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Special Issue on

New Media Landscape: Challenges and Opportunities

Special Issue Editor-in-Chief

Dr. K.S. ANTONYSAMY

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Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

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MESSAGE FROM SECRETARY

I am happy to know that the Department of KAUSHAL Kendra is organizing a Two-day National Conference on *New Media Landscape: Challenges and Opportunities* on 29th February and 1st March, 2024. We live in an age of technology so we must keep abreast of the trends and new possibilities that are emerging today in the field of digital journalism and 3D animation. It is important to understand that the intersection of communication, technology, and society must redefine the way we interact, consume information, and shape narratives. Let me congratulate Dr. K. S. Anotnysmy, Director and Convener, the Professors in the Department of Kaushal Kendra for organizing this first-ever national conference and wish them all success. Let this conference serve as a platform for robust discussions, insightful exchanges, and the exploration of innovative solutions.

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"We form men and women for others"

Rev. Dr. A. Louis Arockiaraj, SJ
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MESSAGE

It is a matter of pride that the Department of KAUSHAL Kendra, School of Media Studies of Loyola College is organizing a Two-day National Conference on the pertinent theme of *New Media Landscape: Challenges and Opportunities*. As we witness the dynamic evolution of the media landscape, it is crucial to convene and deliberate on the challenges and opportunities that the new media offers to the world, especially to the younger generation. I congratulate the convener and all the committee members who have been working hard to make this conference a reality. I hope that this confluence of academia and industry experts from the world of journalism and animation will explore newer insights that would help the youth of today to look at the realities of life, enable them to bring about a transformation in acquiring the necessary skills and become men and women for and with others.

Rev. Dr. A. Louis Arockiaraj SJ
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MESSAGE FROM DEPUTY PRINCIPAL

We live in the Age of Information, which is also known as the Computer Age, the Digital Age, and the New Media Age. I am extremely happy the Department of KAUSHAL KENDRA, School of Media Studies of Loyola College is bringing together academia and industry experts to explore new ways of thinking and doing in the areas of digital journalism and 3D animation. Let this conference serve as a game-changer for both the faculty as well as the student community of various institutions across India by ushering in new possibilities and opportunities in the field of media. Hearty congratulations to the Convener, Dr. K.S.Antonysamy and other organizing committee members and best wishes for a meaningful interaction in the conference.

Dr. J. A. Charles

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MESSAGE

I extend my heartfelt appreciation to Dr. K. S. Antonysamy, the Convener and all members of the Kaushal Kendra Department for their outstanding efforts in organizing the Two-day National Conference on *New Media Landscape: Opportunities and Challenges* on February 29 & March 01, 2024.

As the Dean of Research, I encourage all department faculty members and students to actively participate, engage themselves in meaningful interactions and take full advantage of this unique opportunity for professional development and action based research. Conferences of this sort would certainly provide a platform for networking, exchanging ideas, and staying in tune with the latest trends and research in the fields of digital journalism and animation. I convey my best wishes for the success of the conference.

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MESSAGE

The fusion of digital journalism and 3D animation always intrigues me.
Congratulations, the department of Loyola Kaushal Kendra on your two-day
National Conference, *"New Media Landscape: Challenges and Opportunities."*
The range of topics covered, from the evolution of new media to the utilization
of animation in conveying complex narratives, would provide invaluable insights
to the participants. The opportunity to interact with experts and fellow enthusiasts
in the field would stimulate and enrich all. May all those who participate be
inspired by the shared experiences and innovative ideas exchanged during the
seminar.

My appreciation to you and your team for orchestrating such an engaging
seminar. Your dedication in promoting knowledge and fostering meaningful
discussions is evident, and I am grateful to be in it.

I thank you!

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"Let Your Light Shine"

Editorial Note

In an era of unprecedented technological advancement, the landscape of new media is a dynamic canvas inviting exploration, innovation, and critical inquiry. The two-day national level conference on "New Media Landscape: Challenges and Opportunities" organized for the first time in the annals of Department of Kaushal Kendra, Loyola College, Chennai-34 has created the space to embark on a journey that traverses the realms of Artificial Intelligence (AI), Virtual Reality (VR), animation techniques and the intricate fabric of modern journalism concepts including the pervasive challenges of fake news. The academia-industry collaboration and discussion unveiled the recognition of the profound impact that emergent technologies and evolving journalistic paradigms wield upon our societal discourse, cultural narratives, and democratic principles. From the seamless integration of AI algorithms in content curation to the immersive realms of VR storytelling, the spectrum of possibilities within the new media landscape has been as vast as it is transformative.

The research papers presented and thrashed upon in the conference hinge on the realms of the cinema wherein not simply the stars are constructed, cultural memory is continued and constructed, the socio-political environment is depicted, crimes are constructed, relationships and women are portrayed but social responsibilities are taken up as well touching the issues like denial of rights, discrimination and superstitious believes. Artificial Intelligence, heralded as both a boon and a bane, presents unparalleled opportunities for content personalization, data analytics, and audience engagement. However, it has already raised pertinent questions regarding algorithmic bias, ethical considerations, and the preservation of journalistic integrity in an age inundated with algorithmically generated content. Of different applications offered by AI technology, the study on AI-generated news anchors has been made to ascertain its viability.

Other areas of discussion inclued primarily visual storytelling, social media and personalised news feed. Using the context of Bangladesh liberation war held in 1971 and the ongoing Russia-Ukraine war, a pertinent study on visual storytelling provides fresh perspectives on the intricate connection between war photographs, memory and societal emotions. Discussions on Netnography study of Instagram usage of Indian photojournalists, podcasting in the digital era, comparative study of visuals through light and sound, digital inking and diplomacy in the context of the Indo-Maldives dispute, evolution of dailyme, the concept of personalised news feed and the emergence of algorithmic feeds, television advertisements and buying behavior patterns, unmasking the digital threat, an analysis of gender eddisin formation, misogyny, and their impact on women journalists' mental well-being, use of social networking sites with reference to marital relationships among young and middle aged couples have also been done and recorded here for the use of researchers and academicians.

Further. virtual reality with its own unique capacity to transcend physical boundaries and immerse the users in captivating narratives reshapes our understanding of storytelling and audience interaction. Yet, amidst the allure of VR experiences, we grapple with issues of accessibility, inclusivity, and the democratization of immersive technologies. Animation techniques combined with their ability to breathe life into visual storytelling offer a realm of creative expression and narrative exploration. However, the proliferation of deep fake technology and manipulated media underscores the imperative for media literacy, ethical guidelines, and vigilant scrutiny in discerning truth from fabrication. Moreover, against the backdrop of a rapidly evolving media ecosystem, the

scourge of fake news emerges as a formidable challenge to journalistic integrity, public trust, and democratic values. As we confront disseminating misinformation, disinformation, and propaganda, we are expected to reaffirm our commitment to upholding the tenets of accuracy, fairness, and accountability in journalism.

In the crucible of the conference, scholars, practitioners, and stakeholders were invited to engage in dialogue, exchange insights, and forge collaborative pathways towards navigating the complexities of the new media landscape. As a team, the participants dwelled on varied topics to harness the power of technology, creativity, and critical inquiry to shape a future where media catalyzes informed discourse, civic engagement, and social change. As envisioned, the invited academicians and industry experts embarked on a collective journey and deliberated to inspire bold innovation, foster interdisciplinary collaboration, and illuminate the path towards a more vibrant, inclusive, and ethically-grounded media ecosystem. The edited volume of articles is the result of such a concerted effort and deliberations. It is hoped that the baton will be passed on in the process of envisaging a new media revolution and a brave new world.

Editor In Chief

Dr. K. S. ANTONYSAMY

Aim & Objectives

Academic Excellence in research is sustained by promoting research support for young Scholars. Our Journal on Humanities, Arts and Science of research motivates all aspects of encounters across disciplines and research fields in a multidisciplinary view by assembling research groups and, consequently, projects, supporting publications with this inclination, and organizing programs. Internationalization of research work is the unit seeks to develop its scholarly profile in research through the quality of publications. The visibility of research is creating sustainable platforms for research and publication, such as a series of books, motivating dissemination of research results for people and society.

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CONSTRUCTING A STAR: A CRITICAL EXPLORATION OF THE STRATEGIES EMPLOYED SINCE 2013 TO FURTHER THE STARDOM OF RAJINIKANTH AND DHANUSH

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Abstract

Celebritydom is a spectrum. A star is constructed in many ways. While their persona and performance are important aspects in this process, the role that fans play as a bridge between the stars and the common audience is indispensable for the stars to build or retain their celebrity status. Media in its various forms and ways plays an important role in mobilising these fans. The Tamil film industry has been known for its loyal fans who consider their stars as demigods. It is important to note that there is a process involved in the transformation of an actor into a star or a celebrity. This process is orchestrated by the media by creating an image that the star wants to see of themselves on the screen. This paper attempts to analyse the transformation of two Tamil actors - Rajinikanth and Dhanush from their actor position to star position. The paper examines how these two stars are stars in their own ways and how the media has aided in the construction of their persona to the audience and their fans. For this, the paper looks at their onscreen engagement since 2013 that are targeted towards their fans and make an attempt to turn their audience into fans. The methodology of this study is textual analysis where numerous texts including the actors' films, songs and dialogues were examined. The study attempts to establish the relationship that exists between the media and stars and how film as a medium aids in the construction of a star. Furthermore, the study attempts to track the celebritydom of the two actors and identify converging and diverging points in their careers.

Keywords: *celebrity, image, stars, actors, fans*

Background of Study

The Tamil film industry is a significant part of India's cinematic landscape, particularly in the southern region, known for producing around 200 films annually, spanning multilingual and dubbed releases according to a study by Rajesh R in 2019. This thriving industry boasts a diverse audience and has showcased both high and low-budget productions, nurturing a wealth of talented actors. Historically, Tamil cinema has fostered a culture of hero-worship, particularly towards male actors, who often garner dedicated fan followings and even engage in political activities. This idolization of actors, notably evident in the case of stars like Rajinikanth and Dhanush, shapes societal norms and perceptions. Through their films, these actors wield considerable influence, with their dialogues, songs, and on-screen personas contributing significantly to their iconic status. This paper seeks to delve into the media's role in constructing celebrity personas, focusing on the careers of Rajinikanth and Dhanush and analysing how their cinematic contributions have propelled them to stardom while shaping societal narratives and ideologies.

Research Gap

This is an exploratory study that looks at the contribution of aspects of film as media in the transformation of two Tamil actors to stars. Scholars have worked on similar research about the socio-political role of cinema in Tamil Nadu in the past. What makes this study different from the previous

studies is the inclusion of tools and texts that are relevant to the time. The tool that is employed in the study is the scheme of identification of celebrities put forth by David Marshall, carried forward by Pramod K Nayar. One of the texts that is explored in this study is the film trailer. The employment of these aspects makes the study unique.

The Tamil film industry is an important cultural and financial business in India, and analysing celebrity culture can reveal insights into cinema's influence on society. The principles, opinions, and views of viewers towards popular culture, as well as their choices for particular sorts of films and actors, may be revealed through fan studies and celebrity culture. The study of media influence in the construction and re-presentation of a celebrity can aid in comprehending the power dynamics that exist between fans and superstars, and how followers develop and preserve stars' famous status.

Tamil cinema superstars should be studied since they are powerful personalities in Tamil society and have an influence in the socio-political realm even at present. The purpose of this research is to shed light on the complex and multidimensional role of cinema as a medium in the building of a celebrity's image in the Tamil film industry. The study hopes to give an in-depth understanding of the cultural, economic, and sociological impacts of celebrity culture in Kollywood by evaluating the contributions of various cinematic components such as songs and dialogues. This study has the potential to contribute to the areas of cinema studies, cultural studies, and media studies, as well as to the entertainment business and society at large.

Review of Literature
Tamil Film Industry and Hero Worship
The Tamil film industry and its actors are popular across the country. The impactful nature of these films produced in the Tamil language can be seen in the number of films that were remade into other languages. The fans of Tamil films are of a distinct category. A study by Panbu Selvan P. & Brindha D., 2020 states how the actors in the Tamil film industry are looked at as something beyond just actors. The authors argue that the Tamil film stars are even worshipped as gods. Tamil film actors are admired and even idolised. This is because the heroes in the films come from a very ordinary background like that of the audience.

Generally, the heroes in Tamil films are portrayed as the ones who save the country, do something good for the society and are looked up to. Heroes are shown as the ones who care for the wellbeing of others. These portrayals of heroes in films have paved the way for the audience to look at the actors as real life heroes. The history of politics in Tamil Nadu also stems from this kind of hero-worship. In fact, Tamil Nadu was the first state in the country to have a film actor as their Chief Minister in 1977. Many South Indian actors have used films and cinema to push themselves into the scene of politics. In Tamilnadu, MG Ramachandran (fondly known as Puratchi Thalaivar or MGR) was the most popular actor turned politician who carved his roles and image. He always played the role of the hero of the downtrodden. The dialogues and lyrics of the films and songs that MGR starred in, were also written in a manner so as to promote his political stance. His films undeniably contributed to his success as a politician. The variant of fandom in Tamilnadu is quite different from that of any region in the country. Tamil cinema fans go and watch their hero's films together in movie theatres, celebrate the star's birthdays and share the latest news about their hero. The youth and cinema are connected in a way that they find a sense of belonging while watching films.

Jesudoss, 2009 in his study of youth as consumers of Tamil cinema argues that the youth become aware of many real-life concepts through cinema and relate them to their life. The author mentions how the youth create a world of their own through cinema. A study on the impact of hero-worship was done by Karthikeyan & Saranya, 2021 in a district in Tamilnadu among 75 college students. The study revealed the following: 44 percent of the respondents celebrate the release date by cracking crackers, 60 percent of the respondents celebrate special days of their heroes like birthdays, release

days etc. Apart from being fans of actors, the people collectively start fan clubs or fan associations out of their admiration for their stars. These fan associations are of different sizes and are generally based in particular regions. Every famous actor in the Tamil film industry has fan clubs of their own and there exists a competition between the efficiency and the power of each actor's fan club or association. A study of S V Srinivas states how this competition between the fan clubs is expressed through the size of the actor's cut-outs, the weight of the garlands and the rituals performed for the success of the film. A study on the fan clubs and associations in Tamilnadu by Gerristen, 2016 reveals that these fan clubs, apart from celebrating their hero and his films, are also involved in philanthropic activities. The idolization of the film actors and the ideas that they propagate in their films are highly revered by the fans.

Fan Club Culture in Tamilnadu

In Tamilnadu, cinema fan clubs first appeared in the early 1960s, largely as an avenue for fans to express their love and appreciation for their favourite film actors (Lakshmi, 2016). Initially, these clubs were informal, with fans gathering to discuss their favourite films and stars and to exchange mementos such as posters and pictures. However, as Tamil cinema's popularity grew, so did the quantity and magnitude of such fan clubs. Fan communities act as a link between fans and movie stars, promoting films and creating buzz around new releases (Lakshmi, 2016). Fan clubs have also played an important part in moulding public opinion of movie stars, assisting in the creation and maintenance of their image as heroes and heroines on and off the screen.

Fan groups have had a huge effect on Tamil cinema actors' careers. They have aided in the launch of numerous stars' careers, such as Rajinikanth, who was a bus conductor before becoming a sensation with the support of his fans (Sivaraman, 2018). Tamilnadu fan clubs have their own culture and identity, with their own set of customs, rituals, and practices. Fan club members frequently organise events, such as rallies and celebrations, to commemorate the theatrical release of a new film or the birthday of a favourite celebrity (Lakshmi, 2016). To demonstrate their love for their favourite performers, fan clubs develop their own products, such as t-shirts, badges, and posters. Finally, Tamil cinema fan clubs have served to foster a feeling of community among fans and have played an important part in moulding the careers and images of Tamil film stars. Fan clubs have their own culture and character, and they remain an important element of Tamil film.

