrutiny, I discovered the number of children

adopted were fewer than those delivered. Deciding to figure things out face-to-face I flew to Canada. The lab was a fascinating place to visit. All the walls were made of glass except those of a single inner-sanctum. My detective antenna sensed something amiss. I managed to break into this room to find about 100 infants sleeping in cots. Calling in the cavalry, I arrested Dr. Xerxes.

Interrogations revealed that he in fact hated the Parsis for ostracising his mother and condemning her to a life of loneliness and hardships. His plan was to brainwash the kids into believing that they couldn't survive unless all Parsis had been eliminated. He was going to tell them that their birth parents had been forced to give them up as they too were by-products of a mixed marriage. He is now locked up at the Millhaven Institution, awaiting trial.

To quote Marilyn French, "Well, love is insanity. The ancient Greeks knew that. It is the taking over of a rational and lucid mind by delusion and self-destruction. You lose yourself, you have no power over yourself, you can't even think straight." It was love that had driven this whole operation. His love for science propelled this entire operation and the love he had for his mother fuelled his passionate need for revenge. And it is only the love given to these children and everyone who played a hand in bringing them into this world that will heal these wounds in the time to come.

The Coverage of the Aam Aadmi Party by the Media

Agenda-setting role of the news media

Since the Aam Aadmi Party's formation in 2012, it has faced several controversies. Other political parties have often tried to project the AAP and its leader, Arvind Kejriwal, as 'anarchists' and 'inexperienced' people hungry for power. Over these three years, there has been a trend in the media to portray the AAP in a similar fashion, whereas, the media had shown great support for Arvind Kejriwal before he formed a party and entered the race for power. In this paper, we will introspect the role of the media in the formation of the AAP's image in the country by applying the Agenda-setting theory of media.

Introduction to the Agenda-setting theory:

The Agenda Setting theory of mass media communication attempts to determine how the popular agenda of the media affects society and attempts to explain why mass media has gained so much power over the thoughts of people everywhere. This theory conceptualizes and explains the different forces that dictate how important issues in the media are perceived by people in society. Maxwell McCombs and Donald Shaw regarded Watergate as a perfect example of the agenda-setting function of the mass media. The Agenda Setting theory also takes a back-to-the-basics approach to communication theory and research.

McCombs has emphasized that the media influences the way we think. The Agenda Setting Theory attempts to prove that the media is able of telling the public what current issues are important. The Agenda Setting Theory was discovered to create public awareness of issues created by the mass media. According to McCombs, "Over time, the salience of individual issues rises and falls as the attention of the mass media and the public shifts" (McCombs 2004). This quote explains how the press and the media filter and shape what they 'believe' the public would like to hear. Overall the media concentrates on select key subjects that leads the public to perceive certain issues in the media as being more important than others.

Criticism of the theory:

In today's society, there are so many different outlets to receive multiple types of information. Due to the amount of outlets, there is no need for a common agenda. Twitter is a good example of an outlet. Many different companies and new stations can tweet the new information they have received within a few seconds. Twitter allows the public instant access to information. Viewers can now receive information quicker than other media forms such as radio and television. While conducting their most recent studies, McCombs

discovered two hypotheses that involved the agenda, opinions and behaviours that would need to be tested in the online world.

McCombs, discovered that "the internet in today's world has a large audience with so many different resources" (McCombs, 2005). McCombs also discovered that in the online world, the "agendas need to be largely opposing rather than having redundant agendas found in more traditional news media, for example television" (McCombs, 2005). It was pointed out in the findings that "online news sources are very mainstream compared to other news sources making online news redundant" most of the time (McCombs, 2005). Finally, through discussion of both of these hypotheses that Agenda-Setting Theory will always be influential even through media opinions.

The agenda setting theory was made in the 1970's before personal un-massed media devices were available to everyone. The power of agenda setting that McCombs and Shaw describe may be on the wane, even though scholars argue that the changing media merely opens up the theory to new domains. The issue is that the media may not have as much power to transfer the salience of issues or attributes now as a result of users' expanded content choices and control over exposure. With un-massed me-

dia, the agenda setting theory may lose its relevance completely overtime.

Does the media have an agenda against the AAP?

"In a move that is being described as illegal and unprovoked, the IBN7 news channel has sacked editor Pankaj Srivastava on 21 January, 2015. This move allegedly was for the perceived infraction of raising his voice against the biased media coverage in the ongoing Delhi elections coverage.

This is not the first time that a media bias has been perceived against the Aam Aadmi Party and its leaders, particularly against Arvind Kejriwal. Kejriwal has accused the media of being biased against his party in the past as well: in March 2014, he accused 3 TV news channels, India TV, India News and Zee TV, claiming that coverage was biased in favour of Modi and that Times Now also reported in a manner biased against the AAP.

Kejriwal's claims were also supported by media persons. A write up entitled Naked Bias Threatens Media's Credibility – A Statement by Some Mediapersons gave several instances of such biased reporting: false or hyped claims of 'unparalleled development of Gujarat', abusive language against Kejriwal calling him 'a liar, opportunist and an autocrat'."

It is claimed that such biased reporting owes itself to the fact that media outlets depend upon corporate advertizing. The corporates in turn support and fund political parties in a way that is conducive to their own profit motives and pressure is thus brought to bear either directly or indirectly upon the media.

Shazia Ilmi, who has now joined the BJP had also issued a statement last year, (when she was still a part of the

AAP) where she accused sections of the media of being biased against the AAP. She had complained of a "definite bias and prejudice in the way the AAP is being treated". She also spoke of "paid news", that reported against the AAP without verification and about a "nexus between corporate interests, news channels and the political class". (Source: indiaopines.com)

The minute it was announced that Kiran Bedi had joined the BJP, a picture projecting Kiran Bedi as a 'supercop' and Arvind Kejriwal as a 'failed officer' started to circulate on social media, particularly mobile applications such as Whatsapp. Clearly, agenda that is first enforced through organised media like newspapers and news channels slowly makes its way into people's minds who eventually end up propagating the agenda while still being ignorant of it.

A very good example would be the episode of 'Goshanapatra', a special pre-election show on ABP News, which aired on 15th January, 2015. Arvind Kejriwal was present at this show to answer the questions of the media which were posed to him directly. The kind of questions put forth by journalists at the meeting showed clearly their lack of in-depth knowledge of facts and their staunch stand against Kejriwal and the Aam Aadmi Party.

One of the allegations against Kejriwal was that he has wrongly used the term 'Lokpal' to describe the anti-corruption bill he wished to create in New Delhi when the constitutional term was in fact 'Lokayukt'. Kejriwal argued that 'Lokpal' and 'Lokayukt' are simply terms in the constitution that mean the same and may be used interchangeably as the situation demands. Another allegation was

that several party members had resigned and that this showed the instability within the party. To this, Kejriwal replied that since the creation of the party, the only person in a position of power to have left the party was Shazia Ilmi and that all other names brought up by the media, for example Ashwini Upadhyay, were simply those of junior volunteers. The names being cited by the media were simply to give the party a bad name.

Among several other allegations and one-sided questions, Arvind Kejriwal was able to convey that the media has not been able to raise any pertinent questions and has failed to dig deeper into real issues surrounding politics in India. It has been hinted at, time and again, that political parties and corporates who own the major media houses of the country have conveniently skewed reportage in a way that portrays them in a positive light. Even while reading about AAP's reaction to the media, the sponsored videos on every news website's sidebar seems to be 'pro-Modi', for example, "Watch why Arnold Schwarzenegger admires Modi". Though such publicity may seem naïve or ridiculous to one, it is clearly affecting the minds of young internet users who are sharing anti-AAP posts without a proper knowledge of facts.

Interestingly enough, even search results on YouTube and Google fail to present objective results. When running a search on YouTube, the top search terms that appear are 'exposed', 'slapped', 'funny', etc. However, when running a search for controversial videos of Smriti Irani, the actress-turned MP of the BJP, one can find 'miss india contest 1998', 'speech in parliament' and 'slaps rahul kanwal in seedhibaat' (syn-

tax and punctuation has been used exactly as seen on the website). It is quite surprising that one can find nothing negative about a lady whose comments have in the past remained an important part of media controversy and who has been lashed for her lack of educational qualifications to be functioning as the Union Minister of Education.

Even some alternative media houses who still believe in unbiased and objective reporting have exposed forces that are trying to suppress the Aam Aadmi Party's work. The following is a report from the website News-laundry on January 23rd, 2015:

Pankaj Srivastava, Associate Editor at IBN7, Reliance-owned Network 18's flagship Hindi news channel, would have completed seven years with the organisation this March. However, according to Srivastava, a text message that he sent to his Deputy Managing Editor, Sumit Awasthi, on January 21 cost him dearly. In less than three hours of him sending the text message, he was summoned to the office of the organisation's Human Resources head, where Awasthi too was present, and handed a letter of suspension.

So what was the content of the text message that incensed the management of IBN7 so much that an employee, who had been with the organisation for so long, was fired immediately?

News-laundry has examined the message (originally in Hindi) and this is what it roughly translates to:

It seems that we have joined the campaign to defeat Aam Aadmi Party. This is unfair. Many people believe that this is happening because of Umesh Upadhyay (who is the brother of the Bhartiya Janta Party's Delhi state unit President). This is against my journalistic principles.

As per Srivastava, Awasthi approached him after he received the text message and advised him to resign and find a new job. "I refused to resign, and insisted that I would rather be sacked," said Srivastava. Srivastava also claimed that he had been protesting against what he thought was lopsided coverage of the Delhi Elections for a while.

Speaking to News-laundry, Srivastava said that the channel has an informal editorial ban on covering the Aam Aadmi Party (AAP). "When Reliance took over last year, a townhall presided over by Rohit Bansal and Umesh Upadhyay was organised, where it was made very clear that we shouldn't air any live speeches of any AAP representative." Bansal is an executive at Reliance India Limited while Upadhyay is President, News at Network 18.

Apart from the unofficial boycott of AAP, Srivastava alleged that Reliance and Narendra Modi were holy cows in the newsroom and there was a blanket ban on doing any negative stories against the two. "Considering that Network 18 is one of the biggest media networks in the country, I was concerned that journalistic ethics were being so blatantly compromised and hence objected," said Srivastava.

Awasthi was not available for comment while Upadhyay told News-laundry that he was busy in a meeting and couldn't comment.

The story will be updated if and when they choose to respond.

Meanwhile, Srivastava now plans to take legal recourse. "It is unfair that no reason was given to me whatsoever for my termination; I will approach the court," he elaborated. It must be noted here that broadcast journalists are not covered by the Working Journalists Act, 1955.

The media has clearly taken a biased stand which is not dif-

ficult to gauge from the way it has portrayed Narendra Modi throughout 2014. Terms like 'Modi wave' and 'NaMo' were coined by the media in a manner as to create a cult of sorts. However, it would be incorrect to completely disregard the media's reportage.

In the follow-up to the 2015 Delhi Assembly elections, the media has been able to report the situation in Delhi without lashing at any party without adequate reason. The AAP's efforts to stop the distribution of money and alcohol by other political parties to attract voters were covered adequately by the Indian Express along with the coverage of the actual groundwork done by the Aam Aadmi Party. Several negative records of the BJP candidate Kiran Bedi were also unearthed.

The AAP is not completely innocent and it must be acknowledged that the media has done its due in covering facts that show some inadequacy in the party's administration and internal politics.

Analysis:

The formation and rise of the Aam Aadmi Party has been quite a rollercoaster ride and the media has had a different role to play at every stage of its progression. It may appear that blatantly accusing the media of undermining the work done by the Aam Aadmi Party is a biased view in itself but here it must be noted that a party which has retained a large amount of support in Delhi even after it resigned within 49 days of forming a government in 2013 deserved to have been covered better than it has been.

The media should have reported the increase in tax payments,

decrease in inflation, regular supply of water and electricity, instead of simply reporting the dharnas and protests held by the AAP. The media has time and again tried to portray the AAP as an anarchical party but the support they command shows the Delhi public's unaltered view of the party based on the work done by it in the short period during which it remained in power.

The media, even years after the Emergency, has not been able to free itself from the clutches of the powerful and continues to por-

tray those at the top in a positive light. The agenda of the elite still runs the country and the 'bewildered herd', as Noam Chomsky calls the public, still fails to question its rulers and its only hope of democracy- the media.