Building a Celebrity (Nayar, 2009)

In "Seeing Stars," Pramod K Nayar contends that celebrities are ubiquitous, encompassing not only renowned figures but also individuals infamous for dubious reasons. He asserts that celebrities often wield influence as advocates or align with corporate interests. Nayar's arguments revolve around three key assumptions:

- Celebrity culture saturates daily life through pervasive imagery in public spaces, shaping societal discourse and content creation.
- Celebrities occupy a dual role, simultaneously distant and familiar, defined by their lifestyle, status, and media portrayal.
- Celebrity culture and mass media are inseparable, with media playing a pivotal role in constructing and perpetuating celebrity status.

Nayar emphasises the transformative impact of celebrity culture on societal norms, particularly in redefining notions of success and beauty. He posits that the media constructs and commodifies fame, promoting aspirational personas tailored to consumer demand. Central to Nayar's thesis is the concept of "Celebritization," delineating the process by which individuals attain celebrity status. This involves both cultivating desire around a persona and commodifying it for mass consumption, driven by advertisers and producers seeking profit. Nayar categorises celebrities into four distinct types: those enveloped in an aura of mystique, those perceived as relatable, those linked to specific associations, and those admired for their emulative qualities. Through these analyses, Nayar illuminates the multifaceted

nature of celebrity culture and its profound impact on contemporary society.

Theoretical Background
Auratic Vs Sympathetic Identifications
David P Marshall, in 'Celebrity and Power: Fame in Contemporary Culture,' explores the formation of celebrity, arguing that the entertainment industry relies on emotional elements rather than logic. He identifies two levels of celebrity construction: differentiation within industries and between industries. Marshall associates specific characteristics with each entertainment sector, linking them to Hans Robert Jauss's reception categories. These include Auratic Identification (film), Sympathetic Identification (television), and Associative Identification (popular music). Pramod K Nayar further elaborates on these concepts, defining celebrities with auratic identification as familiar yet distant, sympathetic celebrities as relatable figures, and associatively identified celebrities as engaging in collective participation. While Marshall emphasises industry-specific differences, this study focuses on auratic and sympathetic identifications within the film industry. It examines whether these identifications represent two extremes of celebrity perception, with examples like Rajinikanth symbolisingauratic distance and Dhanush representing sympathetic closeness.

Charismatic Leadership - Max Weber
The German socialist, Max Weber, in his works has widely spoken about charismatic authority. It entails a style of organisation or leadership in which authority is derived from the charisma of the leader. Max Weber defines charisma as:

A certain quality of an individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman, or at least specifically exceptional power or qualities. These are such as are not accessible to the ordinary person, but are regarded as of divine origin or as exemplary, and on the basis of them the individual concerned is treated as leader.

As defined by Max Weber, it is a quality that only a few people hold. The sociologist established his theory of authority, which was based on three categories of authority, in the essay "The Three Types of Legitimate Rule" published in 1958. Traditional authority, rational-legal authority, and charismatic authority are the forms of authority. Max Weber's definition has shifted the meaning of charisma itself. Charisma is now conceived as any quality of a person that is regarded as supernatural, superhuman, or at least specifically exceptional and inaccessible to ordinary people (Lepsius, 2006). According to Weber's description, charisma becomes a particular attribute given to an individual that influences his or her perception as a leader, mode of behaviour, social relations organisation, dominating character, and form of obedience in a certain way.

Study Objectives
The study aims to explore the concept of celebritydom as a spectrum and to dissect the process involved in transforming an actor into a celebrity or a star. It examines the impact of film as a medium in moulding the persona of stars. The study aims to build literature on the current trends of the Tamil film industry and its hero worship, and also explore devices that have been continually used in films to construct a star's persona that would help future marketing of celebrities.

Research Questions
- How has the media built the star statuses of Rajinikanth and Dhanush through their on-screen engagements - songs, films and punch dialogues in trailers?
- What are the similarities and differences in the strategies employed by the two actors in their careers?

Research Methodology
The study employs a qualitative research approach with textual analysis to understand how stars are constructed in Tamil films. Textual analysis involves examining written or spoken language to uncover underlying assumptions and values. It has been used

in communication studies to analyze media content and societal attitudes. The study focuses on two Schemes of Identification of celebrities, exploring actors' on-screen presence through films, songs, cinematography, and punch dialogues. Punch dialogues are a signature element in Tamil films, conveying the hero's power through wit. The importance of trailers has grown with the internet, offering clues about characters and thrilling fans. Film songs have historically propagated ideologies, and cinematography plays a role in establishing shots. The study identifies recurring themes in song lyrics and punch dialogues to explore how film constructs celebrity. These themes are analysed in the context of charismatic leadership, drawing from Max Weber's definition of charisma and Dhamu Pongiyannan's attributes of charisma applicable to Tamil stars, including mass following, extraordinariness, and succession issues.

Analysis of Lyrics in Songs, Punch Dialogues in Trailers and Camera Angles in Entry Scene Lyrics in Songs & Punch Dialogues in Trailers
Lyrics in Songs

Theodore Baskaran's study highlights Tamil Nadu's major political movements' use of film songs for propaganda. Initially driven by songwriters' ideologies, this tactic evolved into a means of shaping heroes' images in films. Scholars note the close ties between the Tamil Film Industry and Dravidian Politics, where actors like MGR utilised their films to promote their ideologies and establish themselves as champions of the masses. MGR, for instance, collaborated with lyricists like Pudhumaipithan for politically charged lyrics. Drawing from Max Weber's concept of charismatic authority, this study identifies recurring themes in the song lyrics of these actors. The themes are:

- Bravery - threatening evil / social crisis, taking up leader position
- Revolution - breaking away from the system, speaks of change
- Equality - reminders that all are equal, advocacy for the voiceless / downtrodden

- Adulation - being praised by others

In addition to these themes, the study will also include two themes that can be considered as polar opposite of charisma:

- Ordinariness - lack of special powers / extraordinariness
- Failure in life - putting forth a facade that one has failed in life

Rajinikanth
Adulation

In six of eight songs, adulation shines as a dominant theme, occurring frequently to praise the protagonist. It's a clever device used for image-building, as common people sing the hero's praises, elevating them to a pedestal that resonates with the audience. For instance, in "Enge Pogutho Vaanam," the hero is hailed as 'Thalaiva' (leader), depicted as larger-than-life with extraordinary abilities. Similarly, in "Ulagam Oruvanukka" and "Semma Weightu," the hero is celebrated as a saviour of the community. "Marana Mass" highlights the hero's stylish demeanour, while "Chumma Kizhi" emphasises their formidable prowess. "Annatthe Annatthe" exalts the hero's courage, addressing them as 'big brother.' These introductory songs serve as powerful tools to establish the protagonist's character, portraying them as nearly invincible and godlike, packed with adulation-filled lyrics that underscore their merits.

Bravery

The theme of bravery in this study is evident in four songs which emphasise the hero's special powers and their readiness to confront threats or social evils. In "Enge Pogutho Vaanam," the hero is depicted as exceptionally brave, possessing unique abilities. Similarly, "Ulagam Oruvanukka" highlights the hero's defiance against social injustices like caste discrimination. "Marana Mass" sees the hero issuing direct warnings to adversaries, asserting their strength and resolve. In "Chumma Kizhi," the hero's formidable prowess is celebrated. These songs serve not only to set the stage for the hero's entry but also to establish a strong connection between the

audience and the hero, crafting a larger-than-life image that resonates deeply.

Revolution

The essence of the study revolves around identifying revolutionary themes within songs, particularly focusing on lyrics that advocate for societal change or rebellion against the status quo. Three out of seven songs analysed exhibit this tone of revolution. "Enge Pogutho Vaanam" portrays a warrior's call for change with lines like "If the sky blocks us, let us become a pouncing bird." Similarly, "Ulagam Oruvanukka" praises the hero as a saviour and urges resistance against oppression with lines like "Release yourself! Bloom! Don't feel like a victim." Both songs employ hip-hop and rap elements, historically associated with marginalised communities' response to oppression. "Semma Weightu," though a hero introduction song, also echoes revolutionary sentiments with lines praising the hero's refusal to be oppressed. These songs collectively highlight themes of empowerment, social justice, and the hero's dedication to challenging societal norms for the betterment of society, resonating with audiences yearning for change.

Equality

Rajinikanth's introduction songs in the last decade often highlight the theme of "equality," seen in three out of seven songs. For instance, "Ulagam Oruvanukka" challenges societal inequalities and oppression. In "Kabali" and "Kaala," both directed by Pa Ranjith, the songs serve as powerful openings addressing Dalit resistance and equality. "SemmaWeightu" also echoes this sentiment, advocating for equality amidst adulation and resistance. Additionally, "Marana Mass" nostalgically references past songs, emphasising the importance of seeing everyone as equals. Throughout these songs, Rajinikanth's characters emerge as champions for the marginalised, promoting messages of unity and inclusivity.

Ordinariness & Traits of Failure

The theme of ordinariness subtly pervades these songs, particularly evident in "Oh Nanba" where the hero imparts life advice to his audience as a friend, establishing a direct connection with them. This theme echoes throughout Rajinikanth's body of work, facilitating his rapport with viewers. Notably, his introduction songs seldom delve into the traits of failure, aligning with the carefully crafted image the actor upholds. Nayar suggests in 'Seeing Stars' that the media constructs the persona of celebrities, catering to our desires. Rather than highlighting flaws, these songs accentuate virtues, marking a grand entrance and setting the stage for the narrative. This approach, deeply rooted in Tamil cinema's tradition, positions the hero as a beacon of hope and inspiration, steering clear of portraying failure in the opening scenes.

Dhanush
Ordinariness & Traits of Failure

In Tamil cinema, hero introduction songs often emphasise ordinariness to connect with audiences, a trend prominent in Dhanush's films. Dhanush strategically utilises this theme to portray himself as a relatable "boy-next-door" figure, resonating with common struggles. In six out of eleven songs, this theme dominates, notably in "Sonapareeya," where the hero is introduced as "Kadal Raasa" (king of the sea), expressing gratitude to a higher power for protection. Unlike traditional hero glorification, this song blends heroism with playful antics, showcasing everyday mischief and romance. "What A Karvaad" delves deeper into ordinariness, highlighting the hero's failures and disillusionment, expressed through lyrics conveying frustration towards God's indifference. Similarly, "Nada Da Raja" portrays the hero as an average individual with thick glasses and smoothed hair, a departure from larger-than-life personas. "Rakita Rakita" reinforces self-reliance, with lyrics reflecting the ego and struggles of ordinary people, resonating with audiences facing real-life challenges. "Polladha Ulagam" diverges from aspirational themes common in Rajinikanth's songs, focusing on survival amidst life's harsh

realities. This humanises the hero's struggle, aligning with audience experiences. Dhanush's consistent portrayal of common man personas in his introduction songs effectively builds his hero image, reflecting his desire for relatability and authenticity on screen. Through these songs and films, Dhanush successfully creates a connection with audiences, establishing himself as a hero of the people.

Adulation

Dhanush's introduction songs often carry a theme of adulation, despite their portrayal of ordinariness. This trend is notable in four out of eleven hero introduction songs. For instance, in "Sonapareeya," while adulation is present, its impact is relatively minor as the hero is praised for his skills, such as being likened to someone who has explored the depths of the sea. Similarly, in "Thara Local," which embodies Max Weber's charisma, the hero is depicted as a leader, with adulation extending to both praise and intimidation of enemies, reinforcing the actor's 'bad boy' image. "Vetta Pottu" follows the typical hero introduction formula, highlighting the hero's leadership qualities and fostering a sense of closeness with the people. "Maari Gethu" employs a similar approach, with adulation taking the form of threats towards the hero's adversaries, further solidifying his persona.

Bravery

Bravery, a common theme in hero introduction songs, is exemplified in several tracks such as "Danga Maari," "Thara Local," "Maari Gethu," and "Chill Bro." These songs depict the hero's courage through assertive lyrics and adulation, portraying them as powerful and formidable figures. In "Danga Maari," for instance, the hero threatens enemies with phrases like "Don't make noise! I will slash your finger." Similarly, in "Chill Bro," the hero is described as a "setta boy" and "Mass kaattum boy," suggesting a fearless and mischievous persona. Overall, these songs use the theme of bravery to build the image of a strong and formidable character, often associated with a 'bad guy' attitude.

Revolution

Dhanush's music portfolio includes three songs with a revolutionary theme, diverging from typical hero intros. These songs advocate for personal revolutions, urging individuals to defy societal norms and seize control of their lives. In "Nada Da Raja," the lyrics emphasise overcoming obstacles to forge a better future. Similarly, "Rakita Rakita" expresses frustration with societal pressures, advocating for autonomy. "Polladha Ulagam" reinforces the importance of personal battles against societal constructs. Together, these songs encourage listeners to empower themselves, challenging conventions and embracing individuality, setting them apart in the realm of hero intros.

Equality

Dhanush's introduction songs provide a subtle yet compelling subtext of equality. Dhanush's songs, in contrast to conventional hero-centric songs sung by mighty characters, depict an everyday hero, one who is relatable and strongly related to the audience's reality. This portrayal provides voice to the common man's daily hardships, challenges, and ego. These songs intentionally or unintentionally serve as empowerment anthems, pushing for personal revolutions and battles. They have an impact on the audience by addressing societal constraints and the desire for self-determination. The themes of defying conventional standards, pursuing individual revolutions, and declaring one's uniqueness indirectly support the notion of equality, in which everyone deserves the opportunity to pursue their lives free of external limitations.

Punch Dialogues in Trailers

In recent years, the role of trailers in film promotion has surged significantly. This is evident from the increased investment in their production, the proliferation of trailers for each film, and the use of sophisticated editing techniques and special effects. Additionally, fan communities and film awards dedicated to trailers have emerged. With the rise of easily accessible internet, promotional strategies have evolved, with trailers strategically crafted to

entice audiences and provide glimpses into the film's essence. While trailers primarily serve to showcase filmmakers' vision, they also cater to audience expectations, particularly in the case of popular Tamil cinema where punch dialogues play a significant role. These iconic dialogues, featured prominently in trailers, serve as a unique selling point, captivating fans and offering insights into the characters portrayed. Drawing parallels to Max Weber's concept of charisma, researchers analyse the recurring themes in these dialogues to understand their impact on audience perception. The themes are:

- Bravery - threatening evil / social crisis, taking up leader position
- Revolution - breaking away from the system, speaks of change
- Equality - reminders that all are equal, advocacy for the voiceless / downtrodden
- Adulation - being praised by others

In addition to these themes, the study will also include two themes that can be considered as polar opposite of charisma:

- Ordinariness - lack of special powers / extraordinariness
- Failure in life - putting forth a facade that one has failed in life

Rajinikanth
Bravery

Bravery is the most recurring theme in Rajinikanth's punch dialogues, essential for maintaining his invincible image. Dialogues like "Paarthaayaa, engalnaattinradha-gaja-thuraga-paraadhigalai!" and "Paakathaane pora, indha Kaali oda aattaththe!" directly address the audience, assuring them of great entertainment while intimidating enemies. In "Enna paakkura? Original aa ve naan villain ma!", he portrays himself as a villain to enemies, a common trope in his films. These dialogues showcase his valour, crucial for captivating his audience and fulfilling their expectations based on his established image.