References

<http://masscommtheory.com/theory-overviews/agenda-setting-theory/>

A Critique of Maxwell McCombs & Donald Shaw's Theory In Em Griffin's A First Look at Communication Theory

<http://indiaopines.com/biased-media-coverage/>

<http://www.newslaundry.com/2015/02/06/aap-and-bjp-violate-poll-conduct-as-tv-journos-play-along/>

http://articles.economictimes.indiatimes.com/2014-01-25/news/46601392_1_somnath-bharti-aam-aadmi-party-arvind-kejriwal

<https://www.youtube.com/watch?v=ob0kO11gQLs>

<http://www.deccanherald.com/content/382811/aap-leaders-accuse-media-bias.html>

The Influence of american TV sitcoms on the traditional family structure and values

With reference to two T.V. sitcoms – F.R.I.E.N.D.S. and How I Met Your Mother

Archita Mitra

Introduction

Media critics and media cynics have repeatedly blamed mass media as one of the primary reasons of the breakdown of traditional joint family structure. One of the earliest sociological study conducted in the 1950s on television's impact on American life noted that one of the most important changes brought about by television was that people spent less time playing cards with extended family members or friends.

This paper focuses on how American television sitcoms affected the family structure in America and India. I will try to link this phenomenon with Ferdinand Tonnies proposed dichotomy of 'Gemeinschaft' or traditional folk society and 'Ge-

sellschaft' or modern industrial society.

As so much of the day-to-day stuff of family life – right from caring for children, arguments between couple, dividing chores, and engaging in sexual behaviour – happens behind closed doors that we do not have access to what really goes on. But we are privy to those behaviours on television and movies. Thus these depictions can influence what we assume happens in real families, as well as holding a mirror to reality. It is unfortunately however hard to distinguish between the two. The various mass media are so pervasive that often we are not even aware of its influence. Popular culture in all its forms is a key source of both information and misinformation about fami-

lies. It conveys images, ideas, beliefs, values, myths and stereotypes about every social aspect, including families. The average household watches more television today than at any time since viewing habits have been recorded¹. It is estimated that at the start of 2012, nearly 97 percent of U.S. households own at least one television. Furthermore, 85 percent of households owned multiple televisions, and more than half of all households owned at least three². It is estimated that the average viewer in America watches 34 hours of television per week. The average household watches eight and a half hours of television a

1 The Marriage and Family Experience: Intimate Relationships in a Changing Society By Bryan Strong, Theodore Cohen

2 Nielsen Wire 2011

day. The extent of exposure to television allows for it to have a powerful effect on our values and beliefs, including and especially our beliefs about families.

I shall be referring extensively to the American TV sitcoms *Friends* and *How I Met Your Mother* in this paper. Both sitcoms share similar storylines, and a popular conception is that the phenomenal success of *Friends* inspired a host of similar television shows with a group of white adult protagonists living in Manhattan who share funny and quirky characteristics; *How I Met Your Mother* being the most prominent example.

'Gemeinschaft' and 'Gesellschaft'

German sociologist and one of the originators of the mass society theory, Ferdinand Tonnies, sought to explain the critical difference between earlier forms of social organization and European society as it existed in the late nineteenth century. He proposed a dichotomy – Gemeinschaft of folk society and Gesellschaft or modern, industrial society.

In folk society or Gemeinschaft people were bound together by strong ties of love, family, tradition, rigid social roles; basic social institutions were very powerful and exerted a strong influence on an individual's life. "A collective has the character of a Gemeinschaft in so far as its members think of the group as a gift of nature created by a supernatural will³". Gemeinschaft "consisted of a dense network of personal relationships based heavily on kinship and the direct, face-to-face contact that occurs in a small, closed village. Norms were largely unwritten, and individuals were bound to

one another in a web of mutual interdependence that touched all aspects of life⁴". People had simple and direct face-to-face relations with each other that are determined by *Wesenwille* (natural will) – i.e., natural and spontaneously arising emotions and expressions of sentiment. Religion and morality are upheld by the masses. Although such a society has both strengths and limitations, Tonnies emphasized the former. He argued that most people yearn for the order and meaning provided by folk society. Life in modern societies can by contrast be troublesome and without meaning.⁵

On the other hand, Gesellschaft is modern society. Cities and states are the building blocks of Gesellschaft. Divisions of labour and goal-oriented behaviour are distinctive to the Gesellschaft world. Individualism is encouraged, and members practice contractual morality. Laws and public opinion overpower religion. Communication is no longer one on one, but few to many. The mass media create and broadcast the ideas which collectively become the binding consciousness of Gesellschaft⁶.

In Gesellschaft people are bound together by relatively weak social institutions that are based on rational choices or *Kürwille* rather than tradition, e.g. work contracts between an employer and employee. In the Gesellschaft, rational self-interest and calculating conduct act to weaken the traditional bonds of family, kinship, and religion that per-

meate the Gemeinschaft's structure. In the Gesellschaft, human relations are more impersonal and indirect, being rationally constructed in the interest of efficiency or other economic and political considerations.

Marriage, for instance, is a social institution that has been strongly affected by the transition to modernity from tradition. In traditional, folk societies marriage vows were considered sacred and defined a lifelong commitment to the spouse, ending only at death. Marriage partners were chosen by society elders and heads of families. Breaking marriage vows would result in social ostracism and criticism of the person. Marriage and families are much more fragile in modern societies, where divorce is quite common.

Over the years, media has been continually accused of breaking down folk societies and encouraging the development of amoral, weak social institutions. The Reverend Jerry Falwell, founder of the Moral Majority, for instance, accused the media of systematically subverting family values. He cited an example of how a character, *Tinky Winky*, from a popular children's television show *Teletubbies* glamorized homosexuality because he was purple (the 'gay pride' colour) and carried a purse. This Falwell reasoned undermined traditional family values and weakened society.

The Gemeinschaft-Gesellschaft perspective has also been extensively used as a major theoretical explanation of the effect of the mass media. In this view, the Gemeinschaft setting does not depend on mass communication and is relatively immune to them. But with the development of more complex, modern soci-

4 Fukuyama, 1999, p. 57

5 Mass Communication Theory: Foundations, Ferment, and Future By Stanley Baran, Dennis Davis Cengage Learning

6 <http://www.angelfire.com/journal/worldtour99/gemeingessel.html>

3 Martindale, 1960, p. 83

eties, the person finds himself to be more and more individuated and deprived of traditional guideposts. He is thus more exposed to and dependent on the contents of the mass media. The conditions of Gesellschaft create a fragmented reality in which the mass media has increasing influence on the minds of audiences⁷.

The American Family and TV Sitcoms

Dramatic changes in the American family structure over the past few decades are highlighted in contrasting media images portrayed in popular television sitcoms. It is clear that since the 1980s, the popular image of the family as a nuclear two-parent unit raising their own children, with father as breadwinner and mother as the homemaker along with two biological children, as portrayed in *Ozzie and Harriet* and *Father Knows Best*, is no longer the dominant pattern in American TV. Single-parent families, stepfamilies or blended families, dual-career families in which both parents work, married couples without children, cohabiting couples, and gay and lesbian families/marriages are common in American TV shows today, and is reflective of the widespread change in family patterns in the West.

According to Jonathan Fitzgerald, author of *Not Your Mother's Morals*, television has been one of the most influential forces in bringing about a change in the family structure. "Sometimes pop culture is a reflection of where we are and other times it is a shaping force," he says. "In the case of television, we often

don't know that our morals and values are being shaped until after it happens."

The *Friends* influence

The 1990s in America saw a rise in sitcoms that were built not around a workplace or a family but a group of friends⁸. *Friends* is in many ways the trendsetter of this new genre, and remains one of the most popular shows in television history.

Friends is an American television sitcom created by David Crane and Marta Kauffman which initially aired on NBC in September 1994. The show lasted for ten years and was a phenomenal success with the audience.

In the original pitch to NBC Kauffman and Crane described the show as, "It's about sex, love, relationships, careers, a time in your life when everything's possible. And it's about friendship because when you're single and in the city, your friends are your family". A group of friends can become more important to each other, especially if their home lives are in turmoil⁹. With the rising divorce rate, young Gen Xers turned to their friends more often than their parents or relatives. For instance, in the very first episode of the show when Rachel gets cold feet and runs away from her wedding she seeks refuge not with a close family member but her friend Monica.

The protagonists of the sitcom do indeed, over the course of the show, become surrogate family members for each other. Indeed in certain respects they become

more important than family members who disappoint and embarrass the characters, while their friends remain supportive and empathic. The show went on in many ways to describe an alternative urban family lifestyle. It presents the idea that 'all you need is good friends' and these friends can become more important than family, a concept abhorrent to traditional society structures where kinship, family and blood relations are considered most important. The sitcom portrayed a new way of living life and developing relationships which is not seen in conventional society. Girls flaunt their sexuality and use sex to further their popularity¹⁰. Sexual initiative is often taken by them. Drinking and smoking are also frequently shown on-screen and accepted as a normal occurrence. A pop culture expert from the University of Buffalo stated, "*Friends* is one of those rare shows that marked a change in American culture".

Friends captured a moment in social history, in which in part due to later and later ages of first marriage, the friends one makes or maintains in early adulthood became an important part of one's social network, a source of helping and understanding¹¹.

TIME magazine's article on 'All-Time 100 TV Shows' stated, "... the well-hidden secret of this show was that it called itself *Friends*, and was really about family". Its Gen-X characters come from broken homes and fragmented families. They are

10 The Marriage and Family Experience: Intimate Relationships in a Changing Society By Bryan Strong, Theodore Cohe

11 The Social History of the American Family: An Encyclopedia edited by Marilyn J. Coleman, Lawrence H. Ganong

7 The Last Half-Century: Societal Change and Politics in America by Morris Janowitz University of Chicago Press

8 The Social History of the American Family: An Encyclopedia edited by Marilyn J. Coleman, Lawrence H. Ganong

9 Gen X TV: The Brady Bunch to Melrose Place By Rob Owen

the children of divorce, suicide and cross-dressing, growing up in an environment without any proper role models. Their concept of 'family' is vague and they build ersatz families that go against the traditional family structure. For instance, Ross has a son with his homosexual ex-wife. Rachel has a baby out-of-wedlock, and Monica and Chandler adopt twins. Phoebe too acts as a surrogate mother for her brother and his wife, and gives birth to triplets.

Friends has been demonstrated as having a lot of influence on how audience members perceive the world. In a 2002 study, the show was found to influence how audiences, especially the youth, perceived condom usage and effectiveness¹². According to the findings of the study, "television can teach the risks and responsibilities that accompany sexual activity in a way that books, pamphlets, and classroom instruction cannot, by portraying the experiences of sexually active individuals with whom adolescents identify."

The Influence of *How I Met Your Mother*

How I Met Your Mother is considered by most TV critics and viewers as a sitcom inspired and adapted from the *Friends* storyline and economic success. At its outset, no one could even talk about *How I Met Your Mother* without talking about *Friends*. Alan Sepinwall, an American television reviewer called the show, "the best *Friends* knock-off ever made, but it's still a

Friends knock-off". James Poniewozik, TIME magazine's TV critic, echoed, "'I can't pretend this is anything but a well-executed *Friends* ripoff. But I'll be there for them anyway.'" The A.V. Club summed up the debut of the show with the words, "Even though *Friends* has only been off the air for a year, TV could use another show like it".

Both sitcoms share similar storylines about a group of white American friends, in their mid-twenties living in Manhattan. Both stories have a love-triangle between Ross, Rachel and Joey, and Ted, Robin and Barney.

How I Met Your Mother, like *Friends*, portray many of the divisive and modern family patterns that have developed in the modern society or Gesellschaft. For instance, Barney Stinson a white character has an African-American homosexual brother, James, who marries a man and adopts two children with him. James's marriage and family is seen as the ideal family throughout the course of the show. Barney even goes on to state in an episode that it is James and Tom's (his brother-in-law) relationship that changed his views about monogamy. This presents a paradoxical situation, where monogamy – a cherished value in Gemeinschaft or traditional societies – is preserved through a homosexual marriage.

Loretta, Barney and James mother too is representative of the modern single-working mother. She raises both her sons, from different partners, single-handedly. She even goes so far to prevent Barney's father from visiting his son because she considers him a bad influence. However the show also shows that both her sons grow up to be womanizers, but eventually

both do settle down and form a family.

Robin is a representative of the modern career woman, who repeatedly chooses her career over marriage and family. She refuses to get involved in a romantic relationship with Ted as she prioritizes her career over his dreams of marriage and family. Later in Season 7, her engagement with Kevin Venkataraghavan is called off when she tells him she does not want to have children.

Influence of American sitcoms on Indian society

Urban Indian youth, living in metropolitan cities often find it difficult to connect with protagonists of Indian sitcoms. A study conducted by NDTV found that the urban youth is extremely sceptical of characters of Indian sitcoms and find it easier to relate to American TV series. Compared to a Tulsi in Indian TV dressed in heavy sarees, traditional jewelry and make-up, the youth find it easier to connect to Rachel or Monica. They try to emulate the behaviours of these Western protagonists and can be seen in the fashion trends, popular catchphrases used within friend groups, the coffee culture and the inclination of more and more young people to leave their parental home and live alone in the city. It also determines how they approach romantic relationships and perceive issues like homosexuality, infidelity, divorce and open marriage. Indian traditions have been strictly against certain practices like sex before marriage, dating, divorce and homosexuality. Yet attitudes regarding the same are changing in current society, and much of this change has been brought about by the exposure of Indian audiences to Western media.

12 Rebecca L. Collins et al., "Entertainment Television as a Healthy Sex Educator: The Impact of Condom-Efficacy Information in an Episode of *Friends*," *Pediatrics* 112, no. 5 (November 1, 2003): 1115-1121

The question that now arises is how shall these TV sitcoms influence the Indian family? Shall it act as a catalyst in the deterioration of the traditional joint family structure and other family values, or will the Indian audiences remain largely unaffected by a Western TV show?

Conclusion

In the 1950s, television largely mirrored the prevalent concept of the American family, as a heterosexual, patriarchal, church-going unit with chaste children. By 1980s the definition had undergone a sea change. Homosexuality, divorce, adoption, adultery, infidelity, sex before marriage and cross dressing had become standard fare of American sitcoms. It might be said that while mass media holds a mirror to the society, it also shapes society. Audience members emulate what they see on screen and the sharp changes in the Ameri-

can family in TV brought about changes in the family structure in reality.

Through the process of globalization, American media has been exported to various other nations, and continue to influence audiences there. In India, gradual changes in the traditional family structure have been attributed to media, particularly American media. Thus the family structure of the folk or traditional society of the *Gemeinschaft* with the introduction of TV sitcoms like *Friends* and *How I Met Your Mother* changed the structure and values of the modern family in the *Gesellschaft* society. Media acted as a catalyst in the breakdown of the traditional joint family structure, kinship social institution and also brought about a change in family values. Families are no longer defined as the product of a committed heterosexual marriage between a man and

a woman to form a social unit with two or more biological children, and where the man is the breadwinner and arbiter of family decisions, while the woman is a submissive housewife. The definition of family in popular culture today need not even include blood relationships, as shown in *Friends* and *How I Met Your Mother* where friends become more important than kin members.

Bibliography

<http://time.com/3101660/friends/>

<http://www.britannica.com/EBchecked/topic/228066/Gemeinschaft-and-Gesellschaft>

<http://jonathanmerritt.religion-news.com/2013/09/10/from-full-house-to-modern-family-ten-shows-that-forced-us-to-reimagine-the-american-family/>

Comparative Study of Indian and Pakistani Media

By Ashutosh Kumar

“Chomskian Propaganda Model In Indian And Pakistani Media”

Archrivals India and Pakistan have a lot in common. Some of the facts of commonality between the two countries are known to everybody- like both the countries were carved out of the erstwhile British India and both the countries have the Nuclear Power to boast of. In 21st century, with the advent of electronic media one more com-

mon thread developed between these two countries- VIBRANT MEDIA.

Both India and Pakistan have a history and reputation of being Politically sensitive countries. The genesis of Pakistan itself was based on the political belief that India is a country of two kinds of people, Hindus and Muslims. Subsequently, Pakistan became an independent Islamic state.

Luckily for both the countries, even in the midst of communal

frenzy during and after partition, Media continued to play the role of Watchdog of democracy. This role of “watchdog of democracy” was more prominently played in India. In Pakistan, after the death of its founding Father Mohammad Ali Jinnah, widespread restrictions were imposed on the Media, which continued for a long period of time. The independent role of Media was highly undermined during the reign of Pakistan’s dictators- General Ayub Khan,

General Yahya Khan, General Zia-ul-Haq, and General Pervez Musharraf. But in the last leg of the Musharraf's reign, Powered by the inefficiency and lack of trust in the erstwhile government, media emerged as the powerful player. Because of the consistent efforts of a seemingly Independent Media and civil society, Democracy came back to fore in the form of Pakistan People's Party's government headed by Asif Ali Zardari in 2008.

Indian media have enjoyed relatively greater extent of freedom in comparison with their Pakistani counterparts. The only period when Indian Media had to suffer the atrocities was during the period of emergency in India (1975-77). After that Indian media has been enjoying a free run.

But what's the real truth of Media of these two giants of Indian sub-continent? Is the media really as Independent as it appears to be? In this research paper, I am going to examine that. The media theory that is going to be used to determine the freedom of media is PROPAGANDA MODEL.

What is Propaganda model?

The **propaganda model** is a conceptual model in Political economy advanced by Edward S. Newman and Noam Chomsky to explain how Propaganda and systematic biases function in mass media. The model seeks to explain how populations are manipulated and how consent for economic, social and political policies are "manufactured" in the public mind due to this propaganda.

The theory posits that the way in which news is structured (through advertising, concentration of media ownership, gov-

ernment sourcing and others) creates an inherent conflict of interest which acts as propaganda for undemocratic forces.

First presented in their 1988 book *Manufacturing Consent: The Political Economy of the Mass Media*, the propaganda model views the private media as businesses interested in the sale of a product—readers and audiences—to other businesses (advertisers) rather than that of quality news to the public. Describing the media's "societal purpose", Chomsky writes, "... the study of institutions and how they function must be scrupulously ignored, apart from fringe elements or a relatively obscure scholarly literature". The theory postulates five general classes of "filters" that determine the type of news that is presented in news media.

These five classes are:

1. Ownership of the medium
2. Medium's funding sources
3. Sourcing
4. Flak
5. Anti-communism and fear ideology

The authors generally regard the first three as being of the most importance. In versions published after the 9/11 attacks on the United States in 2001, Chomsky and Herman updated the fifth prong to instead refer to the "War on Terror" and counter-terrorism, although they state that it operates in much the same manner.

Although the model was based mainly on the characterization of United States media, Chomsky and Herman believe the theory is equally applicable to any country that shares the basic

economic structure and organizing principles which the model postulates as the cause of media biases.

NEWS MEDIA IN PAKISTAN

The whole media landscape in Pakistan is divided in two parts-English Media and Urdu Media. There is a clear divide between Urdu and English media. The Urdu media, particularly the newspapers, are widely read by the masses - mostly in rural areas. The English media is urban and elite-centric, is more liberal and professional compared to the Urdu media. English print, television and radio channels have far smaller audiences than their Urdu counterparts, but have greater leverage among opinion makers, politicians, the business community and the upper strata of society.

Electronic Media in Pakistan has increased by leaps and bounds since the dawn of 21st century. From three State run channels in 2000, it has increased to 89 channels in 2012.

Analysis of Pakistani media through the Filters of Propaganda Model theory of Media-

1. **Ownership of the medium** - Pakistan has a vibrant media. It has undergone a record growth in the last decade. More than 90 television channels beam soaps, news, music programs, films, religious speeches and political talk shows. Numerous radio channels are important source of information in rural areas. Similarly, there are hundreds of Pakistani newspapers from the large national Urdu newspapers to the small local vernacular papers. (Media in Pakistan, 2009)

Private channels are licensed for satellite communication only that means all terrestrial infrastructures is for the state owned media the Pakistan Broadcasting Corporation PBS. PBS broadcasts through national and regional television channels of PTV and Radio Pakistan. It has largest number of audience in remote rural areas while the private television and radio channels are mostly viewed in urban areas. The print press has been privately owned but has always been under strict government control at the same time. (Yousaf, 2012)

Pakistani media in general have been highly influenced by ownership structure. The state owned media virtually remains a spokesperson of the government in power. It remains committed to states ideology and acts as its mouthpiece. In the absence of satellite communication, the state owned media PTV and Radio Pakistan remained main sources of information. In times of emergency, like in 1965 and 1971 wars it was an important tool for the psychological warfare. Later it increasingly lost its credibility with the growth of other more neutral news channels. Its unconditional submissiveness to the government in power is evident from its pro government telecasts. The preoccupations with pleasing the government in 1998 earned its Khabarnama, a daily 9 p.m. national news bulletin, nickname of Nawa-znama.

Although direct state control is apparently not the case with private channels, however, indirect government control is duly exerted through poli-

cies and legal framework imposed through constitution and a regulatory authority PEMRA. Airing political conflicts undesirable by authorities had caused GEO to close down its operations several times. Similar had been the fate of a few newspapers especially with the nationalization of the printing press in general Zia's military regime.

Apart from the state owned media, private media too is dictated by its ownership. Three major groups dominate the ownership structure of the private media landscape in Pakistan. Mir ShakeelurRehman Foundation, also known as the Independent Media Corporation is the owner of Jang Group of Newspapers too. Collectively it owns Geo News, Geo Super, Geo TV, Geo Sports, Roznama Jang, The News, weekly Akhbar e Jahan and The Mag. Nawa-e-Waqt is another dominant news group operational since 1942. It is known for its commitment to the ideology of Pakistan and all its contents remain influenced by this devotion. Currently Nawa-e-Waqt or MajeedNizami group owns The Nation, Waqt News and RoznamaNawaWaqt. Quaid E Azam himself in 1946 founded Dawn in order to represent a moderate image of Muslims in India. Dawn still remains committed to this vision. Dawn newspaper, Herald and Dawn News Channels owned by Haroon Group is highly respected among the urban class. Being an English daily, the readership of dawn newspaper is restricted to the literary and urban circles but its contents

are highly respected among the policy makers.

Apart from these ideologically oriented media groups, several corporations are seen taking interest in media ownership lately. Indus, ARY and Lakson are among a few groups interesting in earning corporate profits through media ownership. As corporate interests have started dictating media contents, private channels are often criticized for promoting consumer behavior. In the presence of cut-throat competition for selling their items among private news channels, quality journalism is being replaced by sensationalism.

2. Medium's funding sources-

Advertisers are virtually the owners of media contents. Corporate interests run Media industries. Government too exercises indirect control over media messages through sponsorship. The matter of using government funds for advertisements on private news channels has recently drawn Supreme Court of Pakistan's attention. The matter is sub-judice in the Supreme Court.

Heavy advertisement on TV, radio and print media of Bahria Town immediately after the release of the plotted interview of Malik Riaz the owner of Bahria Town was uploaded on social media was no coincidence at all.

Local medias low projection of Imran Khans rising political popularity contrasting the world famous weekly, Time Magazines assertion of Khans growing popularity unmatched in the history of the subcontinent, may be em-

bedded in the advertisement factor. As per PEMRA's website, PML N's daily advertisement expenditure is more than three and a half million rupees on GEO News alone. In contrast Pakistan Tehreek e Insaaf's daily advertisement costs a little above 0.3 million rupees. (PEMRA, 2013)

Sometimes advertisements become media messages too. Q Mobiles campaign through Bulbulay, a popular sitcom on ARY is hilariously plain. Bulbulay's main characters are often found discussing Q mobile's latest models and their features in several episodes.

3. Flaks and Pressure Groups

Existence of flaks or pressure groups in Pakistan is as strong as states control over media. Influential elites, extremist groups, politicians, NGOs are groups that may exert pressure over media. At certain points in time establishments and politicians in power act as pressure groups. Pakistan has already been declared the most dangerous country for journalists. With looming threats to life, journalists avoid standing against social prejudices, real politic and religious clichés. The much-needed open discussions on the blasphemy law have been silenced after Minister Shahbaz Bhatti and Governor Salman Taseer's murders. Sadly, journalists especially those writing in Urdu dailies shied away from openly condemning the terrorist act.

Late Adershree Cowasjee, a renowned columnist in Dawn often wrote about the pressure tactics used by MQM in Karachi to silence him. Similarly, late Inam Aziz another

journalist of repute in his autobiography Stop Press write how he had been pressurized by army generals to curb news items to suit military regimes of Ayub and Zia. Hamid Mir an outspoken critic of the government and establishment was attacked a few months back. The act has been allegedly conducted either by establishment or by extremists to silence the journalist fraternity.

Pressure of Human Rights activists and NGOs resulted in media trial of a Lahore High Court lawyer in Rabia Massih case in 2009. The convict was later bailed out by courts and death of the domestic worker was discovered natural. Back in 2001, a moderate English newspaper The Frontier Post was closed down under threats from religious groups upon publishing a letter to editor that contained blasphemy.

4. Sourcing

The nature of the news outcome largely depends upon its sources. Religion, personal affiliations, social bondings, and group commitments of reporters are responsible for the media content. In a dominant Muslim society, apathy in news reporting of the persecution of non-Muslims is an expected outcome. News in contrast to the interests of dominant class may get killed or reframed. Anti-Musharraf sentiments and journalists sensibilities towards Jami'a Hafsa students resulted in transmissions that still confuse masses regarding whom they should have sided with.