Revolution

Revolution is a recurring theme in several Rajinikanth punch dialogues over the last decade, representing a call for change and defiance against existing norms. Rajinikanth's characters, often portrayed as powerful and courageous, naturally embody this spirit of revolution. This theme harks back to his earlier roles as a common man, where his characters were seen as inherently revolutionary. In films like "Lingaa," his defiance against authority showcases his love for his nation, serving as a form of resistance. Similarly, in "Kabali," he confronts the oppressive caste system, asserting his identity as a Dalit who refuses to be confined by societal norms. His call for organisation in "Kaala" reflects the need for collective action against oppression, echoing the principles of Babasaheb Ambedkar. These dialogues not only express anguish but also serve to bolster Rajinikanth's image as a champion of the people, resonating with common struggles and attracting fans.

Equality

Equality is a recurring theme in films like Kabali and Kaala, where the hero stands as a larger-than-life figure within the community while advocating for equality. Despite preaching equality, the hero often holds a position of authority as a leader. In Rajinikanth's films, the hero's special abilities set him apart, yet he champions the cause of equality for others. For example, in Kaala, the hero leads the organisation of the people, serving as the catalyst for change. In Kochadaiiyaan, the hero declares his duty to protect his land and people, embodying bravery and becoming the voice of the voiceless. This portrayal contributes to the hero's image as a champion of the people, strengthening the connection with the audience.

Ordinariness & Traits of Failure

In the past decade, Rajinikanth's punch dialogues have consistently lacked any hint of failure, adhering to their conventional purpose of showcasing the hero's strength and eliciting enthusiastic reactions from audiences. The opening line of the Annatthe

trailer, "Who you are is not in the wealth you are proud of, nor in the fear that people have on you. It's in the words you say and the things you do," directly engages the audience with a sense of relatable wisdom, somewhat departing from the typical grandiosity associated with such dialogues. Despite this touch of ordinariness, Rajinikanth's character still maintains his iconic status, bridging the gap between the common man and the larger-than-life persona he embodies on screen.

Other Themes

Apart from the themes discussed above, there are certain subjects that appear in the trailer that support the hero's punch dialogues. These supporting elements aid in the shaping of the hero's image in the minds of the audience. Adulation is an important supporting theme in the case of punch dialogues in trailers. The hero is praised by other characters. Sometimes this is portrayed through the anguish of his enemies. This supports the hero's image. Motivation is also a sub-theme that can be recognized in the trailers and punch dialogues. This could be an undertone or exist independently. This becomes a crucial theme to establish a strong connection between the hero on screen and the audience watching him. Apart from this, romance also figures in certain film trailers. This humanises the hero and helps in building his image as one of us.

Dhanush
Bravery

Dhanush's film trailers often echo the theme of bravery, akin to Rajinikanth's iconic style. Whether injured or defiant, Dhanush's characters exude a fearless demeanour. In various films like "Maryan" and "Velaiyilla Pattathari," he unabashedly embraces his 'bad boy' persona. Even in lighter moments, like in "Pattaas," his threats are laced with humour. In "Thangamagan," he taps into Tamil sentiments to strike a chord with the audience. Humor also finds its way into his threats, as seen in "Jagame Thanthiram." His unstoppable nature is showcased in "Maaran," while the trailer of "Naane Varuvaen" reveals a father's unwavering resolve. Overall, Dhanush's punch dialogues encapsulate different shades of bravery, resonating with audiences in diverse situations.

Revolution

The theme of revolution resonates deeply in Dhanush's film trailers, both on personal and community levels. In "Velaiyilla Pattathari 2," the protagonist's personal struggle is succinctly captured in the dialogue: "Madam, instead of being the tail of a lion, I'd rather be the head of a cat." This theme is portrayed as the agony of ordinary people, expressed in simple yet relatable language. In "Maaran," the protagonist endeavours to incite change in his workplace, emphasising the importance of truth over sensationalism in journalism. Similarly, in "Vada Chennai," the call for agitation underscores the necessity of action in the face of adversity. While Rajinikanth's character in "Kaala" advocates for organised revolution, Dhanush's roles often emphasise the power of grassroots agitation. Dialogues like "We should fight for what we want" from "Asuran" highlight the struggle against oppression and the need for perseverance. Dhanush's portrayal of revolution is characterised by passion and impetus, starting at an individual level and extending to the collective consciousness of the community. These dialogues serve to amplify the frustrations of the common man and contribute to Dhanush's persona as a relatable figure representing the aspirations of the masses.

Ordinariness & Traits of Failure

Dhanush film trailers often highlight the ordinary struggles of common people, from language barriers to mundane lives. Unlike Rajinikanth's larger-than-life persona, Dhanush's portrayal embraces ordinariness and exposes traits of failure. This contrast in their approaches reflects their distinct paths to stardom: Rajinikanth as an icon beyond ordinary life, and Dhanush as relatable to everyday people.

Other Themes

The trailers, akin to Rajinikanth's punch dialogues, embody key facets of the hero's character, including adulation, romance, and motivation. Notably, while the theme of equality, as defined in the study, isn't explicitly articulated in Dhanush's punch dialogues, it emerges through his portrayal as a voice for the oppressed. He embodies the common man rather than adopting a preachy stance. In "Asuran," there's a poignant moment where he advises his son on the significance of education amidst societal challenges, subtly highlighting the importance of equality. These themes enrich the hero's persona, ensuring their complexity and resonance.

Linear Transformation of Rajinikanth & Dhanush's Back-and-Forth

Analysis of the introduction songs and punch dialogues of the two actors reveals distinct strategies in building their star personas. Over the past decade, Rajinikanth has cultivated an aura of influence, both on and off-screen, through his iconic roles and powerful dialogues. His persona exudes leadership, evident in the significance of his punch dialogues, which underscore his dominant presence within the narrative. This gradual evolution has solidified his status as a demigod figure, fostering a reverential distance between him and his audience. The themes within these songs and dialogues serve to enhance the hero's image in various ways. Adulation from ordinary people elevates the hero to legendary status, while depictions of bravery underscore his exceptional abilities and unwavering resolve in the face of adversity. Moreover, some dialogues carry revolutionary undertones, championing the hero's stance against injustice and advocating for positive change. These themes resonate with audiences, appealing to their desire for societal progress and equality. While celebrating the hero's strengths, these songs and dialogues purposefully avoid portraying any weaknesses, aligning with Rajinikanth's and other celebrities' aspiration to project an invincible persona. By elevating the hero to near-divine status, they fulfil the audience's yearning for an inspirational and unstoppable figure.

Dhanush's persona is grounded in reality and relatability, diverging from the typical linear trajectory seen in actors like Rajinikanth. His career spans roles that oscillate between larger-than-life portrayals and everyday characters, a departure from Rajinikanth's consistent transformation. Dhanush's hero introduction songs and punchlines resonate with themes of ordinariness, failure, adulation, bravery, and revolution, offering a refreshing break from conventional depictions. Unlike the stereotypical hero, his portrayal as a regular man with relatable struggles fosters empathy and admiration among the audience. His deliberate deviation from the norm, coupled with themes of personal challenges and self-determination, underscores the importance of individual autonomy and equality. This intentional departure from the conventional hero image has helped Dhanush carve a unique niche for himself, establishing a strong connection with his audience and positioning him as a relatable and realistic figure in Tamil cinema.

Revelations

This study investigates how films contribute to the star status of actors, focusing on Dhanush and Rajinikanth over the past decade. It finds that both actors have sculpted their images through film choices and specific elements within their movies, such as songs and dialogues. Rajinikanth is known for his iconic punch dialogues, while Dhanush connects with audiences through emotional scenes and impactful one-liners. Catchy songs and energetic dance sequences also play a crucial role in popularizing their films. Rajinikanth embodies an auratic identification, while Dhanush evokes a sympathetic identification. Both actors have built their personas over time through a snowball effect, selecting films that capitalize on their strengths and resonate with their fan base. This underscores the multifaceted nature of stardom in the Tamil film industry.

Limitations of the Study

The study does not evaluate the impact of cultivated star personas on the audience directly, focusing

instead on textual analysis within the Tamil film industry. Yet, it provides thorough insights into the construction of celebrity personas, particularly those of Rajinikanth and Dhanush. By examining various factors such as media portrayal and on-screen presence, it sheds light on the complexities of celebrity image formation, despite not directly studying audience reactions.

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ROLE OF TAMIL CINEMA IN PROPAGATION OF SOCIAL RESPONSIBILITIES – A TYPICAL REVIEW

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Abstract

Cinema – The word that have influenced the life of many people, despite of age, religion, culture, gender etc, to be an aspirant and as an achiever, not only in the film industries but also in different sectors. Indian movies have been serving as a source of income to various fields and also a strategy for approaching the public by the political parties. Fame is not only the achievement of people who were associated with the film industry and even entertainment is not only the motive of Cinema. Cinema is also a change agent in the society and the change creates a strong impact in Politics, Culture and Business Environment. This paper focuses on few movies of Tamil cinema under Social Film Drama genre from different timeline that visualizes the social realities and issues like denial of rights, discrimination, superstitious believes etc. Such movies could have played a crucial role in creating strong eternal social thoughts or responsibility among individuals and the society. The paper will try to present a typical review on the narration, reception from the general public and its view towards the issue on which it speaks.

Keywords: indian cinema, tamil cinema, social film drama, social realities, political satire

Introduction

Cinema is not just an entertainment or an art that grab lauds and crowds from the general public. It is an influential factor that kindled the fire of freedom among people and served as a tool that educated people against social evils that were prevailing in the society as traditional customs. Silent Films too had a loud impression in the viewer's mind and created awareness about the need for freedom and also promoted revolutionary ideas among the Indian people. Bhakta Vidur (1921)[1,] the first movie to be banned in India by the British rulers, silently spoke about the fight of M. K. Gandhi, who has been projected as the mythological Character Vidur of the Epic Mahabharatha. Raithu Bidda (1939)[2], a Telugu movie, that spoke about the ill effects of Zamindari System in India. This movie is considered to be the first movie that showcased the farmers issue, bonded labour system and Zamindari system's cruelty as a whole, becoming the reason for banning the movie by the British Government. Filmifiles (2021)[3] mentioned that the movies like Apna Ghar, Amar Jyoti, Prem Sangeet and Naya Tarana (1943)[4] benchmarked patriotism and revolutionary concepts among the common people through its impactful screening techniques. Satyajit Ray, the pioneer of Parallel Cinema categorized Mainstream Cinema and Parellel Cinema as the two main differentiations in Indian Cinema. As what Mainstream Cinema did with influencing Patriotism among the people with its cinematic template styles, Parallel Cinema showed realities of the routine lifestyle with symbolic contents towards social issues and political environment in Indian Scenario. The Movie Dharti Ke Lal (1946)[5] is a reference for the parallel Cinema makers, that portrayed the sufferings of the people in Bengal Famine during World War II. Parellel Cinema also adorned as Indian Neorealism, rooted as the face of Indian Cinema with the efforts of Satyajit Ray, Mrinal Sen, Ritwik Ghatak from Bengal, formerly the origin of Neorealistic Cinema and also from the contribution of Adoor Gopalakrishnan, a Malayalam Film Maker

Tamil Cinema initialized its first patriotic cum Social awareness movie Thyagabhoomi (1939)[6] that highlights patriotism through Gandhian ideologies, also criticized the dowry system, inequality in the name of caste and social classifications etc. The

movie was well received by the Tamil audiences in South India and Tamil populous regions across Malaysia, Sri Lanka, Burma, Singapore and other parts of the World. Tamil Cinema had it is considered to be most renowned movie in pre independent era of Tamil Cinema.

Tamil Cinema and the Dravidian Ideologies

The political parties with Dravidian ideologies reached common people with social equality concepts through public speeches, stage dramas and simultaneously penetrated in the peoples mind through the powerful tool called Cinema. Dravidian Iconic leader and the former Chief Minister Dr. C. N. Annadurai contributed many renowned movies that idealize social equality among people. Movies like Nallathambi (1948)[7] and Vellaikaari (1949)[8], are few cult classics of his story and screenplay. Superstars of Tamil Cinema Sivaji Ganesan made his debutant and Protagonist lead role in the work of M. Karunanidhi's Parasakthi (1952)[9], which has been described as the groundbreaking moment of Tamil cinema by "The Hindu". Vellaikaari visualized the Zamindari system in Rural India; Meanwhile Parasakthi is a classic trend setter for the movies that are against superstitious beliefs and customs. M.G. Ramachandran, another superstar of Tamil Film Industry debuted as the protagonist in the movie Rajakumari for which the Story and Screenplay written by M. Karunanidhi, former Chief Minister (Senthil Kumar et. al, 2022)[10]. M.R. Radha, an Dravidian Ideologist presented the all-time cult classic Rathakaneer (1954)[11], that threw the maximum criticism on the traditional and superstitious beliefs in the society. The movie is also mentioned as the scathing indictment of the old beliefs and culture. Dravidian leaders and ideologists hence publicized their ideologies through the silver screen and such movies were still remembered and acclaimed by the audience of Tamil Cinema.

K. Balachander's Cinema on Social Realities

K.Balachander, prominently known for his distinctive themes in Tamil cinema delivered contemporary concepts during 1980s and 90s that were highly concerned about unemployment and Political issues. Varumaiyin Niram Sivappu (1980)[12] is a movie that speaks about the unemployed youths, their basic needs, simple goals and their thirst for leading the life with an idealistic manner. The movie is a type of Satire that conveyed the problems of unemployment in a sarcastic manner that was easily understood by the common audience. The principles of poverty and its impact on the society are clearly pictured in the Movie. Vaaname Ellai (1992)[13], another classic touch of K. Balachander, is also a journey with the life of youngsters, who were depressed with the societal expectations towards them. The movie concludes its narration with a message against suicidal thoughts and becomes a motivational trend during its theatrical run and when broadcasted in television. This movie is considered to be atonement by K. Balachander, since his movie Ek Dujee Ke Liye (1981) is believed to be misunderstood by many youngsters by the climax of the lead roles committing suicide. The former movie indirectly justified suicide but the latter intensely explained that suicide is not the solution and the failures are just a part of every individual's life journey. With a huge appreciation the movie was well received by the audience.

Thanneer Thanneer (1981)[14], a political drama, that jointly visualized the problem of water scarcity and how the politicians converted it to gain benefits for their own. Thanner Thaneer, is iconic for its portrayal of Political Representation of even in current scenario. The movie is a prediction of resource scarcity and Political Impurity which is sensational, will be sensational in recent and future days to come. AchamillaiAchamillai (1984)[15] narrates the transformation of an idealist to a corrupt politician and criticizes the "party switching" practices by the politicians. The protagonist character is the female lead, played by Saritha as "Thenmozhi", through which the director once again proved his advocacy on feminism as the genre which he handled in his previous projects like Arangetram, Aval Appadithaan, Thappu Thalangal, Agni Satchi, Thanneer Thanneer, Moondru Mudichu etc. All the

mentioned movies are unique with the female lead facing or overcoming the gender based challenges in the society.

Tamil Cinema and Promotion for the Need for Education

Vaagai Sooda Vaa (2011)[16], a Tamil Cinema of recent years, captivated the audience, with a decent making and impressive concept of educating the rural children. The movie highlighted the truth that teaching is just a profession but a service. The protagonist character played by actor Vimal, portrays the teacher who suffers and struggles to make the children of a rural village depending on brick making and where bonded labourer system in in existence. Director A. Sarkunam, sketched a period Drama with all possible visuals that made the movie to be accepted by the audience and paved way for receiving the National award for the Best Feature Film in Tamil for 2012. K. Balachandar's Unnal Mudiyum Thambi (1988)[17], also had the similar but the predecessor of Vaagai Sooda Vaa. Here in Unnal Mudiyum Thambi, the protagonist Kamal Hassan also struggles against the gangs running liquor shop, encroaching the village school. Though the whole movie is not about educating the children, many resemblances and references were from this movie for Vaagai SoodaVaa.

Education in rural villages becomes a familiar plot and many movie makers showed interest in making cinema in this genre and few notable movies like Saatai (2012)[18], Raatchasi (2019)[19] gained attention by audience. Appa (2016)[20], a movie, though has some preachy sequences, emphasized the role of parents in educating their children in a right manner, though which the kids themselves will be able to decide their destination. Pasanga (2009)[21], a winner of three national awards in 57th National Film Awards, brought a new experience by moving close to the world of children in the rural school environment and as like Appa (2016), described the need to understand the children psychology of teaching and learning. Pasanga 2 (2015)[22], the movie made with the same franchise speaks about the psychological issues of the kids grown up in a wealthier environment. Pandiraj, who also directed Pasanga (2009) and Marina (2012), narrated the need for understanding the world of children in all his three movies on children.

Political Drama in Tamil Cinema

Political Drama Genre were rare on screens since mainstream cinema were dominating tamil cinema as the Super Stars M.G. Ramachandran and Sivaji Ganesan competed towards box office that results in movies like EngaVeetu Pillai, Aayirathil Oruvan, Padagottietc for M.G. Ramachandran and Raja, Pattikaada Pattanama, Sivagamiyin Selvan etc for Sivaji Ganesan proved the success of mainstream cinema that dominated the Tamil Cinema in 60s and 70s. Rarely M.G. Ramachandran's Nam Naadu (1969)[23], which got released as a preview and also experimented for understanding the people mind, since he was progressing on initializing a new political party. Nam Naadu emerged as a commercial success and the movie songs were the anthem for his political party till date. Satya (1998)[24], a Kamal Hassan starrer movie, showcased the unemployment issue through the political drama after a long break of political movies in Tamil Cinema. The movie narrated the way how the youngsters are misused by the politicians and political parties whom make and break their party alliances without any ideologies and principles. Kamal lived up the character of the unemployed Young (angry) Man, where the characterization was much inspired by the youngsters of those period and remains as an evergreen trend among youngsters. The betrayal by the politicians and the evilness they practice to gain power were accurately framed in the screen. Hence till date Satya (1988) is a remarkable political Action Drama of Tamil Cinema.

Amaithi Padai (1994)[25], a political satire, turned up as a trend setter, that deals with the current politics, its flaws and caste politics. Even though the movie was directed by Manivannan, director cum veteran actor, as a commercial entertainer, the movie was bold enough to speak the untouched area of caste politics, which Tamil cinema have not dared to visualize. Makkal Aatchi (1995)[26], directed by R.K.

Selvamani could also be considered as the movie inspired by the Amaithi Padai, which was directed by his Master, Manivannan (R.K. Selvamani is once the assistant of Manivannan). MakkalAatchi speaks about the Corruption, Black Money Transactions, and the Money Flow among the political parties and how it directly influences in deciding the ruling power of the state. The movie made the audience to understand how money plays an influential role in elections and how political parties corrupt the system. Like Amaithipadai, Makkal Aatchi also envisioned the politics of the current scenario and future.

Another remarkable movie which showcased the political drama genre in a new flavor is Mudhalvan (1999)[27], which marked its screening with a stylish and responsible approach with the Shankar's Directorial Project. Arjun's protagonist character resembled a responsible journalist in the first half and a responsive chief minister in the second half, which were highly appreciated by the audience who experienced a myth happening true through screens. Mudhalvan, not only elaborated the vengeance of a former chief minister towards the protoganist, but also screened the responsibility of the politicians and the duties of the government officials in running the system in an effective manner. Like the director's previous movie Indian, this Mudhalvan also insisted towards the functioning of the government employees and their impact in the progress on the state. Later in 2000s movies like Ayutha Ezuthu (2004), Ko (2011) etc were released in political drama genre and well received by the audience due to its strong message and screenplay. Recent Movies like Madras (2014) and Kaala (2018) directed by Pa. Ranjith also conceptualized Dalit Politics in a new view to the audience.

Conclusion

Tamil Cinema almost went on with different genres, in which the makers tried their own style of conveying messages, engaging the audience or attempted for a classic record. The emerging technology and the availability of silver screen experiences and OTTs from different sources connect the audiences close towards the Cinema. Hence, Cinema being a powerful tool, of uniting a large crowd, also has the responsibility of offering responsible productions to the public. Movies mentioned above are the drops in the ocean and such iconic attempts have to be appreciated and to be accepted as the references for new attempts that carries social messages and truth. This article could be concluded by stating that Media has the strength of fascinating the minds of people and such power should be taken up with responsibility, passion and care.

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AI ANCHORS IN INDIAN NEWSROOMS: VIEWER RECEPTION AND FUTURE TRENDS

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Abstract

The intersection of media and technology has always paved the way for something revolutionary and has aided global and local communication systems to a great extent. One such recent and significant development in the field is the introduction of Artificial Intelligence (AI) in the media industry. AI has several applications in the domain, including content duration, content writing, audience analysis, presentation, and delivery, among others. Out of many different applications offered by AI technology, AI-generated news anchors have been one of a kind and have entered the game quite recently. The study primarily revolves around the same and discusses the reception of AI news anchors by viewers in India. It further delves into the different factors that make the viewers inclined toward AI news anchors and determine its future in the country. This research is quantitative in nature and heavily relies on the primary data collected through the survey method. A total of 264 people participated in the survey, and the collected data was statistically analyzed to come to a conclusion. Although the concept of AI news anchors is still in its infant stage, it is only going to expand with time, given the rapid pace with which the media outlets are trying to make use of it. The knowledge of the influential factors in this situation will help both developers and media outlets to come up with a better version of AI news anchors and create a greater impact.

Keywords: *artificial intelligence, ai news anchors, media, communication, technology, indian newsroom, viewer reception*

Introduction

From radio to broadcast, technology-driven media has always offered something new to the industry. One such recent development includes the inclusion of Artificial Intelligence (AI) in the media industry. Out of many different applications offered by AI technology, AI-generated news anchors have been one of a kind and have entered the game quite recently. The study primarily revolves around the same and discusses the perception of AI news anchors by viewers in India.

The primary reason for deploying AI in different industries, including the media sector, is to reduce the workload of employees by letting AI handle mundane and repetitive tasks while leaving the human workforce to focus on more important tasks. Another reason was, of course, to bring innovation and explore different possibilities.

India has witnessed the launch of more than eight AI anchors in a short span of five months, starting from April to August 2023. In addition to the national news channels like Aaj Tak and India

Today, regional news channels like Odisha TV and News 1st Kannada have also launched their AI anchors, delivering news in their respective regional languages. However, in terms of research, the media industry is lagging. Extensive research is being done on the applications and impact of AI in different industries, but only a few throw light on its usage in the media industry (Chan-Olmsted, 2019). While one may still find a lot of industry reports and articles, academic studies are limited. This emphasizes the need for media scholars to take up the subject.

If we specifically look for research that has been done on AI-generated news anchors, the number will go down even further. Furthermore, most of these research works are based out of India, primarily because the concept of AI news anchors is novel in the country. However, taking its rapid growth into consideration, it is soon going to take over a significant role in the industry. The research focuses on the future of AI news anchors, i.e., whether or not people will continue its use in the coming times based on the current perception of the viewers.

Furthermore, the study also tries to identify different factors that have been influencing the overall perception in order to explore the scope of improvement.

Review of Literature

The Beginning of AI: A Brief History

Sometimes also referred to as 'cognitive technologies,' Artificial Intelligence is an umbrella term that includes eight other aspects, including Machine Learning, Computer vision, and Natural Language Processing, among others (Chan-Olmsted, 2019). Different components of Artificial Intelligence come together to help the machines recognize, understand, analyze, make decisions, interact, and behave in a manner similar to humans, all based on a given set of data and instructions fed to them. However, artificial intelligence differs from traditional computer systems as it is developed in a way that allows it to break out from giving away a fixed set of results and optimize its outputs on its own.

It is difficult to trace the exact beginning of AI, but the term was coined for the first time in the year 1956 (Haenlein & Kaplan, 2019). It was during a workshop and conference at Dartmouth College in New Hampshire, named Dartmouth Summer Research Project on Artificial Intelligence (DSRPAI) (Haenlein & Kaplan, 2019). It triggered the initial development of AI and encouraged more research in the field. However, it still took years and a lot of failures before getting its current status.

Different Applications of AI Tools in the Newsrooms

AI tools can be employed to get various tasks done in a newsroom. Based on the review of different studies in the same sphere, there are eight primary areas in which AI can help the media industry, which include audience content discovery, message optimization, content creation, operational automation, content management, audience engagement, audience insights, and augmented audience experience (Chan-Olmsted, 2019).

BBC News Labs has a special AI tool for data extraction known as Juicer that helps them collect data from different news sources, research articles, and government reports (Underwood, 2019). Reuters collaborated with Graphiq (a company that deals with semantic technology) to offer interactive data-based visuals for a wide range of topics (Underwood, 2019). The Washington Post launched an AI tool called Heliograf in 2016 that created news stories about the Rio Olympic Games by analyzing all the data about the game as it kept coming up (Underwood, 2019).

The tasks in the media industry do not end with the creation of content and optimization; one also needs to manage it well to increase and smoothen its accessibility. This may include metadata tagging, quality control and measurement, and automated captioning, which can all be done faster and better with AI tools (Mayeda, 2018). Another major reason for using AI in news rooms is to reduce and automate a significant part of the mundane journalistic work. As per a study published on Statista, 39% of the 180 news publishers who participated in the study claimed that they use AI for work flow automation and for improving commercial optimization (eMarketer, 2018).

Introduction of AI Anchors in the Newsrooms

While the US is known to be the first one to use virtual anchors in the media field, it is claimed that China was the one to use AI-generated anchors for the first time in a newsroom. The country launched its first AI anchor six years back in 2018. The anchor belonged to the Xinhua News Agency, and the prototype had features aligning with one of the anchors in the news agency to ensure human resemblance. Currently, the country is known to have the largest number of AI news anchors in the world (Wang, 2021b).

Benefits of Using AI Anchors in the Newsrooms
Increased Efficiency

The involvement of AI anchors in the newsrooms can result in an overall increase in production. For example, it is humanly impossible for a person to

keep producing the news around the clock, but AI-generated news anchors can keep working 24*7 without getting tired.

Automated Workflow

Well-developed AI news anchors have the potential to gather data, create news pieces and broadcast it on its own (Wang, 2021a). It might still not be efficient to find an interesting news angle or create an exclusive presentation, but some regular news, like updates on the financial market and weather reports, can be handled by AI news anchors.

Production Cost

There is a significant cost involved in the initial development and integration stage of AI news anchors. However, in the long run, it can help the companies save money as they will have to pay less salaries owing to a lower requirement for human anchors and production crew.

Multilingual Capabilities

In a country like India, where lingual diversity is unimaginably high, most of the media houses look for people who can communicate in multiple languages. With a setup like this, it would be a boon to have multilingual news anchors as it will increase accessibility. AajTak's AI news anchor can speak in 75 different languages, while Odisha TV's Lisa is bilingual and presents news in both Odia and English (Dhillon, 2023). This multilingual capability can also assist in the promotion of regional journalism.

Current Situation of AI News Anchors in India

The following table represents the AI news anchors currently employed by different media outlets in the country.

Table 1 Current Situation of AI News Anchors in India

News Organization	Virtual Anchor	Languages Spoken
India Today	Sana	English
Odisha TV	Lisa	Odia, English
Aaj Tak	Sana	Hindi
Big TV	Maya	Telugu
News 1st Kannada	Maya	Kannada
Power TV	Soundarya	Kannada
News 18 Punjab	AI Kaur	English, Punjabi
Channel IAM	Pragati, Shrishti, Janaki, Sanju	English

Major Challenges and Questioned Credibility

AI technology has begun to take a significant position in the newsrooms. The loop holes are being identified and worked upon every day. Understanding the complications of the requirements in the different industries, case-based reasoning, reasoning under uncertainty, default reasoning, and other modes of reasoning are being integrated to make the machines more efficient and as human as possible (Buchanan, 2005).

However, despite continuous improvement and efforts to make the systems more reliable, the question of ethics and credibility has always popped up. In a study, 232 participants, including 64 journalists, were questioned about the 'perceived expertise' and 'reliability' of the content. Most of the readers didn't find any difference overall, but there were participants who assumed automated content reflected a higher expertise level. Interestingly, the journalists among the participants felt that the content generated by the AI tools was less reliable than the human-written content (Van Der Kaa et al., n.d.).

According to a market survey report in Europe involving 1000 media practitioners as participants, 55% of them felt that trust worthiness is one of the two major concerns for the usage of AI in the media industry (Shields, 2018).

Research Methodology
Theoretical Framework
Expectation Confirmation Model

The expectation confirmation model is a research model based on expectation confirmation theory (ECT) (Oliver, 1980) used for marketing and

consumer behavior research. The theory suggests that the satisfaction level of a consumer depends on the extent to which their demands or expectations have been met. The current study has adopted an extended version of this model used in a similar study conducted in China (Huang & Yu, 2023) with a slight modification. The model suggested in the study takes in 8 major factors with some direct or indirect influence on the continuance intention (CI). These factors include trust (TRU), satisfaction (SAT), perceived intelligence (PI), perceived anthropomorphism (ANT), perceived attractiveness (PA), information quality (IQ), perceived novelty (PN), and confirmation of expectation. However, the last factor has been removed from the model used in this study as there is no pre-consumption expectation due to the novelty of the idea. The final proposed model is given below.
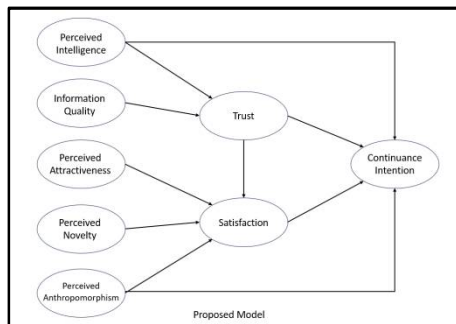
Figure 1 Proposed Model

Research Questions

a. What are the various factors that affect the viewers' intention to watch the AI-generated news anchors?

b. Will people continue to watch AI News Anchors?

Study Design and Methodology

The study is quantitative in nature and uses primary data collected through the survey method. For the data collection, a questionnaire was created consisting of 32 questions categorized under 8 different dimensions. The questionnaire was adopted from a similar study that dealt with the continuance intention of AI news anchors in China (Huang & Yu,

2023) with a few modifications. The outcome was analyzed by reading charts and running different tests for linear regression.

Population Profile

Four of the most active AI news anchors broadcasting news in four different regional languageshave been chosen for the study. This includes Lisa from Odisha TV speaking in Odia, Sana from AajTak speaking in Hindi, Maya from Big TV speaking in Telugu, and Maya from News 1st Kannada speaking in Kannada. So, viewers from all these channels make up the population for this study.

Sampling Procedure

The study uses a non-probability sampling method. The researcher chose the native citizens from the states where these channels are broadcasted.The sampling technique used was the snowball sampling method. A total of 264 responses were analyzed, with at least 50+ respondents for each of the four anchors.

Analysis and Discussion
Comprehensive Review of CI
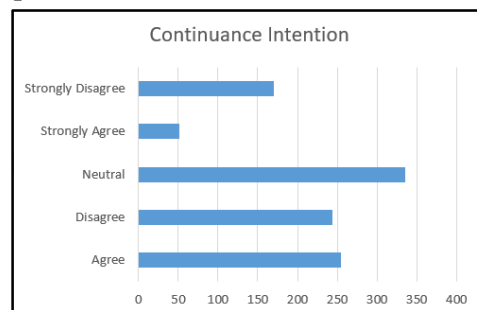
Figure 2 Continuance Intention

A set of four questions were asked of the respondents to determine whether the users will continue to watch AI news anchors based on their current perception. After combining all the responses from the questions under CI, a total of 1056 responses were studied, as shown in the table above. Out of 1056 responses, 306 responses were either 'agree' or 'strongly agree,' 414 responses were either 'disagree' or 'strongly disagree', and 336 responses were neutral.