A survey result published in the New York Times in 2011 asserted the importance of

learning about the mind of a Pakistani journalist because that was a prism through which US foreign policy was looked around. (Pintak & Nazir, 2011)

Apart from religion, a journalist's ethnicity and education too are pivotal to understand his stance. Balochistan issues discussed by Baloch Hal are way different from the narratives of Punjabis and Sindhis. An account of a Shia journalist of Hazara killings would have been more sensitive than a sunni. Similar is the case with reporting of terrorist attack on Qadiani mosque in 2008 in Lahore. Education level and pay scales of English and Urdu press reporters vary and so do the quality of news contents.

5. Ideology

Corporate interests have recently replaced the ideological preoccupations. The new entrants in media industry are simply in for money. They are profit oriented and seek opportunities of sale promotion.

The older groups, however, are apparently still more committed with their ideologies. Nawai Waqt, for instance, still promotes the ideology of Pakistan. It is known for its pro-radical, right wing approach. Mir Shakeel Ur Rehman Foundation aka Jang Group has been comparatively liberal and often took anti-government stance. This has called for restrictions and closing down of its operations at several occasions. Geo News coverage of anti-Musharraf campaign was highly displeasing to authorities and resulted in cancelling of the licence from PEMRA.

The Dawn Group remains committed to Quaid's ideal of Pakistan. It is more inclined to project a soft image of Pakistan. Although its readership is limited to the elites and educated class only, its editorials are well respected by policy makers and technocrats. Even in the wake of terrorism threats in Pakistan its tone remained factual and moderate. Apart from disseminating news, Dawn's efforts to promote culture, arts and history are commendable and widely appreciated in literary circles.

Analysis of Indian Media through the Filters of Propaganda theory of media-

Media of India consists of several different types of Indian communications media: television, radio, cinema, newspapers, magazines, and Internet-based Web sites. Many of the media are controlled by large, for-profit corporations, which reap revenue from advertising, subscriptions, and sale of copyrighted material. India also has a strong music and film industry. India has more than 70,000 newspapers and over 690 satellite channels (more than 80 are news channels) and is the biggest newspaper market in the world - over 100 million copies sold each day.

1. Ownership of the medium-

Most of the media outlets in India is in the hands of private individuals or privately held corporations. The leaders of the media industry in India Times news network, HT Media limited, India today group, TV 18 group, and the Hindu group are privately owned. The government owned Doordarshan network is less strong a player in Indi-

an media. In India, Media is run at the whims and fancies of proprietors of the news organization like any other family run business. Chennai based The Hindu group is owned by Kasturi family headed by its patriarch N. Ram. Times news network is held by Jain brothers, who run the organization according to their whims and fancies.

This kind of ownership makes the Indian susceptible to corrupt practices as the only motive of such family run businesses is making profits. Almost every month, we see a new corporate organization joining the media business, as it has become a short cut to profit and power.

2. Advertisement- Indian media is very much dependent on the advertising revenue. Selling first few pages to advertisers is a very common phenomenon in Indian print media; in the same manner Electronic media also relies heavily on the advertisement revenue. For this dependency on advertisers, we can't blame media only. Even the consumers of the media products are equally responsible. We in India don't want to invest our money in buying newspapers. Prices of everything have increased over the years but the prices of the newspapers and Subscription fee of TV News channels have remain almost stagnated. The publisher and producer manage the cost incurred on printing and broadcasting through advertising revenues. But in this process of dependency of Media outlets on advertisers, the freedom of media reports has been undermined. Now, Advertisers have the

ability to determine the editorial content. On more than one occasion, we have seen advertisers determining the news content or forcing the publication to withhold certain kind of News items that is true but has the potential to harm the interests of the advertiser. For example- despite having the reports of RADIA TAPE for several months, no news organization dared to break the news because of fear of retribution from the political and business heavyweights in it. The RADIA TAPE included conversation between NeeraRadia and Ratan Tata. TATA Group is one of the biggest advertisers on media, and no body wanted to bring the wrath of TATA group on their organization. Finally, OPEN magazine headed by Manu Joseph broke the story, followed by OUTLOOK headed by Vinod Mehta. TATA Group reacted sharply to the reports and as a result they withdrew all their advertisements from these two magazines. The two intrepid editors were forced to resign from their posts. This incident shows the power of Advertisers.

3. Sourcing- A media organization is heavily dependent on the sources of the news. Any news report that we read in newspaper or magazine or see on television is the sum total of the observation of a journalist along with the brief that he or she has received from the editor as well as the sources that the journalist is relying upon for the information. The economic, cultural and religious and ethnic background of the journalist also plays a very crucial role in the news report. Most of

the journalists in India are from the Upper castes of the Hindu religion, that's the reason why we don't see many news reports that deals with the problems concerning the lower castes, especially the Dalits. Most of the journalists are from the urban areas of the country, that's the reason why we don't see news reports that concerns people living in the rural areas of the country. Agriculture is one sector of the economy that gives occupation to more than 60% of our population but we seldom see any News report that deals with the problems concerning Agricultural sector as well as farmers. Indian media is full of all sorts of biases. Most of the crucial news reports that can have significant impact on the well being of the country are often not reported. Real news gets muzzled off in the din of Bollywood gossip, cricket scores and news reports of political one-upmanship.

4. Flak and pressure Groups-

Like the media organizations of any other part of the world, Indian Media is also influenced by the flak it faces for its reports. Indian media is also very much influenced by different kind of pressure groups like political parties, NGO's, Human rights groups, religious organizations and business interest groups.

India is considered to be one of those countries where the journalists are respected in society, but over the years lots of things have changed. Every now and then, a journalist gets killed somewhere or is severely beaten for doing his/her duty. According to one survey, India is consid-

ered to be a dangerous place for independent journalists. You might get killed for reporting something that harms the interest or reputation of a powerful person. In Mumbai, Workers of Shiv Sena and Maharashtra Navnirman Sena vandalizing news offices is a common phenomenon. The vandals go scot-free after doing this because of the political clout of their political bosses. Because of such incidents journalists are forced to cower into toeing the line and reporting something that is "safe".

One new kind of pressure group that has recently surfaced in Indian media scene is- Political lobbyists. These political lobbyists use different kind of tactics to influence to influence to report in favour of their clients. This kind of trend is evident from the example of NEERA RADIA TAPES, where corporate and political lobbyist Neera-Radia was heard influencing top journalists of the country. In the tape, She was fixing interview with senior journalist Veer Sanghvi.

It can be easily concluded that because of the fear of flak and influence of pressure groups, Media organizations report certain things that they shouldn't and don't report on certain things and events that they should report.

5. **Ideology-** Indian media is better off in this regard as our media overall is not influenced by any particular kind of political ideology. There are instances when, newspapers are influenced by certain kind of ideology. For example- we can see a lot of right wing news papers as well left

wing newspapers propagating leftist and rightist agenda. We have a vibrant Urdu press that deals with the happenings of the world from the perspective of speakers of the Urdu language that comprises mostly of people belonging to Islam.

We have newspapers like SAMNA that serves more as the party mouthpiece of Shiv Sena, than a newspaper. But overall, The Indian media is pretty much Independent from the shackles of ideology. And this ideological void serves the interest of a diverse country like India.

Conclusion- Although, Herman and Chomsky presented their propaganda model with reference to American media, it has a universal appeal. Media industry anywhere in the world including Indian and Pakistani contains these media filters. Their presence limits neutrality of media contents and affirms that media messages at best are propaganda varying only in degrees.

Western Influence on Indian Media

United states of America is synonymous with the word "west" in the present geo-political context of the world. USA popularly known as America in South Asia has a major influence on a lot of things in south Asia including the politics. In India, The mainstream political parties like BJP and INC are pro-America, while the communists hate anything that is even distantly related to America. According to survey, 80% Indians don't have any problem with their government's involvement with USA. There was a similar survey con-

ducted in Pakistan that shows that 80% of the Pakistani Population hates America. This sentiment is reflected in Media also. Indian media is mostly found to be in favor of America, except for a few instances. For example- In Devyani Khobragade case in Which Indian Media took a very critical stance against American policy. Editorial stance of Most of the Indian Publications is in favor of capitalism. A number of American media conglomerates have interest in Indian Media houses be it Entertainment channels or the News channels. The erstwhile STAR NEWS was a joint venture of Rupert Murdoch's News Corp as well as ABP news. Most of the general entertainment channels in India are owned by America based companies. In the general public discourse, American Involvement in Indian media is not objected.

Western Influence on Pakistani Media-

Pakistan used to be a pro-America country during the cold-war eras. America used to supply Pakistan with food, arms and money. But Post 9/11, af-

ter American "war on terror", things have changed a great deal in Pakistan. Now, there is an air of anti- America sentiment in Pakistan and the Pakistani Media reflects that. We seldom find Pakistani journalists taking Pro-American stance. They play to the gallery and speak what is popular.

There are a few media organizations with some sort of connection with the American media conglomerates. A popular English language broadcaster EXPRESS TRIBUNE is connected to internationally acclaimed THE NEWYORK TIMES. The editorial stance of this tribune group is liberal in its approach. Express tribune is often criticized by the political parties or the terrorist groups who are the sworn enemies of the American Government and anything American. The Karachi headquarters of the Express tribune was attacked recently in which three staffs of the organization were killed.

Pakistani media is working under tough conditions. The country is ravaged by terrorist attacks and political inefficiency. In such a situation the media is

supposed to play its role as the watchdog as well as of educator of the ignorant citizens. Despite a few hiccups (recently a few journalists were caught taking monetary favors from political parties), Pakistani Media is doing well. After all, it's no mean feat to work under the Predatory all-powerful Pakistani army.

Works Cited

- (2009). *Media in Pakistan*. Pakistan: International Media Support.
- Yousaf, Z. (2012). *Private News Channels*. Gujrat: University of Gujrat.
- PEMRA. (2013, April 17). Retrieved April 17, 2013, from Pakistan Electronic Media Regulatory Authority: www.pemra.gov.pk
- Pintak, L., & Nazir, S. J. (2011). *Inside a Pakistani Journalists Mind*. Newyork: Newyork Times.
- Chomsky, N., & Herman, E. S. (1998). *Manufacturing Consent; Political Economy of Mass Media*. Newyork: Pantheon Publishers.

Are we going the American way?

By Karan Dev

"The most effective way to restrict democracy is to transfer decision-making from the public arena to unaccountable institutions: kings and princes, priestly castes, military juntas, party dictatorships, or modern corporations"

● Noam Chomsky

The mainstream media today is a product of years and years

of research on manipulation, contortion and disengagement. Chomsky himself was, indeed, the first person to trace the history of this: Back to the Creel Commission and Woodrow Wilson's use of it to control the public mind. He famously stated in his landmark book *Media Control*, that propaganda is to

democracy what the bludgeon is to totalitarianism. However, even then, he noted an existing, albeit rapidly diminishing divisive line between journalism and public relations.

Before heading into the issues of the corporate agendas of today's media, it would be interesting to focus on the political inclina-

tions of the media in the past, and its effects. One of the most glaring examples of disconnect is the near criminalization of the word 'socialism', owing to its use by the world's foremost propaganda machines, The USA and the USSR, to be a synonym for the working structure of Stalinist Russia. In actuality, the truth of the concept is as far removed from the workings of that system as can be, but has since been debased by its association through the media. This culture of disconnect between the media and reality is put on glaring display in this example, and is further emphasized in Ilan Pappé's work on the Western media's bias in covering Middle-Eastern conflicts. The political angle is merely one aspect of media agenda, but the modern age corporate inclination is a more contemporary and far deeper problem to be discussed.

Since the Creel Commission, the western media can be seen to have moved through phases, masking methods of distraction that perpetuate public disconnect with the innocuous façade of frivolity and dilettantism. While the sensationalism of Hearst's generation may seem to have gained an audience, it has merely cultivated that through desensitization and compromise on journalistic ethics. From then on, the corporate influence is unmistakable, and its influence over "truth-telling" moves closer and closer over time until it merges into one large entity. The process with reference to the degradation of democracy and the history of the 20th Century is perhaps best described by the late Australian Political Scientist, Alex Carey:

"The 20th century has been characterised by three developments of great political importance. The

growth of democracy; the growth of corporate power; and the growth of corporate propaganda as a means of protecting corporate power against democracy"

The situation in the West degraded slowly into a corporate monopoly, something that was foreseen by eminent journalist Ben H. Bagdikian in his landmark book *The Media Monopoly*. It is interesting to note that Bagdikian published nearly eight revisions of the book as most of his predictions came true faster than he expected. The number of people controlling a majority of the media dwindled drastically from Bagdikian's first edition, finally reaching just five conglomerates when the last edition was published. This marriage between news agency and corporation grew, until it finally reached a point from where there was no return: The Private Treaty. The system which enabled the public's main source of information to enter into a contract with and hold vested interest in a corporate entity ensured that democracy would never be the same again. Since then, the mainstream media has no longer been 'pro-corporate', but has become a corporate entity in itself. This practice in the western world has more than spilled over into the Indian context, and the effect on truth-telling is perhaps best summed up by Indian intellectual P. Sainath:

"The mainstream media today has a structural compulsion to lie. It is too heavily invested in the market to ever tell the truth"

History And Evolution Of the Indian Media

It would help to begin by throwing light on what Mohandas Gandhi had to say about journalism as a vocation:

"Newspapers should be read for the study of facts. They should not be allowed to kill the habit of independent thinking."