Relationship between TRU and CI

Table 2 Coefficient of Trust

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.731	.739		3.698	<.001
	TRU	.906	.064	.659	14.178	<.001
a. Dependent Variable: CI						

The increase in each additional trust point increases the continuance intention by an average of approximately 90.6%.

Relationship between SAT and CI

Table 3 Coefficient of Satisfaction

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	.911	.370		2.459	.015
	SAT	.956	.028	.901	33.712	<.001
a. Dependent Variable: CI						

The increase in each additional satisfaction point increases the continuance intention by an average of approximately 95.6%.

Relationship between PI and CI

Table 4 Coefficient of Perceived Intelligence

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.089	.611		3.421	<.001
	PI	.985	.054	.749	18.316	<.001
a. Dependent Variable: CI						

The increase in each additional point for perceived intelligence will also increase the continuance intention by an average of approximately 98.5%.

Relationship between ANT and CI

Table 5 Coefficient of Anthropomorphic

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.415	.591		4.087	<.001
	ANT	.861	.047	.751	18.396	<.001
a. Dependent Variable: CI						

With the increase in each additional point for perceived anthropomorphism, there is an increase in continuance intention by an average of approximately 86.1%.

Relationship between PI and TRU

Table 6 Coefficient of Perceived Intelligence

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.377	.509		8.593	<.001
	PI	.622	.045	.651	13.883	<.001
a. Dependent Variable: TRU						

With the increase in each additional point for perceived intelligence, there will be an increase in the continuance intention by an average of approximately 62.2%. Since trust influences the continuance intention and perceived intelligence has an effect on trust, it implies that the perceived intellectual abilities of AI news anchors also have an indirect influence on the continuance intention.

Relationship between IQ and TRU

Table 7 Coefficient of Information Quality

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.954	.429		6.881	<.001
	IQ	.730	.037	.776	19.887	<.001
a. Dependent Variable: TRU						

With the increase in each additional point for information quality, there will be an increase in trust by an average of approximately 73%. Since trust influences the continuance intention and information quality has an effect on trust, it implies that the information quality of AI news anchors also has an indirect influence on the continuance intention.

Relationship between PA and SAT

Table 8 Coefficient of Perceived Attractiveness

		Coefficients^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	4.767	.827		5.766	<.001
	PA	.761	.079	.512	9.641	<.001
a. Dependent Variable: SAT						

With the increase in each additional point for perceived attractiveness, there will be an increase in satisfaction by an average of approximately 76.1%.

Since user satisfaction with AI news anchors influences the continuance intention and perceived attractiveness has an effect on satisfaction, it implies that the perceived attractiveness of AI news anchors also has an indirect influence on the continuance intention.

Relationship between PN and SAT

Table 9 Coefficient of Perceived Novelty

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	3.801	.564		6.743	<.001
	PN	.777	.048	.706	16.142	<.001
a. Dependent Variable: SAT						

With the increase in each additional point for perceived novelty, there will be an increase in satisfaction by an average of approximately 77.7%. Since user satisfaction with AI news anchors influences the continuance intention and perceived novelty has an effect on satisfaction, it implies that the perceived novelty of AI news anchors also has an indirect influence on the continuance intention.

Relationship between ANT and SAT

Table 10 Coefficient of Anthropomorphic

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.070	.512		4.045	<.001
	ANT	.859	.041	.795	21.209	<.001
a. Dependent Variable: SAT						

With the increase in each additional point for perceived anthropomorphism, there will be an increase in satisfaction by an average of approximately 85.9%. Since user satisfaction with AI news anchors influences the continuance intention and perceived anthropomorphism has an effect on satisfaction, it implies that the perceived anthropomorphism of AI news anchors also has an indirect influence on the continuance intention.

Relationship between TRU and SAT

Table 11 Coefficient of Trust

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2.185	.650		3.360	<.001
	TRU	.922	.056	.711	16.386	<.001
a. Dependent Variable: SAT						

With the increase in each additional point for trust, there will be an increase in satisfaction by an average of approximately 92.2%. Since user satisfaction with AI news anchors influences the continuance intention and trust has a major effect on satisfaction, it implies that the viewers' trust in AI news anchors also has an indirect influence on the continuance intention.

Conclusion

Looking at the current state of viewers' perception of AI news anchors in India, only a minor percentage of the population (28.98%) is willing to continue watching them, while the majority of the population (39.2%) seems disinterested. However, a good percentage of people (31.82%) are still neutral about it, and their interest can incline in any direction. Given that it has still received some significant positive responses from the viewers while still in its initial stage, the AI anchors in Indian newsrooms have hope. To increase the probability of its success, the next part of the study tried to identify the factors that can positively contribute to the continuance intention. Based on the results and analysis, factors including trust, satisfaction, perceived intelligence, and perceived anthropomorphism have both direct and indirect influences on continuance intention. On the other side, information quality, perceived attractiveness, and perceived novelty have an indirect influence on continuance intention. Going by the exact numbers, perceived intelligence, satisfaction, trust, and anthropomorphism are the most influential factors in the given order. However, if all these components are taken into consideration while developing AI news anchors further, the viewers' perception and acceptance may go in a positive direction.

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REVISITING MEMORIES OF WAR THROUGH WAR PHOTOGRAPHS: AN ANALYSIS OF BANGLADESH LIBERATION WAR 1971 AND THE ONGOING RUSSIA - UKRAINE WAR

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Abstract

War and violence is an incredibly painful and destructive event that permanently alters both people and communities. Unlike other types of photographs, war photographs are a powerful visual reminder of the human toll of war, conveying the horrors of war. In addition to being a strong medium that frequently sparks public debate and opinion, this type of photograph goes beyond simple recording. On the other hand, this article also shows people's emotional reactions to these photographs, ranging from empathy and sadness to rage and a desire for revenge. These emotional responses are influenced by the photographs' content and the viewers' individual and collective histories, cultural backgrounds, and the socio-political context in which they live. Photo-elicitation interviews are used in the study to uncover individual and collective emotional reactions to photographs of war situated within the context of the Bangladesh Liberation War of 1971 and the ongoing Russia – Ukraine war. This methodology makes it possible to comprehend the intricate connection between how war is portrayed visually through war photographs and how people who witnessed war directly or indirectly respond to it. The study clarifies the nuanced connection between trauma and war photographs and how these photographs may be utilized to both document the realities and perpetuate the cycle of violence through unresolved negative memories. Considering the various historical periods, geopolitical settings, and technical advancements in photography and media circulation, selecting these two unique wars offers a wide range of analysis. The article aims to further our understanding of how war photography being exposed through social media platforms have shaped historical memory and how it has impacted the viewers and these Photographs may be used to either end violent cycles of violence war or to bring about healing and peace. By providing fresh perspectives on the intricate connection between war photographs, memory, and societal emotions, this study significantly contributes to visual storytelling.

Keywords: war photographs, horrors, trauma, negative memories of war, bangladesh liberation war 1971, ongoing russia-ukraine war

Introduction

War photography stands out as a significant genre within the discipline of photography that captures the brutal reality of war with an accuracy of detail that goes beyond simple documentation to preserving memories for those who have witnessed the horrors of war and serve as a powerful reminder for future generations. Laura Barrett's essay "Framing the Past: Photography and Memory in Housekeeping and The Invention of Solitude" discusses Roland Barthes' concepts "studium" and "punctum", which I believe to be highly influential in my study of photographs' distinctive qualities and significant impact. A "punctum" and a "studium" may be found in photographs; 'punctum' refers to the viewer's deeply felt and deeply personal response, while the 'studium' deals with the photograph's historical, cultural, and social context. The article argues that war photographs function as an archive of memories more than simply documenting factual events (Barrett, 11/06/2014). They capture the shared memory of anger, prejudice, and revenge. It questions if such photographs reinforce violent cycles by bringing up negative emotions or essential in comprehending and healing the harm caused by the war thus how much of exposure to

these war photographs must be put out to the public. This research article seeks to explore the meanings recorded in photographs of war through the lens of Silvan Tomkin´s Affect theory and Walter Fisher's Narrative Paradigm Theory for examining the photographs' significance as a historical record of war and as a catalyst for historical and emotional participation.

The crisis between Russia and Ukraine, which has its roots in long-standing tensions following the breakup of the Soviet Union in 1991, significantly worsened in 2014 when Russia annexed Crimea. The fully pledged war began on February 24, 2022. There are still regular fights going on, many civilians have died, and many are forced to migrate to safer areas and there is instability in Ukraine. The way the war has been portrayed in contemporary media and technology, particularly in social media and war photography, has been crucial in influencing public opinion, drawing attention to the violence of the fight, and influencing the conversation across the world. The 1971 Bangladesh Liberation War resulted in major military clashes involving India and Pakistan. The war had a profound impact upon South Asian geopolitics and was characterized by grave human rights abuses, particularly against Bengalis. Even if it wasn't as popular as it is now, war photography at this time was nevertheless very important in molding the conflict's historical narrative by capturing atrocities and influencing global opinion.

Aims and Objectives of this Research Article

To know the impact of War Photographs which preserves war memories in people subsequently leading to revenge who witnessed war directly or indirectly in order to explore how much of exposure to such war photographs must be appropriate or too much for the people.

- Examine the ways that various war photographs evoke emotions in those who were either directly or indirectly affected by the conflict, such as sadness, anger, and hatred.

- Wxplore the limits on the amount and type of war photographs that is suitable for historical teaching and remembrance without inciting violent emotions or a desire for vengeance.

Describing about the War Photographs and the Emotions they Evoke in the Respondents from Bangladesh and Ukraine

Figure 1 Photo Credit: Community Images (Images, 2016)

Figure 1 This photograph, captured during the Bangladesh Liberation War, has so much power to communicate. Memories are evoked leading to certain emotions after seeing this particular Photograph of destruction of the city's ruin, and the eerie visual of individuals perched on their roofs. Mary Joan Gomes one of the interviewees, eighty-four-year-old, tells that she remembers when she looks at this Photograph "*bomb was thrown from the air, and that building from the third floor to the ground, a section of the building was down to rubble,* "describes about her experiences of Bangladesh Liberation war with a clarity that defies the years. Even after 52 years of the Bangladesh liberation War, Mary Joan Gomes, Debashish Mitra and Uttam Basak, through their memories of the War, offer perspectives on the psychological wounds caused by the War. Gomes vividly captures the terror and uncertainty of the very first night of the war in her account: *"When cannons were shot, we thought they were breaking our gate. It was such a big noise. The whole night we were fearful that anytime they will get into the convent. We never slept the whole night."*Mr. Uttam Basak, who was ten or eleven years old when the war broke out in Bangladesh,

describes what he experienced with the depth of emotion of a person present when the fighting happened. A chilling indication of the devastation and displacement he witnessed around him, he says, *"We could see the blowing of smoke even from our houses also we could see from here, though it is far. But you can say black smoke is coming out...it is really the pain, the pain they undergo by seeing those things."* Basak remembers feeling helplessness and sadness while witnessing homes and familiar places burn. The scene vividly, describing smoke coming from houses. *"Black smoke is coming out. These are all... those are the Pakistanis".* War does more than just physical harm; it also has an emotional and psychological impact on those caught up in it. The photograph in question functions as an emotional archive, preserving not only a historical event but also the range of emotions experienced by both those who were present at the time and those who are now, decades later will continue to resonate those who witness to it.

Figure 2 Photo Credits: A Photo by Rodrigo Abd, Source: (Associated Press, 2023)

Figure 2 The photograph by Rodrigo Abd, which was taken on the outer areas of Kyiv, Ukraine, captures the devastation left in its wake. The bombing is quick and merciless, uprooting lives and erasing signs of time and labor in a matter of seconds. The Photographer has captured the chilling account of such destruction that perfectly captures the absurdity of war—the overnight destruction of what took several years, if not decades, to create. The photograph emphasizes the desolation of war-torn landscapes and the grayscale color which is more prominent is linked to uncertainty, sorrow, and lifelessness, aptly captures the emotions generated by the aftermath of conflict. Viktoriia the interviewee

describes her main emotions as disgust, disturbed by the "pollution" and "mess" that must be cleaned up. Oleksandra responds to this Photograph by recalling one of the videos that she watched about the lamb seeking refuge from the soldiers, *"I love forests so much, but I understand that they were not recovered after that at all. And also nature, animals, a lot of animals are just going to the soldiers because they have no place to go. And my heart is just cracking when I see a video of some soldiers who were carrying the little lamb because lamb have no place to go. And they were going to the soldiers, to the trenches. You know, it's a very strange situation."* She feels anger for destroying nature. On the other hand, My khailo gives the details of this whose machineries being destroyed *"I can see a lot of burned machines, Russian machines. And I feel joy, for they will harm anybody no more. You can call it the joy of the hunter."* The exclamation of "joy" upon these machines' destruction suggests relief or victory, maybe from the view point of someone who sees these machines as oppressive or harmful tools. The reference to "the joy of the hunter" sets up a narrative of triumph and survival in a dangerous setting, where depleting an enemy's resources is reason for celebration. Oleksandra recalls visiting this place *"I know that the streets that were on this photo are already reconstructed...I didn't even notice that the war was happening just a year and a half ago."* The severe mental wounds that those who witnessed the war personally bear, however, cannot be wholly healed by this physical reconstruction. The photographs are an unsettling reminder of the scars left behind for those who survived the wars.

Figure 3 Photo Credit by Community Images (Images, 2016)

Figure 3 One of the photojournalists, Raghu Rai, adds the caption to one of his War Photographs that he captured "Young or middle-aged, rape was a common occurrence, 1971," to his photographs of Bangladesh's freedom, which adds a crucial aspect to this War Photograph. The Photographer through his camera lens directs his viewers to the context of the War history where many Bengali women were raped. According to the caption of Rai and the sexualized violence seen in the image was common during the war rather than an isolated incidence (Rai, 2010). Avijit Sarker in his research article states that *"The use of rape as a weapon of war is one of the most aggressive, violent, and humiliating offenses perpetrated against an enemy, or member of the enemy group" (Sarker, 2022).* Mary Joan Gomes, a catholic nun who was in her early thirties during the time when war broke out, remembers incidences replete with fear, protection, and perseverance issues. The constant state of anxiety that characterized their everyday life is described by Gomes, *"during the night 100% fear no sleeping it was terrifying."* The war photograph brings alive her days of anxieties and sleepless nights that they spent for being a woman and taking take of others young girls under ger care.

Figure 4 Photo Credits: A Photo by Felipe Dana, Source: (Associated Press, 2023)

Figure 4 The photograph by Felipe Dana from Kharkiv is not just an isolated scene; the Photograph depicts a scene inside the larger context. The chosen location of displaying a 'burnt' dead body on the main road reveals a great deal about the purpose of the documentation and its anticipated impact on the participants. The road also witnesses the hustle and bustle of everyday life. The Photographer directs the viewer to the striking and thought-provoking juxtaposition that guarantees the sorrow of war which isn't consigned to the distant battlegrounds but is thrust to the forefront of ordinary people´s consciousness. David Mendel off in his research article named 'Trauma and vengeance: Assessing the psychological and emotional effects of post-conflict justice' says that *"We know that victims and survivors want some form of justice to be done for atrocities committed against them or their loved ones,"* summarizing the basic need for justice felt by those who have suffered in conflicts (Mendel off, August 2009). This desire is frequently demonstrated by acts of war, such as the display of a dead enemy's body, which is considered as a sort of retribution for people's lives lost.