The history of the media is linked to two substantial factors:

- 1) *The critique of power structures*
- 2) *To serve the public by catering to the zeitgeist of the times*

Here is a brief substantiation of the history of the Indian media:

The media history in India, like the rest of the world, began with the emergence of the printing press. These were news journals by various anglo-indian and european journalists of the mid eighteenth century, the first one being the Bengal Gazette in 1780. The arrest of its editor for the critiquing the policies of the Bengal state gave rise to a more libertarian approach to journalism which was antagonistic to power structures of the time.

The muzzling of the press continued when journals and journalists were either pressured, censored or banned. The press Censorship law in 1799 passed by the British was the first oppressive media law in India, aimed at tackling the threat of French expansion in India.

The censorship law prohibited the press from publishing animadverting reactions on the authorities, political transactions or offensive remarks against any figure in authority, eg: the bishop in Calcutta. There was opposition to the republication of material which appeared against the British in imperial newspapers.

Several journalists such as J. S. Buckingham and Charles Hickey were deported back to England for their sharp criticism of the methods of the British administration.

The year 1818 saw the abolishment of the Censorship Law and the

emergence of new journals in several regional languages.

The Government Of India asked Sir Thomas Monro to study the condition of the press in India. In his report he expressed fears and apprehensions against the press owned by people of Indian origin but found no objection against the press owned by Europeans.

He recommended the continuance of strict laws against journalists who didn't obey authority and the deportation of European journalists. He saw a growing power in the press which could even overthrow the British and spread nationalist ambitions. These recommendations were accepted and stricter laws were passed and the licensing system was introduced in 1823 despite several protests from libertarians such as Raja Ram Mohan Roy. Newspapers and books were mandatorily checked by public officials before being published.

The revolt of 1857 resulted in the emergence of the vernacular press. There were more oppressive laws passed in reaction such as the Gagging Act which demanded that a publisher does not publish any objectionable material which may incite feelings which were anti-government in nature. The Government had enormous powers to warn and control the press.

The masses severely detested the state of affairs of the time and protested against the legislations which hampered the free flow of information and criticism. One such protest was conducted by Sir Pherozeshah Mehta against the Gagging Act.

The partition of Bengal was one of the most painful events in the Indian struggle for freedom especially in the evolution of the media in India. In reaction to the several nationwide agitations, another repressive law known as the Newspapers Incitement of Offences Act was passed in 1908.

The press vigorously participated in building the struggle for freedom in India, despite the several restrictions imposed on it.

Powerful and Radical ideas were communicated by leaders such as BG Tilak, M. K Gandhi, B. R Ambedkar and many more. Ideas spread by these leaders promoted freedom and exposed injustice. Most importantly, it served as a unifier rather than as a divider of the masses.

Until the year 1947, the aim of the media was a single fold nature and ownership patterns did not pervade the everyday workings of the press.

Under the Nehru Government, State media gained significant momentum.

The first Press Commission had some commendable achievements to its credit. Its report led to certain significant measures towards regulating the newspaper industry. It was following the recommendations of the first Press Commission that the Working Journalists Act was passed and wage boards for the industry were set up. Then the office of the Registrar of Newspapers was created, and annual reports on the Press in India published. The Press Council too followed the recommendations of the first Press Commission, and however unsatisfactory and controversial its functioning was, the fact the Indira Gandhi government decided to liquidate it through an ordinance during Emergency shows that its role was not entirely negative.

One of the principal recommendations of the first Press Commission – the price page schedule meant to protect the small newspapers from the fierce competition the bigger ones presented – was shot down in court and till now no alternative for it has been thought of. The Commission had recommended diffusion by gradual distribution of shares to

employees and to a small extent to the public.

A big landmark was the setting up of the press council of India. The Press Council of India was first set up on 4 July 1966 by the Parliament to regulate the press in India. The basis at that time was the Press Council Act, 1965 which resulted from the recommendations of the First Press Commission of India (1952-1954). The stated objectives were "to help newspapers maintain their independence" and to "raise the standards" through a code of conduct, maintaining "high professional standards" and "high standards of public taste". However, after 1978, the Council functions under the Press Council Act 1978 which arose from the recommendations of the Second Press Commission of India (1978) which argued, among other things, for a "cordial relationship between the government and the press".

With this background in mind, let us move toward the disconnect of the Indian media.

Part II: Conflicting Contexts In The Indian Scenario And A Strikingly Apathetic Media

Before this example is taken, it is imperative to understand what exactly rural India is. The mainstream media has skewed public perception to an extent that all that comes to mind immediately is a hodgepodge of images consisting primarily of bullocks, sickles and crops. Rural India, quite simply, *cannot* be defined. It is arguably the most complex demographic structure within a political demarcation anywhere in the world, and is really a canopy term for a near-infinite number of conflicting issues. To put it in perspective, this is a group of approximately 833 million people, speaking more than 400 languages (some of which

are spoken by as many as 200 million people and some by as few as *four*), run by an assortment of social, cultural, economic and political phenomena such as caste, class, language, gender, religion, inequality, superstition and government. It, very simply put, is perhaps the most complex entity in the world.

This incredibly intricate structure is put under a microscope and largely generalized by the mainstream media. This is done as if to create two alternate realities: One of us, the victors of globalization, living our contemporary urban lives; and one of them, the constituents of Agrarian India, as if to suggest that they are part of some different world and the spill over of their problems will not affect us. This underlying disengagement goes a long way in explaining the urban indifference towards issues like the water crisis and farmer suicides: We think it's happening to '*them*', and has nothing to do with '*us*'. The problems that exist for *them* don't seem to trouble *us*. This kind of disconnect is a woeful offshoot of media depiction, and people with the mainstream media as their sole sources of information fall prey to this ignorance. In response to this, many concerned media houses popularized the term 'RNI' - or Resident Non-Indians - in the early-90s, to depict the unawareness of most individuals to the realities of a much larger section of us Indians.

It is important to understand that an issue can only be understood if its opposite is studied in detail as well. Phenomena do not exist in singular absolutes. It is futile to try and understand wealth, without studying poverty and inequality, it is wrong to try and understand urban India without knowing rural India, and it

is wrong to use the mass media without an understanding of the mass reality.

The mass reality of India, as mentioned earlier, is one of extreme diversity. This diversity is, ironically enough, of great profitability to the mainstream media, as the vast linguistic variety provides the opportunity for the existence of huge vernacular media entities. Yet, there exists an intense lack of willingness to focus on this multiplicity of issues in the mainstream media, and when they do so, it is in a most crude manner. There is a failure of the media to view happenings in rural India as *processes* caused by years of various cultural and political factors. They instead choose to cover happenings as individual *events*, or *instances* in time.

Part III: The Deceit Of Self-Regulation And The Need For Structural Reform

If the allegiances and insensitivity of the media and the need for regulation is not already obvious, the next part aims at dispelling any doubt. It is imperative to stress on the reform that could and should take place in the Indian mass media. Since 2011, the Press Council of India (PCI) has been under the leadership of former Supreme Court Judge, Justice Markandey Katju. Katju is a strong advocate of regulation of the media, and has also stressed on the urgent need for the broadcast media to be brought under the jurisdiction of the press council. He has frequently been attacked for these views of his.

Katju is not unjustified in his request for granting the PCI more teeth. The absolute lack of accountability in the media is woefully undemocratic. The PCI

can hardly impose any kind of restriction on the press itself, let alone the broadcast media. The unfettered airing of news without any sensitivity, understanding or ethics is truly deplorable. As is mentioned on the website, the PCI is a democratic statutory authority for the regulation of the press, free from government control. The need for such an organization cannot be emphasized enough. The press council website mentions the example of the North-East to show the havoc that can be wreaked by the media if not properly regulated. The nature of diversity amongst Indians and sentimentality towards indigenous culture is not something to be taken lightly, and must be protected to avoid threats to national security. Besides this need for regulation, there is also the irresponsibility and lack of sense in reporting attacks and strikes. The mainstream media whip up frenzies, creating trouble and panic rather than subduing it. In the case of reporting the 26/11 attacks on Mumbai, they also caused disadvantage to the armed forces by revealing plans and strategies. This kind of irresponsibility and lack of accountability is something that gives the press undue power to contort realities to their convenience, and must be regulated. As the Press Council acknowledges, there is a stark difference between regulation and control, and while control is authoritarian, regulation is part of the democratic ideals on which this country was founded and must surely apply to one of the most important parts of the democracy - the media.

Katju's other suggestion that has been met with scathing criticism is the need for minimum qualifications to enter the press. He states that since this is applicable

to lawyers and doctors to prevent them from committing any sort of malpractice, it is certainly vital for a position that is the backbone of democratic autonomy. I find myself in agreement with this view as well, as journalists ought to be acquainted with the basics of good reporting and editorial ethics before taking on the tag of being the public's sole source of information. Indeed, the journalist's profession is as essential to the political and social prosperity of the people as the doctor's is to their physical and mental health.

We must recognize the fact that the role of the media has changed with time, and so too has its

power. The media of today have the power to change governments, to generate awareness, to create movements – and subdue them as well. Such kind of power concentrated in the hands of a few unregulated institutions is extremely unconstitutional and inequitable. When we got our independence from the British, we weren't merely fighting to have one set of oppressors replaced by another – we fought for a fair and equal society governed by the people; something we never had, and to a large extent we still don't. We have to believe in and struggle for a working economic, social and political democracy to achieve the dreams of our fathers. The

situation brings to mind one of our greatest founding fathers, Dr. Ambedkar's wise words:

"By independence, we have lost the excuse of blaming the British for anything going wrong. If hereafter things go wrong, we will have nobody to blame but ourselves"

Conclusion:

The media of today is politically free but imprisoned by profit. As stated earlier, the shifting of the agenda from a cooperative to an adversarial role has jeopardized the foundations of free society and has created more divisions than we can fathom. To overcome these barriers, it will take a monumental effort which incorporates the ideals of our founding fathers.

Critical Research Theory with reference to American Movies

By Rucha Devarchetti

Media and society go hand in hand. The media acts as a reflection of the society we live in or want to be a part of. All products of media have an intangible relationship with the society. Colonialism, post colonialism, partition, politics etc. have a profound effect on the functioning of the media. As a representative of the society, the media has also touched upon the issue of racism in its products. A lot of books, advertisements and literary works have taken inspiration or touched upon the topic of racism. Let's see how racism has its roots spread across the media circuit.

While talking about the depiction of racism in media, the foremost theory that comes about our mind is the theory of the

Birmingham Centre for Cultural Research, less formally known as the British School of Cultural Studies. Britain was the foremost coloniser of the world and hence, had access to various cultures of the world. Due to this access, the British culture underwent several changes on the basis of colonisation. The British colonisers imposed their culture and habits on the colonies they occupied and in turn took away the rich resources and cheap labour provided by the colonies. In this exchange, they formulated several theories on the colonial culture and propagated them widely so as to make the world believe them. The British colonisers brought the world closer but ultimately also propagated several stereotypes against the colonies.

Another theory which deals with racism is the Critical Research Theory (CRT) which is based on the application of the Critical Theory. This theory deals with the critical examination of society and culture to the intersection of race, law and power. According to Roy L Brooks, the CRT theory is:

"...a collection of critical stances against the existing legal order from a race-based point of view. It focuses on various way in which the received traditions in law adversely affect the people of colour, not as individuals, but as a group."

The CRT attempts to analyze law and legal traditions throughout history and contemporary experiences. It also examines the ra-

cial sensibilities of racial minorities in the various countries of the world.

The Critical Race Theory also has several weaknesses to its credit. The first drawback of the CRT is that it has constructed a philosophy which makes a valid exchange of ideas between the various disciplines attainable. This theory has Anti-Semitic, Anti-Asian implications attached to it. This theory has worked to undermine notions of democratic community and has impeded dialogue with it.

The teachings of the British Cultural School and the postulates of the Critical Race theory together can be used to study the depiction of racism in media. Racism in America has happened due to various reasons. By the 20th century, American racism reached its pinnacle. The media, at that time, did not give adequate representation to these oppressed people. However, in the subsequent years, media representation for the colonial oppressed increased significantly and their issues were brought to the forefront. A flurry of books, speeches, films were made on this topic. Two films which depicted racism in America are 'The Help' (2011) and 'To Kill a Mockingbird' (1962). Both the films dealt with the sensitive topic of racism in American society.