The responses from Viktoriia's hesitation to interact with the Photograph in its entirety, as she states, *"I am afraid to Look at this photo,"* and Oleksandra's emotional response, *"I need to stop to close it just for a minute... because I will cry if I see something more,"* emphasizes how powerful the psychological impact it can have on the ordinary people. She illustrates the profound emotional influence of visual memories by discussing how looking at War Photographs can cause flashbacks. Her words, *"So all the memories from the war are like flashbacks in my mind. And I have a lot of flashbacks when I see these photos,"* reveal the visceral power of photographs to evoke the past.
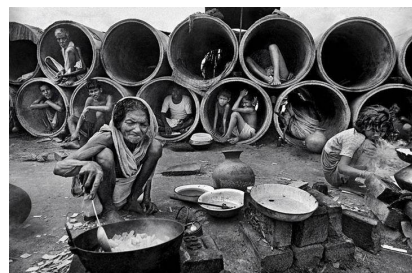
Figure 5 Photo Credits by Community Images (Images, 2016)

Figure 5 The photograph by Raghu Rai, the Photographer through his portrayal of the Bangladesh Liberation War provides a harrowing

attention into the life of the refugees or displaced people. The interviewee Debashish Mitra says *"to preserve the time, you know, to record that particular incident in the frame."* The frame directs the viewer towards the food that is being cooked to fill the bellies of those who eagerly await. Raghu Rai captions one of his War Photographs as *"food and shelter for millions had to be looked into on a massive scale every day, 1971" (Rai, 2010).* According to Gomes, as she looks at this Photograph, she recalls an incident vividly about encountering a woman cooking by the shelter's gate, preparing a meal from discarded chicken skins. She says, *"She was cooking and when I said what are you cooking, she said you know they throw away the chicken skin... now I'm cooking with little salt so I'm going to eat."* Hunger is one of major crisis that the refugees faced. Gomes continues *"We sisters ate (maybe she meant the word 'gathered') one handful of cooked rice from our plate each one from our plate in an empty dish we gathered (maybe she meant gave the gathered food from each one´s placate) anybody coming at the door hungry."* The photograph reminded Gomes of her days when she witnessed people hungry very vividly.

Figure 6 A photo credit Emilio Morenatti (Associated Press, 2023)

Figure 6 This Photograph by Emilio Morenatti is a moving synthesis of ideas, feelings, and stories that illustrates the complexity of war and the resilience of people. The Photographer directs the viewer to the themes of displaced people taking refuge under a broken bridge. The broken bridge and the people under it are an instant emblem of brokenness—literally and figuratively. The halted cars at the dead ends bring home the startling reality of relocation and the sudden end to travel. Contrasted with the crowd of Ukrainians below who are forced to flee for safety and refuge, this photograph creates a visual narrative of a life disrupted by violence. The destroyed infrastructure stands out as a symbol of the brutality of war and a throwback to the Russian artillery attacks on the bridge, built over the river Irpin.

The sight of the people under the bridge evokes *"I also feel a bit devastating and overweight... because I know that a lot of people were not saved,"* recalls Oleksandra. This photograph reminds of her helplessness.

Figure 7 Photo Credits by Community Images (Images, 2016)

Figure 7 The photograph brings out the theme of a melancholy depiction of the immense loss and frequent suffering accompanied by the war. The Photographer has captured the unadulterated, unedited sentiments of grief, loss, and separation felt by families when their loved ones are lost to the horrors of war, going beyond simple documentation. The Photographer has directed the viewers´ attention to the man in the photograph holding a baby appears to be a spouse of the woman who lying dead is seen in an inconsolable state of grief while his children around him are unable to comprehend the reality. The photograph clearly shows how the death of a family member leaves an empty space that is difficult to replace both psychologically and emotionally. For those who survive, the long-term repercussions of such loss, particularly in the context of war, can be extremely crippling. Uttam Basak in his interview states looking at the photograph that *"the children*

they will not have much idea, they will not be that much worried since the father and mother will be there", is echoed by their attendance. Avijit Sarker in his research article titled "A study on Liberation War of Bangladesh: Sexual violence as a weapon of war" notes that *"sexual violence and rape is considered [the] honor and dignity of society. Society treats Rape victims as like as dishonored and violated women,"* which reflects the pain and the psychological damage caused by the war (Sarker, 2022).

Figure 8 Photo Credits: A Photo by Rodrigo Abd, Source: (Associated Press, 2023)

Figure 8 The photograph by Rodrigo Abd which is taken in Mykulychi, Ukraine, places the sadness in the larger context of global geopolitical and prompts viewers to quickly associate it with the upheaval that has occurred in Ukraine in recent years. Rodrigo the Photographer shows the woman Nadiya Trubchaninova who is 70 years old, in the Photograph is crying over the mortal remains of her son, because of her advanced age, the death is all the more tragic because no parent wants to survive the deaths of their children. Figure 7 and 8 portrays tears as universal representation of sadness and anguish, which makes the Photographs instantly understandable and cross-cultural and international boundaries. Mykhailo describes "*tears of Israeli and Palestinian are the same as Ukrainian tears. Our blood is the same. Our tears is the same. Our suffering is the same.*"This Photograph evokes such emotions in the viewer as Mykhailo expresses his raw emotions *"I feel anger and hate... I want revenge for every drop of tears,"* sets up a theme of visceral anger and a genuinely human yearning for

vengeance. Mykhailo perceives retribution as the ultimate goal, driven by his sentiments of powerlessness and his professional pledge to preserve life colliding with the reality of War. Mykhailo talks on his unexpected journey to join the military, saying, *"I never thought that I will be a soldier. We'll take care of her duties."* Now he being a soldier has the chance to take revenge of the enemies for bringing pain to his people. These Photographs especially figure 8 evokes 'just war theory' which offers a moral foundation for assessing the choices made to go to war in the interviewee as the War is still going on while the interviewees of Bangladesh memories of war are evoked and there is an understanding have taken place due to the time lapse on the consequences of war even though they harbor prejudice against the Pakistan army.

Figure 9 Photo Credit by Community Images (Images, 2016)

Figure 9 The Photograph by Raghu Rai captures the dead bodies floating on the water depicts a poignant story all by itself. Mary Joan Gomes talks about a tourism-attracting manmade lake with a dark historical truth where she narrates that she personally did not witness but heard people narrating "*that those who were caught killed, they were thrown into the pits and the skulls were discovered later on.*"Uttam Basak recounts how as young chap sat behind the bicycle while his father rode through the roads of Bangladesh, he says that he saw dead bodies floating on the water and dead bodies lying on the fields unattended. A horrifying memorial to this loss of dignity is the state of the dead, as reported by Basak*: "rotten and decomposed body is floating in the*

river." It's a striking example of how war can dehumanize people to the point where even the most basic funeral and burial customs are considered extravagance that the insanity of war forbids. According to Basak, *"Many died of sickness also because hygiene was not up to 100,"* he says, highlighting the connection between disease and mortality caused by the overcrowding of refugees and poor sanitation. His memory of abandoned corpses-a disturbing parallel to the disregard for human beings during war.

Figure 10 Photo Credits: A Photo by Vadim Ghirda, Source: (Associated Press, 2023)

Figure 10 A Photograph by Vadim Ghirda evokes a wide range of natural emotional reactions are sparked by the harrowing reality of lives perished in a single frame. Mykhailo is horrified at the crimes done when he sees the photograph: *"That photo told me what I'm dealing with. I'm dealing with the lowest level humanity can fall."* He says *"They killed innocent people... They humiliated them,"there can be no peace without retribution. There cannot be no peace without justice."* His emotion *"that calls for retribution,"* express the overwhelming necessity for action in response to these crimes and the pursuit of justice for the demonstrated in humanity. On the other side, Viktoriia expresses, *"When I look at this photo, I feel angry with myself that I couldn't prevent it... all these deaths and all this suffering was for nothing."* Her analysis highlights the absurdity of the fight, emphasizing how long it has been going on and how much it has destroyed the lives of innocent people.

Oleksandra looks at the photograph and perceives a sharp and agonizing mirror of her own identity and destiny and the common history and culture that bind her to the victims. *"I could be this body on the lane, ... And I am not really okay with it.".* Oleksandra understands, she who is a graphic designer and who promotes Ukrainian culture through her art fears that she could also be one of the targets as she says "*I probably could be in this situation too".* The War between Russia and Ukraine is not the struggle of amilitary one but also one of cultural recognition and preservation. Benjamin Valentino's research paper defines one of the strategies of 'mass killing' is targeted towards *"Victims" who* might be *"members of any kind of group (ethnic, political, religious, etc.) as long as they are non combatants, and as long as their deaths were caused intentionally (Valentino, 2007).* Oleksandra´s comprehensions of the impacts of the war on intellectuals and cultural leaders who fight for their country are targeted like activists, artists, designers, and young poets to the larger story of cultural repression. *"A lot of activists who were working with this topic, politically, culturally, they were already killed,"*she says, drawing attention to the terrible demise of voices promoting Ukrainian identity.

Oleksandra acknowledges the trend of targeting men and states, *"massive killing... a lot of these cases were present on the territory all over Ukraine."*In "Final Solutions: The Causes of Mass Killing and Genocide," Benjamin Valentino's research paper highlights the strategic aspect of 'mass killing' throughout history. He contends that these atrocities are purposeful tactics used by leaders to accomplish particular goals rather than being the inevitable result of War. Valentino writes *"Mass killing is most accurately viewed as a goal-oriented policy—a brutal strategy designed to accomplish leaders' most important objectives, counter their most dangerous threats, and solve their most difficult problems."* *(Valentino, 2007).* In the wars, the 'mass killing' of men is seen through these War Photographs of Bangladesh liberation War and Russia - Ukraine

War— is one of the strategies used to the erase men from the society thus a society devoid of men and mutilating further procreation of life itself. Both the Photographs shows the public display of the 'mass killing' brings in the interviewee's emotions of anger, guilt and revenge.

War Photographs Becomes the Preserver of Traumas, Horrors and Desentizes their Emotions

Viktoriia says "*during this year. I have been avoiding looking at such photos for the fear that I might get too depressed and unable to work."* This illustrates her fear of the uncertainty of what would happen to her if she keeps exposing to the graphic contents. Viktoriia responds to the horrors of the war with empathy and strength. But over time, she acknowledges, *"I have become a bit desensitised to the photos. "At first, I used to react strongly. Mm-hmm, but now, the first thing that comes to my mind whenever I hear of some of the gruesome stories that happened during this war is that, well, I am not surprised."* Viktoria's choice to stay away from photographs like this demonstrates how it might cause someone to become detached from the pain and suffering of others. "*too depressed and unable to work."* She uses avoidance as a coping mechanism, but it also represents a loss of empathy and connection—two essential components of the experience of human beings.

Oleksandra speaks about the trauma she has been through as a consequence of the ongoing war in her country, Ukraine. *"I was never expecting from myself that I will notice every cutted (cut) tree even in my city. And I was depressed just because I see something that was some of the trees were cutted by a new person who will rent the territory close to my building, close to my building ...And I understand that something also inside of me were cracking. I understand this feeling that I'm struggling. I'm fighting with something inside of me…."* Even if the cutting down of trees could appear mundane in another context; this increased emotional reaction to it suggests a more serious trauma. The subtle alterations in her surroundings that take on symbolic meanings of loss and disturbance are also a part of her trauma, in addition to the apparent wounds from the battle.

The 1971 Bangladesh Liberation War left UttamBasak with harrowing memories. He talks about seeing bodies burned in pyres, eaten by dogs, and floating in the river. He also recalls the helplessness and sadness he had as a young child during the time of war. *"Those memories were not good. I did not feel good ... the family bond was missing because many lost their parents, many they lost their children. So, the atmosphere of hopelessness I found their hopelessness. There is no hope for future like this."* The above narration shows the intense melancholy and hopelessness Uttam Basak went through during the conflict. He felt powerless to stop his community's devastation and the numerous lives lost while he watched. He feels pessimistic about the future as a result of these events.

War Photographs Become a Preserver of Negative Memories of War Individually and Collectively

War Photographs, especially of Ukraine and Bangladesh, can preserve negative memories leading to evoking negative emotions of anger, hatred and enmity towards a certain group of people who caused war and violence. This presents a comprehensive understanding of these War Photographs' psychological and emotional resonance. In her groundbreaking essay "Regarding the Pain of Others," Susan Sontag explores these phenomena in great detail, concentrating on how viewers' immediate, emotional reactions are triggered by War Photographs, particularly those that show the deaths of people of their own country. Her investigation revolves around the issue*, "Who is killed, and by whom?"* The background of the Ukrainian experience, as indicated by the participants, makes this subject very relevant (Sontag, Regarding the Pain of Others, 2003). Mykhailo's declaration, for example, *"I feel anger and hate...I want revenge for every drop of tears...All I can do is revenge. All I can do is retribution...There will be retribution,"* expresses the underlying anger and motivation for retribution sparked by the painful memories depicted

in these War Photographs. This emotion is not unique; it is part of a larger narrative in which historical accounts of oppression—such as those about the activities of Russian forces against civilians and people of Ukrainian heritage— Oleksandra states, *"a lot of people were killed by Russians because they're talking about Ukrainian heritage,"* serve to both preserve and document a victimization and resistance narrative.

The fact that Mary Joan Gomes refers to the Armed Forces of Pakistan as the "Pakistan army" throughout her narrative demonstrates the pervasive prejudice and biases she has that the 'Pakistani military' is a dangerous force. This phrase brings an atmosphere of anguish, hatred, and a distinct demarcation of the enemy. Her word choice conveys the psychological and emotional toll that the battle took on her. The Pakistan Army and the Russians or Russian Army weren't simply enemies for those who suffered violence from them. The horrific memories and enduring wounds caused by the fighting are demonstrated by the experiences Mary Joan Gomes describes in her memory, including seeing atrocities and experiencing oppression and terror all the time. The *"Electronic Death Killer Chair"* is a sad reminder of the torture carried out by the Pakistani Army is now in a museum located in Dhaka City. *"That chair is in our museum in Dhaka city... So this chair is brought by the Pakistani army... But we have witnessed the mass grave where the refugees were kept for their use sexual use. And they were killed and thrown all into one big grave."* It provides tangible evidence of the long-lasting physical and psychological impact of War on both individuals and society as a whole. *"You need more than 50 years to destroy all the mines that Russians left on the territory of Ukraine. In our city, we have the funerals every day that are connected with the funerals of soldiers who were killed by the Russians in this war."* These accounts leave an indelible impact on the psyches of people who experience them because they are filled with fear, terror, and an assault on human dignity. Such enduring experiences frequently lead to deeply ingrained prejudices that may endure

long after the battle has finished. Susan Sontag says, *"Photographs of an atrocity may elicit opposing responses... A call for peace. A cry for revenge." (Sontag, Regarding the Pain of Others, 2003).* The photographs capture more than just the horrors; they also contribute to the collective memory, influencing how people remember and understand the war's events both an individual and community level. They preserve not only the historical record of events but also the subjective memories of people's feelings. *"Memory is not what happened, but what people felt" (Elizabeth Rani, December 31, 2020)* captures the essence of how war photographs impact people's collective memories very well. The Photographs that preserve these memories act as a continual reminder of the misery that was experienced, which may have an impact on future generations' attitudes and behaviors. All the ten selected photographs depict the violations of human rights and international laws thus violations of these rights evoke anger, hatred and enmity and implying on the 'just war theory' for taking away the lives of 'innocent' lives and causing pain and grief.

The need for healing and restoration in regions of war is highlighted by the fact that unresolved emotions have the power to feed an endless cycle of violence and war towards each other. When one considers the Israeli-Palestinian war that broke out on 7 October 2023, is the response of pure retaliation by both the countries. It becomes clear that bloodshed and devastations are only sustained by the cycle of unresolved anger, hatred, prejudice and enmity towards each other leading to retribution and mass killings.

Conclusion

The photographs exposed the actual devastation of landscape and the falling apart of communities in terms of violating the fundamental, international laws and human rights during the war. The visual documentary delves into the psychological domain, revealing the deep emotional and psychological wounds sustained by those impacted by conflict. It explores the psychological impacts of war which leaves a lasting memory in the minds of those who

witnessed war directly or indirectly. The psychological effects of continual connectedness and the contemporary component of digital war add to this complication. The article emphasizes how social media and continuous news updates lead to a never-ending source of anxiety and depression, aggravating the psychological impacts of the War.The function of war photographs raises concerns that exposure to such photographs. Though these photographs document the atrocities of War it also evokes negative memories leading to negative responses like anger, hatred and desentizes and traumatizes. I feel certain graphic photographs must be retained from exposing to the viewers through social net work sites and other medims while the war is going on because it evokes negative emotions. During the Bangladesh Liberation war 1971 the graphic photographs were not much available in comparison to the instantaneous and ubiquitous use of digital media in modern conflicts, In the digital age, war is nearer and more intimate due to this shift in the information distribution medium, which significantly impacts an individual's mental and psychological impacts of war. Oleksandra *"The first picture probably of this war is that it's a digital war. And you know many details about where the war is happening right now. Where is the shelling? Where the air raid siren is on? Or where is it turned off?"* Even for those not living in war zones, the constant flow of information made available by social media and the internet creates a setting in which conflict is unavoidable. She starts to hear artillery and drone sounds everywhere she goes, a constant reminder of the war that is still going on. Oleksandra's experience exemplifies how modern warfare is intricately linked to technological advances. She explains how war is immediate and widespread because of the war-related information that everyone has today through phones and computers.

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A STUDY ON THE CONSTRUCTION AND CONTINUATION OF TAMIL CULTURAL MEMORY IN MANI RATNAM'S 'PONNIYIN SELVAN'

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Abstract

Across Tamil literature and films spanning various periods, a consistent portrayal of certain elements of Tamil identity—specifically, mozhi (language), kaathal (love), and veeram (bravery)—is observed. This recurring thematic representation serves as a means to affirm the Tamil identity across diverse contexts. These elements not only serve as recurrent motifs but also contribute significantly to shaping Tamil Cultural Memory. The elements of Tamil identity are notably present within Mani Ratnam's Ponniyin Selvan as well. Thereby, this research paper analyzes Mani Ratnam's Ponniyin Selvan, focusing on its role as a discourse in constructing Tamil Cultural Memory. It achieves this through an in-depth analysis of the depiction of certain elements of Tamil identity in the movie. Tamil cultural memory finds its shaping influence in both literature and films, emerging as powerful mediums that celebrate and reinforce Tamil identity. The era of the Dravidian Movement notably intertwined politics with cinema, transforming films into platforms for political discourse. Throughout literature and cinema, a pronounced emphasis is observed on "mozhi" (language) as a unifying factor among Tamils, depicted as more than a mere communication tool. This portrayal underscores the profound significance of language, instilling a sense of belonging and contributing significantly to the construction of Tamil cultural memory. "Ponniyin Selvan" strategically incorporates elements of Tamil identity, particularly "Kaathal" (love) and "Veeram" (bravery), utilizing songs, dialogues, and the plot. This film becomes a catalyst in strengthening Tamil identity beyond Tamil Nadu, this trend is evident in other works by Mani Ratnam as well. This study uses text analysis to examine the intricate story, characters, dialogues, and songs in the film "Ponniyin Selvan." Additionally, critical discourse analysis is employed to unveil underlying dominant discourses within textual meanings and investigate their intertextual relationships. Through this method, the study investigates the complex consequences of the political scenario in films and how it ultimately impacts the formation of Tamil identity.

Keywords: *kaathal and veeram, mozhi, pooniyin selvan, tamil cultural memory, tamil identity*

Background of Study

History is a process that looks to understand and make sense of the past. The understanding that all history is biased by the opinions of the historians who write it is one of the fundamental tenets of historiography. It is crucial to think about who writes history and how it is written because different groups of people may have varying perspectives on the same events. Understanding the past involves taking into account culture, which influences how societies and individuals interpret historical events and experiences. Cultural memory studies acknowledge the links between memory and culture andemphasize how cultural context affects how people recall and comprehend the past (Erll Nunning, 2008).

Historians can better grasp the individuals, concepts, and values that influenced those events by comprehending the cultural context in which those events took place. Cultural memory is unthinkable without media (Erll, 2011). It is always used to create shared versions of the past. The archiving, disseminating, and framing of historical events by the media play a part in shaping cultural memory as well as societal identity. This dynamic interaction has the potential to either challenge or reinforce societal ideas of the past. Literature is the primary source for depicting Tamil Nadu's history based on society, development, and culture (Sekar, 2018). Tamil cultural memory has been passed down over the ages through a variety of media, including

literature and movies. Diverse identities have emerged within the Tamil community as a result of this transmission. Tamil identity refers to the ethnicity, culture, and language of the Tamils. These identities and the accompanying cultural components are not the results of a single viewpoint or concept. Instead, they are influenced by a range of perspectives, creating a vibrant tapestry of Tamil culture. Since many of Tamil Nadu's politicians are closely associated with the film firm, Tamil politics has a big impact on the industry. This complex interaction between politics and the film world is a key component of the region's socio-cultural environment. Politicians actively attempt to shape and direct the public's collective identity through the popular media, in addition to spreading their ideology.*"Mozhi"* (language), *"veeram"* (bravery), and *"kaathal"* (love) are a few of the elements of Tamil identity that have shaped it (Stephen, 2010). These elements of Tamil identity can be seen in a variety of media, including books and movies. The dynamic political environment has an impact on how Tamil culture is viewed and lived, which adds still another level of complexity to the development of these identities.. The *"Mozhi"* (language) developed into a literary and linguistic foundation for Tamil culture even before the Dravidian movement. This linguistic identity remained a steadfast and independent legacy in Tamil cinema and popular culture, highlighting the close connection between the Tamil language and Tamil identity. Particularly in popular media, Tamil identity was championed and affirmed, highlighting the relevance of language as an essential part of Tamil cultural memory.

Since ancient times, the concepts of *Kaathal* (love) and *Veeram* (bravery) have servedas the foundation of Tamil literature and culture. These ideas originally appeared in *Akam* and*Puram* literature, and they have since become prevalent themes in a variety of media includingliterature, movies, and even folk songs. These themes are prevalent throughout, from the Sangamepic *Silapathikaram*to the films of 2023. Tamil identity and culture.

The research study aims to examine the aspects of Tamil identity and culture that Mani Ratnam depicts in *"Ponniyin Selvan."* This is important since it reveals how Tamil cultural and identity characteristics would continue to appear in popular media over the years. Tamil identity is strengthened and diversified by the recurrence of Tamil cultural components, creating a rich tapestry of both personal and societal identities.

Research Gap

The existing body of research provides insights into the constituents of Tamil identity, emphasizing their recurrent portrayal in popular media. However, a significant research gap lies in the absence of exploration regarding how these elements, notably *"mozhi"* (language), *"kaathal"* (love), and *"veeram"* (bravery), serve as instrumental tools in shaping Tamil cultural memory. Furthermore, the oversight in comprehensively analyzing recent cinematic endeavors, particularly *Ponniyin Selvan*, limits understanding regarding their specific contributions to disseminating and perpetuating these vital elements within the framework of Tamil cultural memory formation. This gap underscores the need for an in-depth exploration of the interplay between these identity components and the construction of Tamil cultural memory through contemporary media representations like *Ponniyin Selvan*. The study overlooks a detailed examination of *Ponniyin Selvan*, focusing on a thorough exploration of song lyrics, plot intricacies, dialogues, and character portrayals. This hinders a comprehensive understanding of how these elements intricately convey nuances of Tamil identity within the film.

Review of Literature

The literature review examines how history, cultural memory, language, and identity are intertwined. This thorough examination, which is divided into separate sections, explores the different aspects that have contributed to the development and sustenance of Tamil Cultural Memory. It begins with a description of history as a dynamic account shaped by perspectives and interpretations, then moves on to

address cultural memory constructions, the influence of cultural aspects on memory development, and the function of media in forming collective memory. The analysis then shifts to a thorough examination of the Tamil language and its close relationship to cultural identity. It examines the literary themes of love (*Kaathal*) and bravery (*Veeram*) that are evident in Tamil literature and films. Through this exploration, we seek to unravel the nuanced interplay between cinema and identity formation, examining how the narratives projected in the films have become integral components in the larger mosaic of Tamil cultural Memory.

Methodology
Theoretical Background
Construction of Tamil Cultural Memory

Tamil cinema has developed into the most dominating influence in the political and cultural life of Tamil Nadu over its seventy-nine-year history (Devaki, 2020). From the second part of the twentieth century, a growing number of Tamil films became more important in Tamil society and more prominent in political life. Early Tamil cinema, despite its regional distinctiveness, had a cosmopolitan production involving talents from across India. However, the language barrier hindered the reception of North Indian talkies in the South. With the advent of sound, "Tamil Talkies" emerged, catering specifically to Tamil-speaking audiences. This shift in production, emphasizing authenticity, coincided with political movements like the Anti-Hindi movement and Dravidian politics. Tamil cinema became a powerful political communication tool from its inception in 1916, initially focusing on Hindu mythological subjects. The association with Gandhian politics and Indian nationalism persisted until the arrival of talkies. The release of films like Ambikapathy (1937) and Kambar (1938) reflected political agitation against Hindi imposition. The Self-Respect Movement and the formation of the DravidaKazhagam in 1944 further fueled Tamil nationalism, finding expression in cinema. The DMK, led by film personalities like C.N. Annadurai and M. Karunanidhi, leveraged cinema to propagate

Dravidian ideologies, leading to the integration of politics and the film industry in Tamil Nadu. This intertwining has seen six consecutive Chief Ministers with roots in Tamil cinema, solidifying the impact of cinema on Tamil cultural and political identity.

Ideologies from the Dravidian movement dominated the dialogues and narrative of the movies. The nexus between the two preeminent Dravidian parties and Tamil cinema has produced six consecutive Chief Ministers, all hailing from the world of Tamil cinema. Prominent politicians who have worked in theater and film, such as J. Jayalalithaa, M.G. Ramachandran, M. Karunanidhi, V.N. Janaki, and C.N. Annadurai, were appointed as Tamil Nadu's chief minister. Many individuals with roots in Tamil cinema have entered politics over time and occupied influential roles. Actors, directors, and screenwriters have had a significant impact on the political dynamics of the state in recent times.

Renowned figures in Tamil cinema and politics bear titles reflecting their impact. MGR, the "Revolutionary Leader," transitioned from actor to political icon. Jayalalitha, "Amma" or "Revolutionary Leader," followed suit. Vijayakanth earned "Revolutionary Actor" for advocating justice. Kamal Haasan is "Ulaga Nayagan," and Rajinikanth is 'Thalaivar.' Ajith is 'Thala,' Vijay is "Commander" or "Thalapathy," Sathyaraj is 'Puratchi Tamizhan,' Vijay Sethupathi is 'Makkal Selvan,' and Vishal is "Puratchi Thalapathy," symbolizing their impact in both realms.

The recurring themes and cultural components in films serve as a potent reminder of Tamil identity. These themes become a part of a cultural narrative that fortifies the bond between the viewer and their cultural origins when they are reaffirmed and revisited in various motion pictures. In the face of shifting societal shifts and obstacles, the Tamil identity is not only preserved but also kept dynamic and current through this cycle of reaffirmation.

Study Objective

The research paper intends to investigate *Ponniyin Selvan* as a discourse, contributing significantly to the perpetuation and construction of Tamil Cultural

Memory. It also aims to analyze specific elements of Tamil identity like *mozhi* (language), *kaathal* (love), and *veeram* (bravery) portrayed across literature and films, examining their collective role in the formation and preservation of a distinct Tamil identity.

Research Questions
- How has the cultural memory of Tamils been sustained over time?
- How does the movie '*Ponniyin Selvan* sustain and further the discourse on Tamil culture and identity?

Research Methodology
This qualitative study employs text analysis and critical discourse analysis to delve into the intricate layers of meaning within the film *"Ponniyin Selvan."* By adopting a contextual approach, it examines cultural and political drivers, while textual analysis focuses on unraveling the unique aspects of the film, such as plot, characters, dialogue, and songs. The analysis aims to reveal the nuanced portrayal of Tamil identity, emphasizing elements like language *(mozhi)*, love *(kaathal)*, and bravery *(veeram)*. Critical discourse analysis serves as a specialized framework to uncover hidden dominating discourses within textual meaning, elucidating the enduring transmission of Tamil identity through literature, movies, and politics.

Analysis and Discussion
Tamil Culture and Identity, the Key Elements of Tamil Culture that Shape Identities
The three components of Tamil identity—language *(Mozhi)*, love *(Kaathal)*, and courage *(Veeram)*—are a few elements of Tamil Cultural of Tamil identity, and are recurring subjects in Tamil literature and film.

Mozhi (Language)
Mozhi signifies language. It serves to preserve and transmit cultural links and practices. Therefore, there is a strong bond between *Mozhi* and culture. For the Tamil people, *Mozhi* is an essential component of

their culture. *Tamil Mozhi* is the basis for the definition of Tamil ethnicity. In other words, the term Tamil refers to both the ethnic group that speaks Tamil and Tamil *Mozhi*. Tamil has a long history of opposing other languages; this was most evident during anti-Brahmin activities, when Sanskrit was rejected as the language of God and Brahmins. This opposition encouraged solidarity among Tamil speakers, who are primarily non-Brahmins, in support of their causes. Furthermore, the language's importance grew throughout the demonstrations against the imposition of Hindi.

Kaathal (Love) and Veeram (Bravery)
Ancient Tamils were masters of both love and bravery (Thamayanthi, 2002). They believed that the two most important components of life are love (family life) and war (social life). The beauty of love and the valor of heroes were praised in ancient Tamil literature, as well as in Sangam literature. Historically, Sangam literature was referred to as "the poetry of the noble ones." Translated, the word *"Sangam "* means "association," and it refers to literature with roots in classical Tamil literature. Poetry from the Sangam period is three-fourths akam-themed and one-fourth puram-themed. *"Akam"* and "*Puram "* *are* the two categories into which Sangam literature is divided.

In Tamil, the word "*kaathal*" often refers to romantic love, which has a wider range of connected but different connotations. *Kaathal* is the embodiment of romantic love between two people, but it also includes love for one's relatives and their homeland. Tamil literature and film frequently explore this complicated feeling, with Sangam literature exploring the many dimensions of *Kaathal* and illustrating its complexity.

In Tamil culture, *"Veeram"* stands for bravery and symbolizes traits like resiliency, tenacity, the ability to face difficulties, and a willingness to take chances. It has been a distinguishing characteristic of leadership, evaluated by things like strength, accomplishments, and impact. Sangam literature emphasizes that *veeram* and battle were an essential part of Tamil life, not limited to any one tribe and

that people were not only chosen for fighting. Whereas a wound on the back denoted cowardice, a wound on the chest represented bravery. The valor and bravery of their deaths were much admired, and celebrations were held in their honor. *Veeram* can also refer to the bravery required to deal with inner conflicts. The Tamil films also maintain this element.