These movies provided a mirror into the American society of the early 20th century. For a major part of both these movies, the minorities' oppression is portrayed in a realistic manner. It becomes necessary to understand the background of the American society to understand racism.

American societal racism came into the forefront after the rise of the American dream. The so-

cietal norms of the whites made whiteness a property that was highly prized and coveted. Fair skin guaranteed a right to disposition, the right to use and enjoyment, it granted the right to reputation and status, the right to own property. It also allowed them the right to exclude unwanted interference. These rights made the American dream a more likely and attainable factor for white citizens. All of this proved that white skin granted innumerable privileges to the citizens.

This system of internalized racism or internalized racial oppression gave rise to several irrational beliefs. One of the primary postulates of the Critical Race Theory asserts the same irrational belief. Victims of racism begin to believe that they are inferior to the white people and white culture is superior. This internalizing of racism is not due to weakness, ignorance or inferiority etc. It is about how authority and power in all aspects of society contribute to the feelings of inequality.

In the film, 'To Kill a Mockingbird', racism is shown not only against the black African-Americans but also the people from the lower income classes who were white. This shows how race is not an only factor that differentiates people but the income of the people plays an important role in it too. In 'The Help', the African-American women are shown to be domestic helps who run the white American households. When an ambitious white American journalist urges them to come out of their reserves and tell the stories behind running these houses, the African-American women are extremely hesitant. This shows the amount of control and dominance of the whites in the American society.

The sufferings of these people were enveloped in silence due to fear and hence, took very long to be brought out in the open and be changed.

Another reason for a slow rate of change in the American society was the structural determinism. It basically means the structure of the legal thought and in most media references, means that culture influences the content generated by the media. This content is made of the thoughts or widely shared practices which determine significant social outcomes. Most of the times, this occurs with a conscious knowledge of its existence. Due to this, the system cannot redress certain wrongs in the society.

The Critical Race Theory was associated with many controversial issues involved in the pursuit of equality and issues related to race and ethnicity. The CRT was based on two main themes:

- a) CRT proposes white supremacy and racial power will be maintained over time and that the law will play a role in this process.

In both the movies mentioned above, the statement holds true. In 'To Kill a Mockingbird', Robinson is arrested on the suspicions for raping a white woman. The citizens of the town protest against Atticus representing Tom Robinson's case. In the movie 'The Help', one of the maids is publicly humiliated by the police officers for stealing from the house of her white mistress. This shows the control of the whites over an entire community and its subsequent lack of humanism attached to it.

b) CRT investigated the possibility of transforming the relationship between the law and racial power. It pursues a project of achieving racial emancipation and anti-subordination in the society.

Racism as a social evil was eradicated legally in the late 20th century America. Both the above mentioned movies are set in an era which builds up the scenario for the eradication of racism. In the movie, 'The Help', the publication of the book, which captured American life from the point of view of the African-American househelp, changed the perspective of the snobbish white Americans. The book rightly helped in voicing the stories and the opinions of the oppressed people and was a building block in their emancipation. A similar scenario came about in 'To Kill a Mockingbird' where Tom opens up about how he was distrusted and insulted just because he was of African-American origins. Both the movies set stage and depicted a change coming over in this society and was instrumental in bringing it up subtly and unconsciously.

The Critical Race Theory recognizes that racism is engrained in the fabric and system of the American society. The individual racist need to exist to note that institutional racism is pervasive in dominant culture. The economic powers of these dominant cultures cause the minorities to bow and succumb to them. The CRT uses analytical lens in examining the existing power structures. These power

structures are based on white privileges and white supremacy and it perpetuates marginalization of people of colour. Till date, African-American issues or issues of the colonised minorities do not get adequate coverage by the media. whatever little that is covered is biased and shows mainly the opinion of the majorities or the owners of the particular media source. The origins of the CRT being legal, it strove to give adequate representation of the minorities according to the law. It was committed to a radical critique and emancipation of the law from the hands of the dominants. Most of these points from the theory have been represented subtly in the movies mentioned previously.

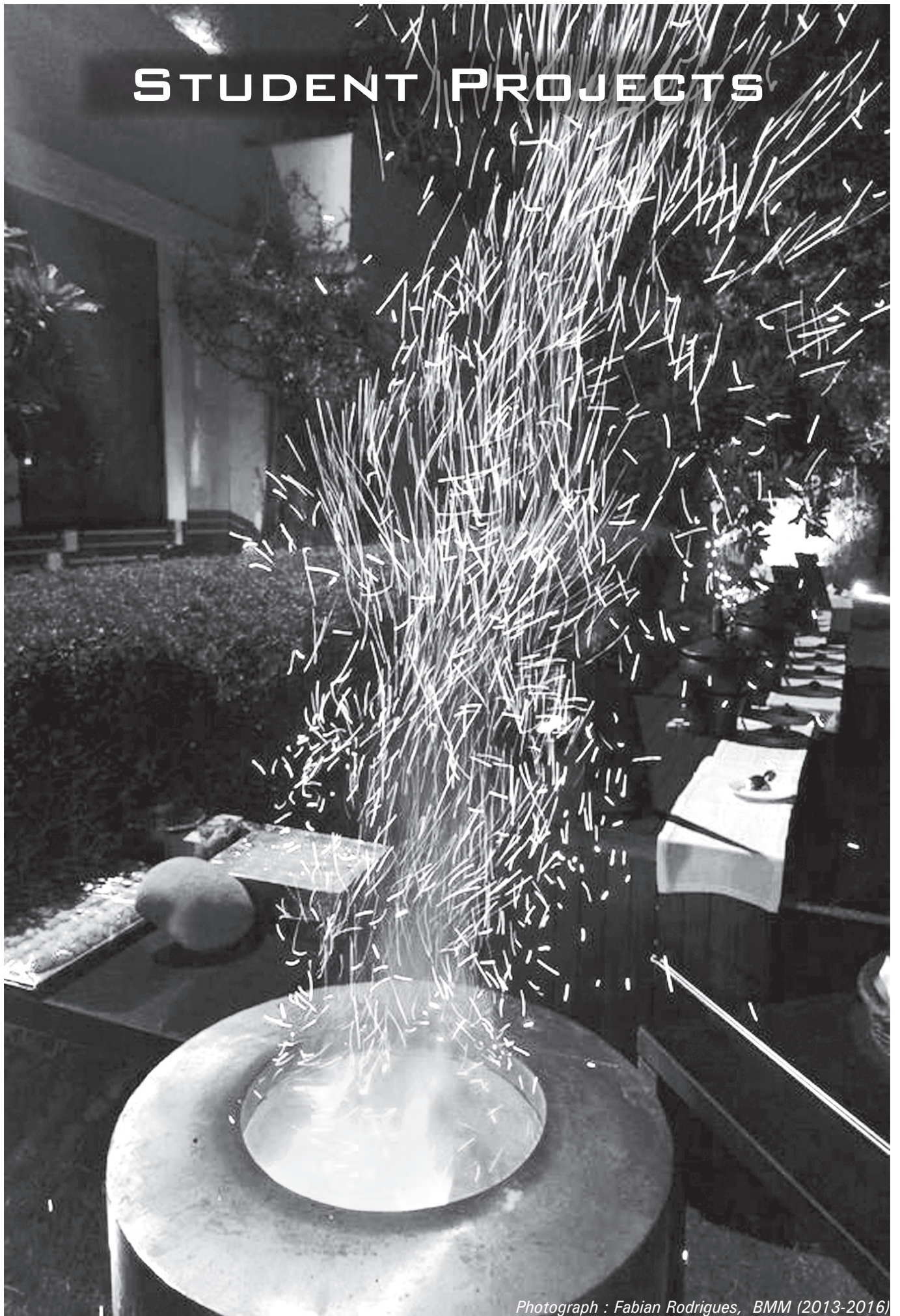
One of the major themes of the CRT is the abolishment of the white privilege as depicted in the movies. People with a fairer skin had a myriad of social advantages, benefits and courtesies that come with being a member of the dominant race. American women too exercised this power in their domestic spheres and this abuse led to widespread oppression. The silent sufferings of these people led to micro-aggressions - the sudden, stunning, dispiriting transactions that mar people of colour. Microaggressions generally meant the small acts of racism consciously or unconsciously perpetrated against the minorities which act like dripping water on a rock. Though the acts are not immediately redressed, they form a bank of oppression and come out in the open in the form of a rebellion. The case in 'To Kill a Mockingbird' and the

publication of the book in 'The Help' both are effects of this microaggression.

The Critical Race Theory has lent itself graciously to the racism depicted in the movies 'To Kill a Mockingbird' and 'The Help'. Both these movies talk about how racism in the American society was uprooted on the basis of certain minor changes made by the oppressed citizens. All the pointers discussed in this paper point out to how the various aspects of the CRT are covered by the movies, 'To Kill a Mockingbird' and 'The Help'. These factors are responsible for the non-white cultural nationalism and separatism, giving rise to black nationalism in the American society. This nationalism led to the exploration of more radical views arguing for the separation and reparation as a form of foreign aid. All of these are human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land. This theory addresses the politics of knowledge i.e the matters that constitute the postcolonial identity of the decolonized people.

Thus, the CRT looks at uprooting racism at a legal level in the society. Every such human society change has started with a minor act and that is what is depicted in the movies 'To Kill a Mockingbird' and 'The Help'. Both the movies aimed at racial emancipation of the oppressed American societies. The CRT has helped in improving the living conditions of the African-American society in the progressed nation.

STUDENT PROJECTS



Photograph : Fabian Rodrigues, BMM (2013-2016)

Crizal Ad



Clear Dekho. **Crizal** Dekho.

Empowering Society

Of the 37 million blind people in the world, 15 million reside in India.

That's close to half of the world's blind population.

And unfortunately, we consider them to be completely helpless.

They're blind, not weak.

Instead of helping them

They're not helpless.

Let's teach them how to help themselves.

The Team

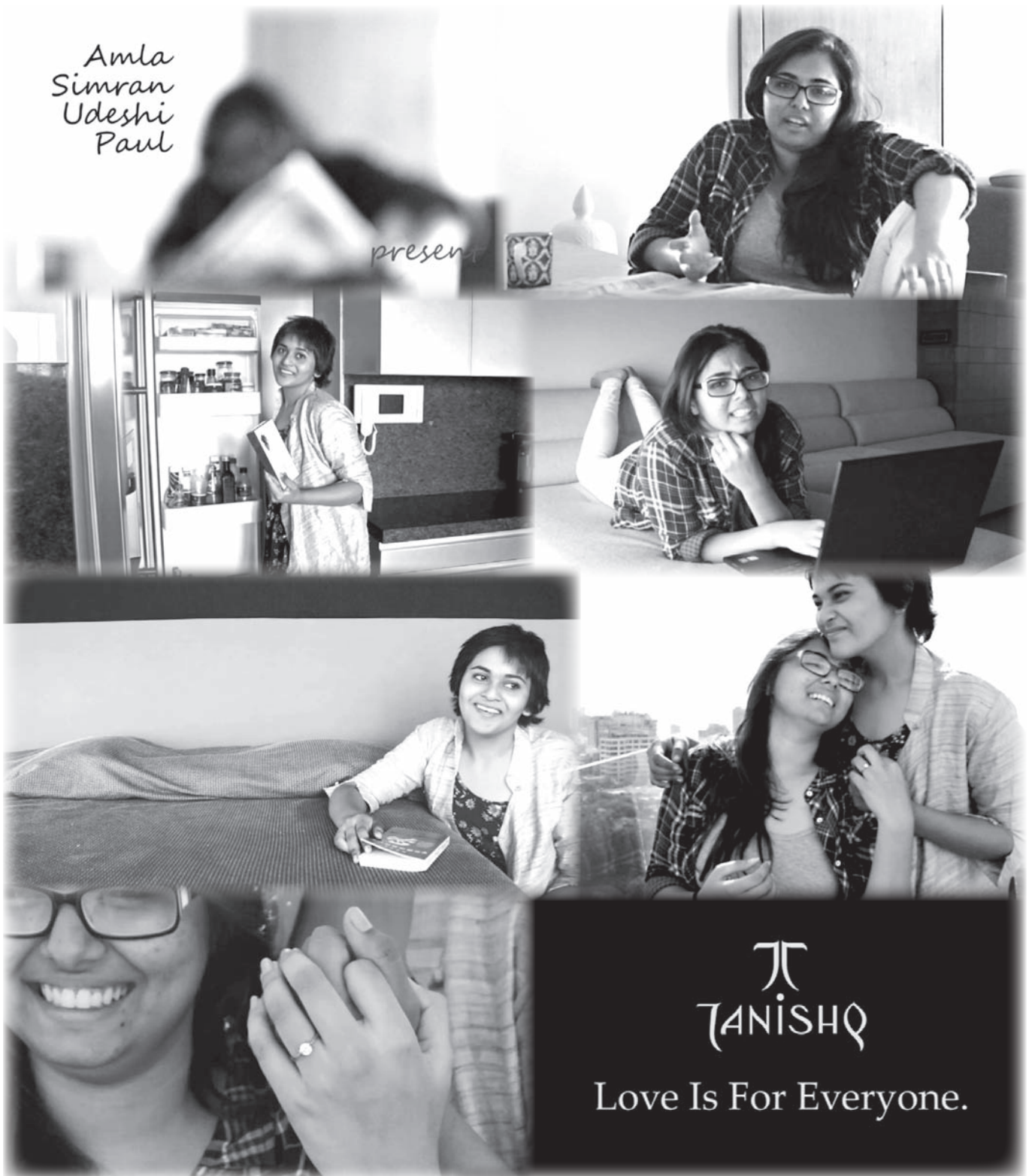
Avinash Nongrum
Natasha D'Souza
Bernadette Braganza
Tushar Valand

Empowering Society

Tanishq

Amla
Simran
Udeshi
Paul

present



π
TANISHQ

Love Is For Everyone.

Photo Documentary of Koli Community in Uttan

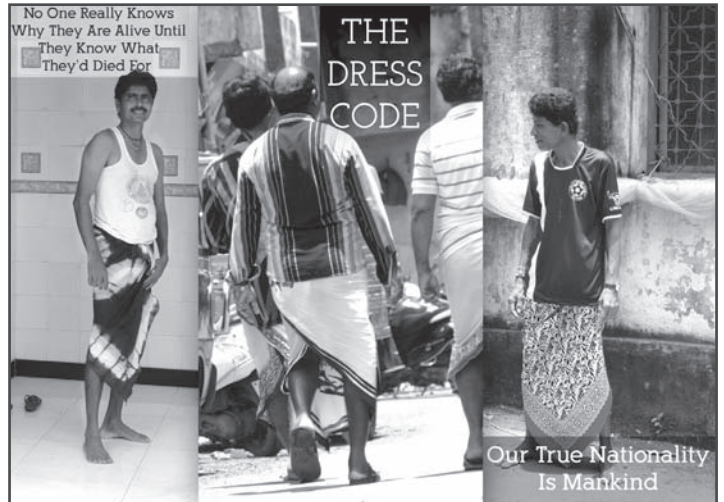
Life Isn't About Finding Yourself. Life Is About Creating Yourself

Women dress traditionally



A picture can depict a million ideas, woman and the fishing balls

People Are Like Dirt. They Can Either Nourish You And Help You Grow As A Person Or They Can Stunt Your Growth And Make You Wilt And Die



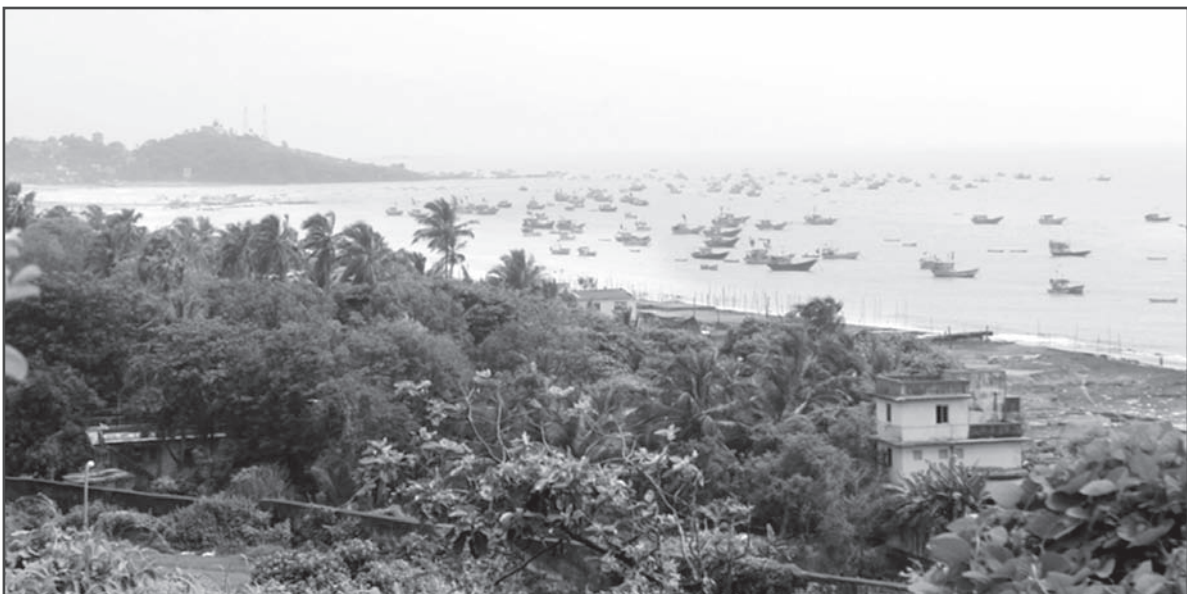
No One Really Knows Why They Are Alive Until They Know What They'd Died For

THE DRESS CODE

Our True Nationality Is Mankind



The East Indians of Uttan have embraced the Maharashtrian culture as their own for many centuries now. Even though they speak in their own renditions of Marathi, they are as authentically Maharashtrian as possible.



A sight that sums Uttan up in a glance – the greenery and the vibrantly coloured fishing boats that line the shore.



The Kholiwada



The lanes are lined with baskets and fish that is left to dry.



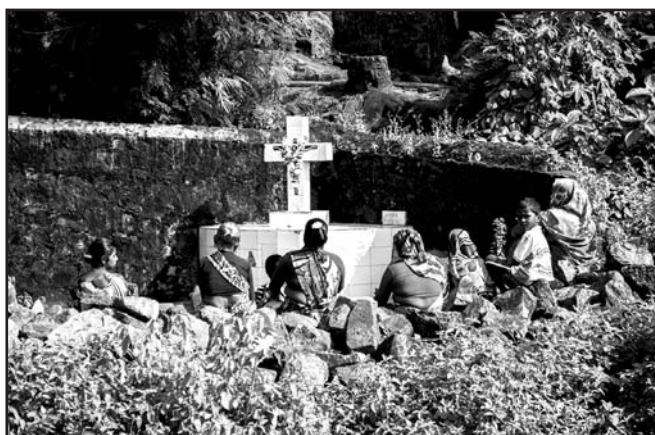
*Boat carpenter at work.
Location: Gorai*



*Young girls trying to catch the tinier fish,
with self-fashioned nets.
Location: Koliwada, Uttan*



*The sorting process.
Location: Koliwada, Uttan*



*When fishermen go out to sea, the women
pray everyday for their safe return.
Location: Chowk, Uttan*

STUDENTS' PHOTOGRAPHY WORKS



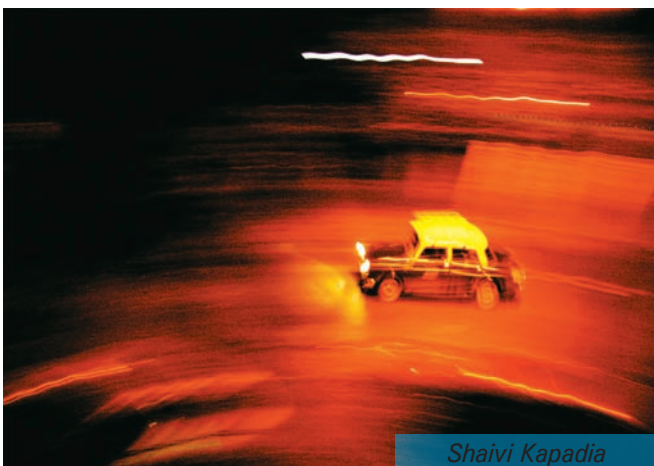
Poorvi Dhargalkar



Mubasshir Ansari



Karen Dev



Shaivi Kapadia



Ria Jogy



Shashank Nambiar



Shaivi Kapadia

SLICE OF STREET SURVIVORS' LIFE

Aditi Kelshekar



SLICE OF STREET SURVIVORS' LIFE

Ria Jogy



SLICE OF STREET SURVIVORS' LIFE

Edien Dias





Ria Jogy



Aditi Kelshekar



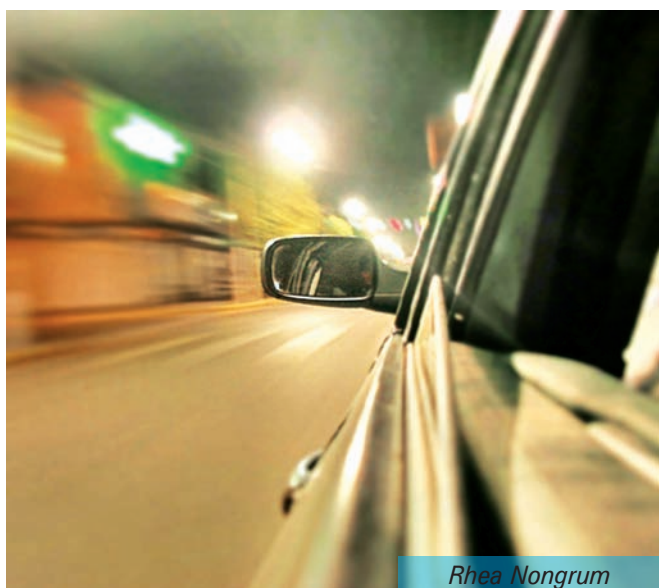
Fabian Rodrigues



Ada Gupta



Ada Gupta

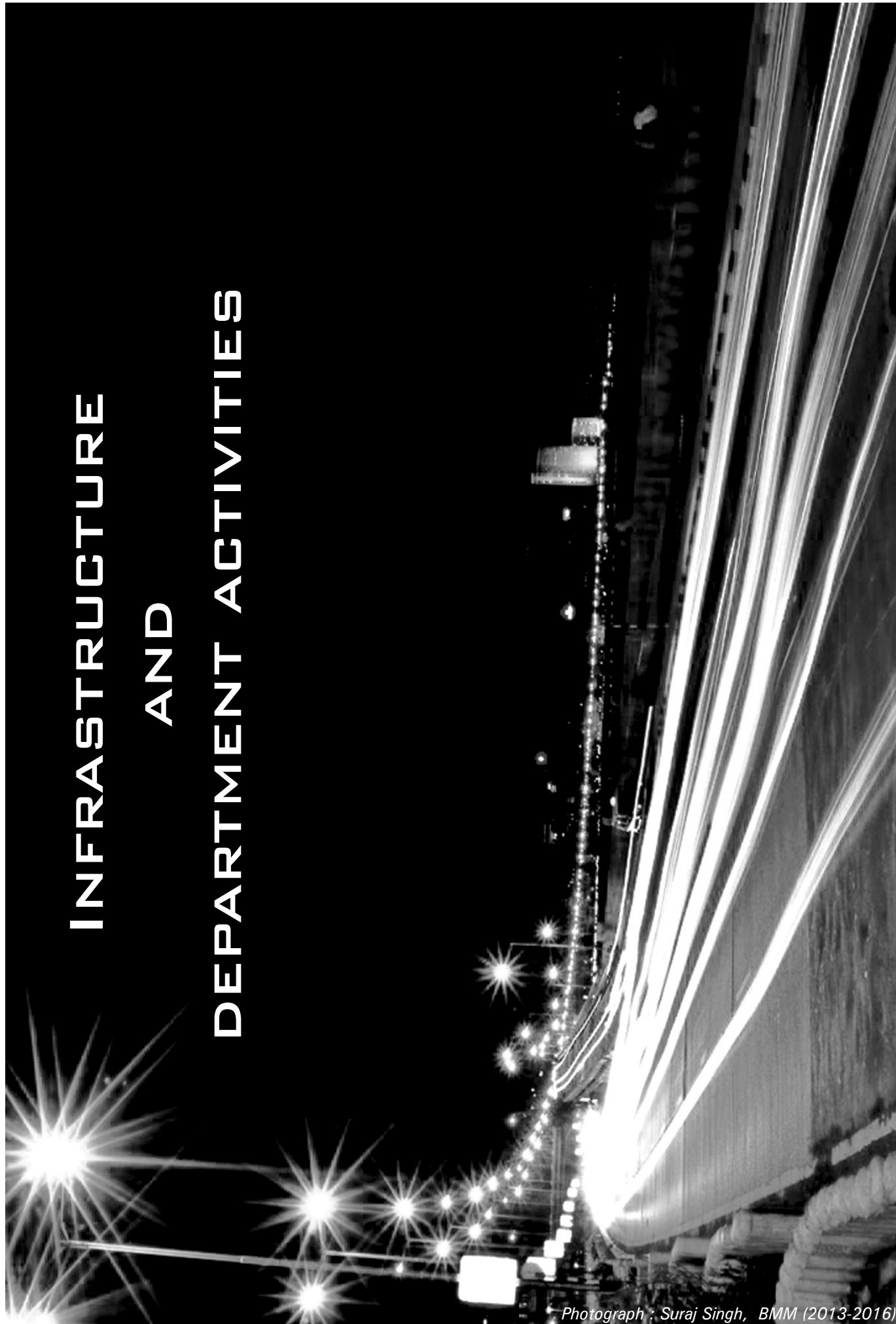


Rhea Nongrum



Suraj Singh

INFRASTRUCTURE AND DEPARTMENT ACTIVITIES



Photograph : Suraj Singh, BMM (2013-2016)

Inauguration of Xavier's Visual Arts Studio



FIELD VISITS

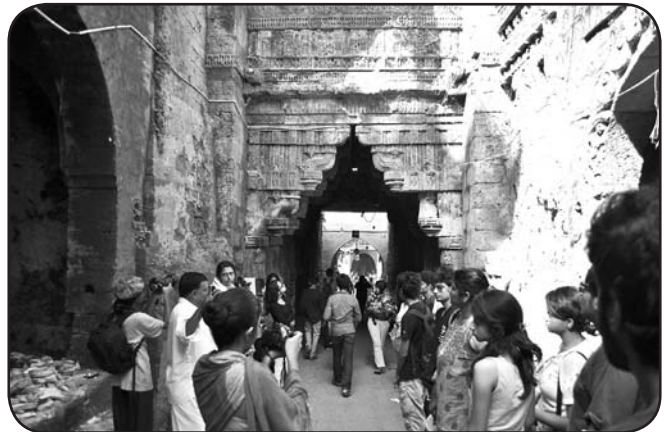


Photograph : Eepsita Gupta, BMM (2013-2016)

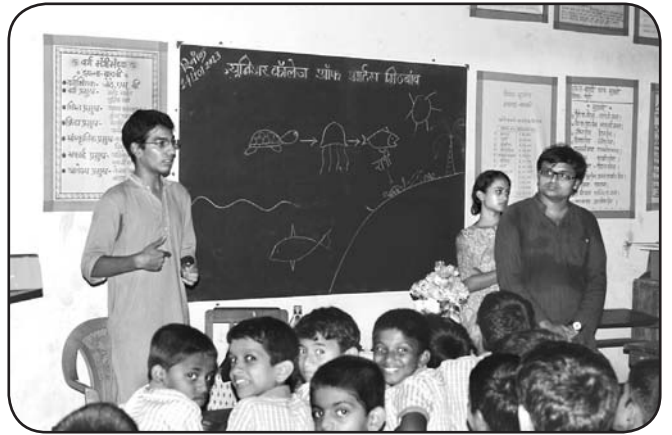
BANGALORE



GUJARAT



SINDHUDURG



TARAPUR NUCLEAR POWER PLANT

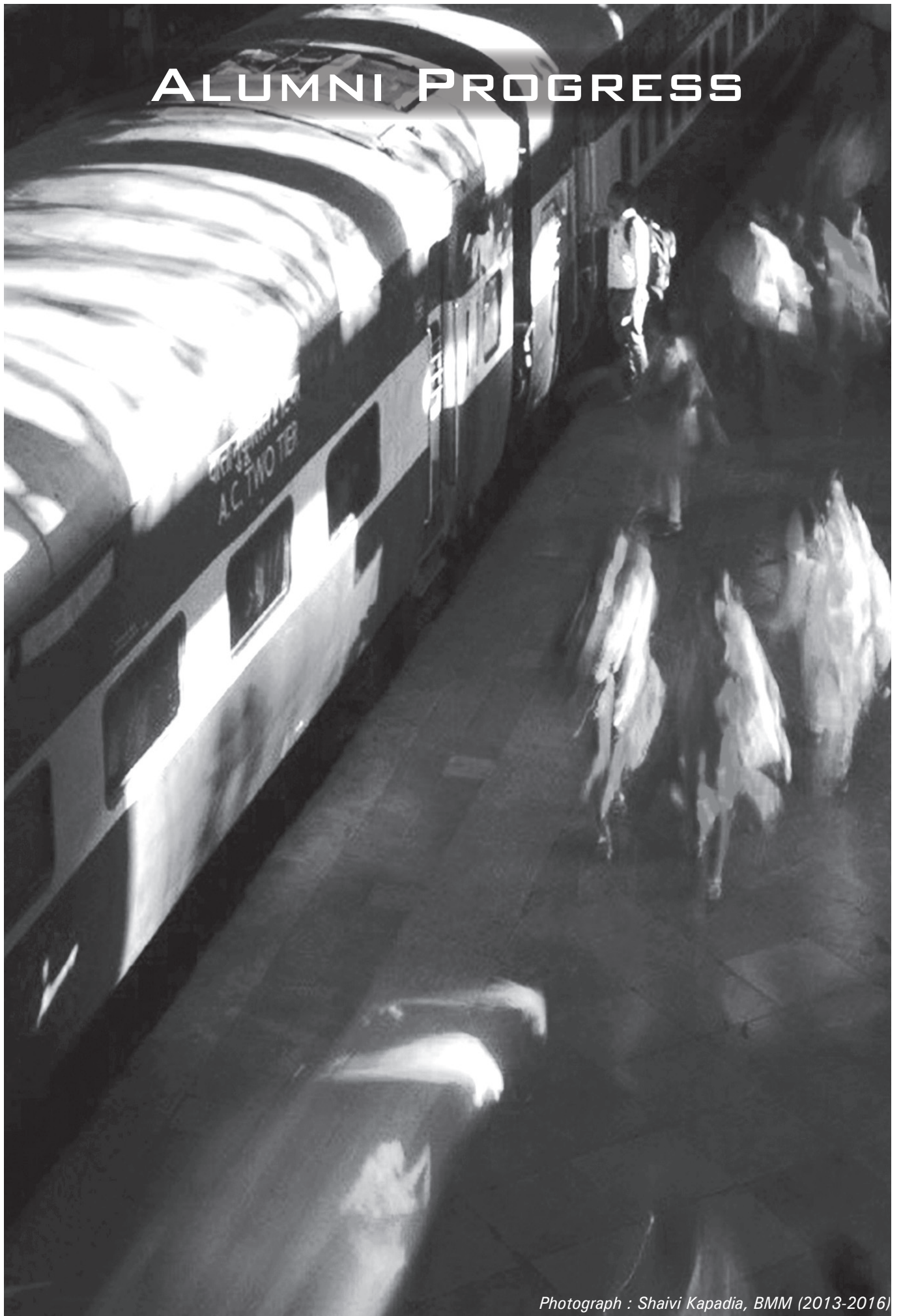


ILLUSTRATIONS



Photograph : Rhea Nortrum, BMM 2013-2016

ALUMNI PROGRESS



Photograph : Shaivi Kapadia, BMM (2013-2016)

Nikita Das



Marketing and communication, Graduated in 2012

With Google. Works in their International Client Services division

Lehan Gafoor



Management and marketing. Graduated in 2011

Associate Consultant - Ernest and Young

Kshitij Pipaleshwar



Corporate responsibility Advisor. Graduated in 2011

Director at ICSA (Ideas for Communication and Social Action)

Joyoti Mahanata



Journalist. Graduated in 2011

Senior Features writer at Femina Magazine

Joanita Gabriella Britto



Lawyer. Graduated in 2010

Works with an International Human Rights Network Group

Nikila Raja



Marketing Professional. Graduated in 2010

MBA from BIM Trichy,

Marketing Manager at TI Cycles, India

Manjari Pupala



Actor and Theatre personality

Graduated in 2010

Thapas Joseph



Entrepreneur-Digital Services. Graduated in 2009

CEO of Fountainhead Digital, the Technology and Online Marketing specialist division at Fountainhead Entertainment Pvt. Ltd.

Fountainhead is one of India's leading experiential marketing agencies, with offices in Mumbai, Delhi and Bangalore. Specialises in building cross-media, integrated brand experiences.

Fountainhead Digital specialises in Technology Solutions for Sales, Marketing, Human Resources, Business Process Automation and Mobility and is also an Online Marketing partner to some of India's leading business groups and brands.

Prior to Fountainhead, was the Founder & Managing Partner of a Technology and Digital Marketing agency - Redigital, which offered complete digital market-

ing, creative and technology services to a variety of brands across industries. Redigital (acquired by Fountainhead), saw significant growth in capabilities in 2 years and has developed several applications and campaigns for a variety of brands.

Mikhail Fidel D'Souza



Social Communication Consultant. Graduated in 2008

With Samhita as a Social Researcher and Communications Consultant

Vidit Chitroda



Entrepreneur Graduated in 2008

Founder and Producer of MediaWorks Studio 28. Estb. In 2009

MEDIAWORKS STUDIO 28 is a visual entertainment services company; serving & producing content for the Broadcast, New Media, Corporate & Edutainment Businesses.

MEDIAWORKS STUDIO 28 also offers technical, creative solutions for all types of audio visual content. It provides these services in an integrated fash-

ion, across all areas of the entertainment sector. In a nutshell, a Production company specializing in Audio and Video Content Production for the Broadcast, New Media, Corporate & Edutainment Businesses. www.mw28.co

Chaitanya Marpakwar



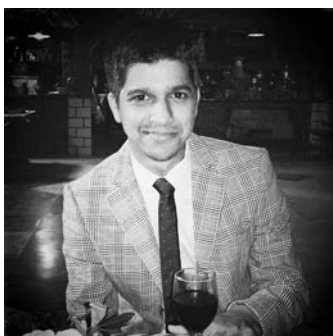
Journalist Graduated in 2008

Correspondent - Mumbai Mirror

Worked with Free Press Journal

First Asian to be the head of the Student Senate in Cardiff University - 2009-10

Rhys Sebastian



Musician Graduated in 2008

Saxophonist. Plays with International Musicians

He made his debut as part of the 13-piece jazz group that calls itself The Big Band, playing alongside veteran city musicians such as his mother Merlin D'Souza, the Monserrate horn players and vocalists Shazneen, Vivian Pocha, Suzy Q, Bianca and Jazzy Joe his then guru.

He's the son of renowned pianist Merlin D'Souza, and grandson of cello player and music composer Sebastian D'Souza. He began singing when he was less than three years old, learnt the piano when he was 13 and then started on the clarinet. But he found his metier with the sax... for now.

Rohan Victor



Financial Journalist. Graduated in 2007

Associate Producer, News ET-Now

Bennett Coleman and Co. Ltd. (Times Group)

Deepanshu Bhandari



Financial Journalist. Graduated in 2007

Associate Producer, Bloomberg TV India

Past: Senior Producer - ET NOW, Times Television Network,

Officer In Charge - Indian Merchants' Chamber - Young Leaders' Forum,

Features Writer, Education Times - Bennett Coleman and Co. Ltd. (Times Group)

Vikas Munipalle



Professional Photographer.
Graduated in 2006

Currently with Timeout Magazine

Eugene Rebello



Advertising Communication.
Graduated in 2006

Creative Supervisor - Ogilvy & Mather

O&M's leading creative on digital brands

Ryan Mendonca



Advertising Communication.
Graduated in 2006

Copy Writer and Creative Controller - Ogilvy & Mather

Ogilvy loyalist — joined the agency straight after college and staying put ever since.

Work on campaigns like Bell Bajao and brands like Unilever, Cadbury, Perfetti

Colin D'cunha



Assistant Director at Phantom films. Graduated in 2005.

Phantom Films is an Indian film production company started by Anurag Kashyap, director Vikramaditya Motwane, producer Madhu Mantena and the former head of UTV Spotboy Vikas Bahl. in 2011

2015 Shandaar (second assistant director) (filming)

2015 Nh10 (second second assistant director)

2014 PK (second second assistant director)

2013 Bhaag Milkha Bhaag (second second assistant director)

2012 Talaash (third assistant director) & (casting assistant)

2011 My Friend Pinto (behind-the-scenes) (IMDB)

Pearl Vas



Currently, Innovation & Strategy Director at Grey Group. Graduated in 2005.

January 2012 - March 2013, Mumbai Area, India

Asst. Brand Manager - South Asia

Hindustan Unilever Ltd

November 2009 - December 2011, Mumbai Area, India

Asst. Brand Manager - Global Innovations

Hindustan Unilever Ltd

November 2007 - November 2009, Mumbai

Senior Account Executive

Ogilvy & Mather

Rangoli Agarwal



Freelance Cinematographer/Filmography

2013/I D-Day (first assistant camera)

2011 Decadence: Decline of the Western World (Documentary)