Analyzing Maniratnam's *Ponniyin Selvan*: Unveiling *Kaathal* (Love) and *Veeram (Bravery)* Themes

Ponniyin Selvan is a historical action drama film in the Tamil language written and directed by Mani Ratnam and that was co-written by B. Jeyamohan and Elango Kumaravel. Under the banners of Madras Talkies and Lyca Productions, it was produced by Mani Ratnam and SubaskaranAllirajah. *Ponniyin Selvan*, a 1955 novel by Kalki Krishnamurthy, served as the basis for the movie. The first portion was released in 2022, and the second part in 2023.

The film centers on the Chola dynasty, with bravery and love, which are the elements of Tamil identity, serving as the main themes throughout the story. Acts of bravery and love, whether romantic or familial, influence the character's choice and cause the events to move forward. The movie's themes of bravery and love are evident in the songs, through the characters, resonate in their dialogues, and throughout the plot. Each of these components helps the movie convey the spirit of bravery and love, which makes them essential to the plot and the story's emotional depth.

There was a deliberate emphasis on Tamil identity and culture in the promotion of the movie. A debate about the relative significance of two major themes in the epic tale, *Kaathal* (love) and *Veeram* (bravery), was presented during the audio premiere of "*Ponniyin Selvan* 2" by Bharathi Baskaran and Raja. This discussion helped to highlight these themes' centrality to the narrative and their close relationship to Tamil culture. At the audio launch, Kamal Hassan said, "There is no Tamil culture without *Kaathal* and *Veeram*," which succinctly captures the themes' enormous relevance in Tamil history and culture. Incorporating cultural discussions and themes into film advertising is a tactic that not only enhances the viewer's comprehension of the story but also celebrates and affirms Tamil culture as a whole.

Characters

"Ponniyin Selvan" explores enduring human values of bravery and love through characters like Vandiyathevan, a courageous warrior, Aditya Karikalan, a tragic hero torn between power and love, and Arulmozhi Varman, the epitome of unshakable bravery and love. Nandini manipulates with boldness and strategic actions, Kundavi exemplifies bravery in defending honor, and Azhvarkadiyal stands as a courageous defender of morality. Poonguzhali, the brave boat woman, and Periya Pazhuvettarayar, driven by passion for family tradition and love, add depth to the narrative. The film weaves these characters into a complex tapestry, portraying the intricate interplay of courage, love, and loyalty in the Chola dynasty.

Songs

The impactful role of songs in films is evident in "Ponniyin Selvan 1 and 2," directed by AR Rahman. With six songs in each part, the music elevates the film's themes of bravery and love, enhancing the cinematic experience. The song "Ponni Nadhi" beautifully weaves the relationship between the river Ponni and Chola warriors, symbolizing the lifeblood of the land and the spirit of bravery. "Chola Chola" is a patriotic celebration of the Chola Dynasty's strength and legacy, inspiring pride and readiness for conflict. "Ratshasa Maamaney" delves into the dispute between Lord Krishna and Kamsa, portraying bravery and imparting wisdom in a lively tone.

"Alaikadal" explores the mysterious facets of love through Poonguzhali's longing, invoking romantic nostalgia. "Devaralan Aattam" centers on sacrifice and devotion, seeking Lord Muruga's blessings for strength and well-being. The dialogue in "Sol" involves light-hearted banter between princesses Kundhavai and Vanathi about love interests. "Aga Naga" celebrates Vandhiyathevan and

Kundavi's love, evoking a sense of longing and devotion. "Veera Raja Veera" honors the grandeur of the Chola Dynasty and a royal warrior's bravery, emphasizing cultural themes of honor and pride. Lastly, "Chinnanjiru Nilave" expresses heartbreak and desire, capturing the pain of Aditya Karikalan's separation from Nandini. Together, these songs serve as a powerful narrative tool, enriching the film with emotional depth and cultural significance.

Plot and Dialogues

"Ponniyin Selvan" intricately weaves the central themes of bravery and love into a compelling narrative that spans the Chola dynasty. In the first part, the film adeptly introduces characters through their valiant war actions, emphasizing the integral role of bravery in their identity. Aditya Karikalan's profound dialogue reflects the intertwining of love and battles as coping mechanisms, revealing the profound impact of intense emotions on a warrior's life. Vandiyathevan's journey to Kadambur showcases the complementary nature of strength and intelligence, underlining the interconnectedness of love and bravery amidst adversity.

The narrative then unfolds the power dynamics fueled by love, deceit, and manipulation, as Nandini plots against the Chola princes. The story delves into Kundavi's unwavering determination to prioritize the well-being of the Chola people over personal affiliations. The Pandyas' attack and Aditya Karikalan's emotional turmoil further accentuate the influence of family and love on a warrior's resolve.

In Part Two, the narrative continues to explore the complexities of love, sacrifice, and bravery. Aditya Karikalan's unfulfilled love story with Nandini leads to a poignant tragedy, highlighting the profound impact of love beyond bounds of royalty and power. His willingness to renounce everything for love underscores the depth of emotional sacrifice. The film masterfully navigates through love's intricate web, intertwining it with the brave choices and sacrifices made by the characters, creating a rich and emotionally charged cinematic experience.

Affirming Identities: The Pan-Indian Journey of *Ponniyin Selvan*

Even before the phrase "pan-Indian movie" was created, renowned filmmaker Mani Ratnam's films were crossing boundaries between regions in the 1990s. The director produced films like Bombay and Roja, which, despite being originally produced in Tamil, were quite successful in the Hindi region as well. Furthermore, the term "pan-India" has gained popularity following the tremendous success of *Baahubali* and *RRR*. To turn the film into a nationwide phenomenon in India, the makers of *"Ponniyin Selvan"* employed a multifaceted approach. They decided to distribute the movie in several Indian languages, including Tamil, Hindi, Kannada, Telugu, and Malayalam. This multilingual strategy has not only increased the movie's appeal but also promoted the identity of Tamils. To turn the film into a nation wide phenomenon in India, the makers of *"Ponniyin Selvan"* employed a multifaceted approach. They decided to distribute the movie in several Indian languages, including Tamil, Hindi, Kannada, Telugu, and Malayalam, since they understood the value of linguistic diversity. To make "Ponniyin Selvan" a pan-Indian film, the team expanded their promotional efforts beyond the state of Tamil Nadu. By taking part in interviews on well-known platforms outside of Tamil Nadu, they increased their audience reach to people throughout the nation. Joining forces with well-known You Tubers and media sites such as Film Companion, Pinkvilla, Star Sports, Club FM, Friday Cinema, ETimes, Viral Bollywood, Mana Stars, India Today, 24 News, Good Times, You We Media, Gulte.com, Cinema Prapancha, My Movie Bazaar, and numerous more as part of this promotional approach. Through these measures, the film successfully affirmed Tamil's identity in the languages that appeal to audiences across various parts of the country. All in all, nevertheless, this all-encompassing strategy resulted in the celebration and dissemination of Tamil culture and identity rather than just the film's success in many language markets.

Conclusion

Mani Ratnam's *Ponniyin Selvan:* A Tapestry of Tamil Cultural Memory

The concept of Tamil identity is complex and influenced by numerous perspectives. Tamil identity is complex and ever-evolving, making it impossible to define in a single concept. From the various viewpoints, some aspects are "*mozhi*" (language), "*kaathal*" (love), and "*veeram*" (bravery). These elements contribute to shaping Tamil cultural memory and create a Tamil identity. The recurring themes and enduring presence of these components in Tamil literature and cinema constitute an intriguing facet of Tamil identity. These recurrent themes provide a narrative thread that strengthens the core characteristics of Tamil identity in a variety of contexts and eras. The way that **"***mozhi***,"** *"kaathal,"* and "*veeram*" are consistently portrayed in both literature and cinema serves as a continuous assertion of Tamil identity.

Limitations

This study is undoubtedly limited by the lack of field research, which would have involved interviewing or surveying people from Tamil Nadu directly. The absence of primary narratives or viewpoints from the community means that the study is deprived of obtaining complex perspectives and individual experiences about the aspects of Tamil identity as depicted in *"Ponniyin Selvan."*

Field research could add a great deal of depth and richness to the study, particularly if it involves surveys or interviews with Tamil Nadu residents. Investigating how these aspects of Tamil identity—like *"Kaathal," "Veeram," and "Mozhi"*—are viewed, comprehended, and accepted by the populace within their cultural context would have been possible. The perspectives of Mani Ratnam, the director, and other contributing filmmakers may have also given important insights into their interpretations, intents, and driving forces behind how they portrayed Tamil identity in the movie. In-person interviews could have helped in understanding the direct impact of the movie *"Ponniyin Selvan"* on people.

In addition, conducting field research would have made it possible to gain a deeper comprehension of how these components of identity have changed over time, impacted Tamil people's lives, and shaped both their individual and community identities. This in-person conversation might have shown complex relationships between how Tamil identity is portrayed in films and how such connections affect Tamil Cultural Memory and social views.

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USE OF SOCIAL NETWORKING SITES AND MARITAL RELATIONSHIPS AMONG YOUNG COUPLES AND MIDDLE-AGED COUPLES

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Abstract

In the modern world, social media has taken a crucial role in our daily lives. Social media usage has grown astronomically over time. The use of social media significantly impacts every member of society. People can keep in touch through social networking sites like Facebook, Instagram, Twitter, and Snapchat. Each category of society, including families, youth, and married couples, is being impacted by social networking sites. This study will help us to better understand the underlying effects of social networking sites on such bonds. However, this study has been restricted specifically to marital relationships. The research paper primarily deals with one major research question – "How does the usage of social networking sites affect the marital relationship between young and middle-aged couples in India?" In this digital era, the whole concept of socialization has changed. People connect with each other over the internet, which not only affects their online relationships but can also have an impact on the relationships around them in their daily lives. This stands true for the married couples as well. Based on the existing literature, there might be chances that the social media presence of married couples can affect their marital relationships as well. Through this paper, I would like to confirm the same and explore the impact of social networking sites on the quality of relationships among marital couples.
Keywords: social networking sites, social media, marital relationship, couple, communication

Research Objectives

- To find out the different reasons for which married couples use social media sites
- To understand the effect of social media usage on the marital relationship of young and middle-aged couples
- To compare the effect of social media usage on marital relationships in India and in other countries

Introduction

Social media has become an essential part of our lives in the present world. The use of social media has tremendously increased over time. Social networking sites such as Facebook, Instagram, Twitter, WhatsApp, Messenger, WeChat, LinkedIn, and many others have helped people to stay connected (Kumar Swain & Pati, 2021). Social networking sites impact each section of society, from young to old people. Social networking sites have become a boon for many individuals who fall into the trap of communication, leading them into relationships (Abbasi, 2019b). For individuals who join a new relationship, social networking sites become an opportunity to feel safe and free. But if married people or people who are new to relationships develop and build their networks on social networking sites, they fall into serious problems, even though pursuing a relationship online seems harmless to those who do it (Aydın et al., 2018). Nowadays, social media has become a multinational source that helps all people remain connected with their friends, relatives, and family, as well as those living in far-flung areas. Social media has become an essential part of one's life, be it in the case of buying things, educating, seeking information, exchanging ideas, images, videos, etc., all can be done by just sitting in one place and that too in a well-planned manner. When we look at today's world, social networking sites have connected us with everyone, and each one of us is eager to share our daily activities, feelings, and the

moments of various emotions that we go through in life. This paper summarises the historical background of social networking sites, their impact on the social life of the individual and the impact of social networking sites on family relations, especially marriage bonds.

Literature Review

Historical Background of Social Networking Sites

The beginning of social media was identified in 1997. The primary function of these sites was that they allowed the users to make a profile, connect themselves with other people and make friends. As technology developed, a number of sites developed, like classmates, Ryze, Friendster, Myspace, Facebook, YouTube, Twitter, Instagram, WhatsApp etc. Social media made the process of virtual maintenance of offline relationships more accessible. (Hossain & Veenstra, 2017). In the survey conducted by the Pew Research Centre,it was seen that nearly three-quarters (76%) of Facebook users visit the site daily, 55% visit numerous times a day, and 22% visit once a day. There was seen 70% increase in the number of Facebook users in 2016 as compared to 2015 (Mahmood & Shahzad, 2016).

Impact of Social Networking Sites on Social life

The changes that social media usage brings about in terms of family processes (such as redefining intimacy, new means of interacting, and new rituals) and family structure (such as the redefinition of norms, roles, and limits) are interwoven and dependent on one another (Procentese et al., 2019). Social networking sites have both positive and negative impacts. When looked at in a positive manner, it helps to remain in touch with friends even in the busy schedule of one's life. It not only helps to keep the bond with known friends but also helps to rejuvenate old relationships.

Impact of Social Networking Sites on Family

Social networking sites have made people change their way of interacting with other members of the family. Social networking sites have affected the way people spend their leisure time. People consider spending most of their time online on these sites (Blomfield Neira & Barber, 2012). These relationship ties have been strengthening with members who stay far off. However, most of the sites have made a negative impact on families where it can rob the attention, communication and feeling of safety within a family unit (Padilla-Walker et al., 2012). Family loses the habit of developing a sense of connectivity, reduces the quality time among them and does not allow them to participate in family discussions and activities (Anwar et al., 2015).

Impact on Marriages

Social Networking Sites are essential for the maintenance of marital relations. It helps people who live in distant places for work or another purpose to stay connected. These social networking sites help them keep their love and affection for their partners alive (Bouffard et al., 2022). But at the same time, it can become a problem for married couples if they are too addicted to these sites and aren't paying attention towards their partners. There are a number of cases coming up based on one of the partners being busy on social networking sites and not caring for the needs of the other partner (Nongpong & Charoensukmongkol, 2016a). Social networking sites have created the situations and issues like online cheating or cyber cheating which means having a relationship with someone else through the internet, emails and other social networking sites. Because of this, there is less bond between partners. This type of attitude of partners leads them to neglect their family and children (Noor & Enomoto, n.d.).

Social networking sites lead to distraction in marriages in some cases because of the following reasons: source of flirting, secrecy and connecting with the old love (Abbasi, 2019b). Previous research suggests that uncontrolled social networking sites can cause envy, anxiety, physical and emotional infidelity, relationship dissatisfaction, and break-ups (Abbasi, 2019a). The feeling of being ignored by a loved one obsessed with social media can cause a partner to feel lonely, even when the couple is physically together (Nongpong & Charoensukmongkol, 2016b). According to

Winnipeg, it was found that the individuals who are irregular on social media were 11% happier in their marriage than those who used it frequently (Noor & Enomoto, n.d.).

In a new study by James E. Katz, the Feld Family Professor of Emerging Media Studies at the College of Communication and director of the school's Division of Emerging Media Studies, there was a 20% increase in the number of divorces among Facebook users. Research has shown that there is a positive correlation between marital satisfaction and social media addictions (Akhtar Peerzade & Shaikh, 2022).

Research Methodology
Research Design
The study is completely quantitative in nature and heavily depends on the primary data collected by the researcher since the results of this study are desired to be generalized. Further, the survey method was used to reach a large population and, therefore, have more powerful statistics backing up the results of the research. Also, the survey method is considered among the best of methods when it comes to understanding and analyzing the trends and people's opinions.

Population Profile
The study is limited to India, and therefore, all the Indian citizens form the universe of the study. Since the study is applicable only to married couples, the population further comes down to all the married couples in the country. The overall population in the country is around 1.3 billion, and there were around 250 million couples in the country as of 2019. Since it is not possible to reach out to a number of people large enough to generalize it for the entire country, the sample of the study includes the largest number of couples that the interviewer can survey.

Sampling Technique and Data Collection
The sampling technique used in this study is non-probability sampling, and the method used is snowball sampling. An online questionnaire consisting of the survey questions was sent to

different respondents. There were, in total, 25 questions, with all of them being objective in nature.

Findings and Discussions
Different Aspects of Social Media usage by Married Couples Place at which Respondent Mostly Visit Social Networking Sites
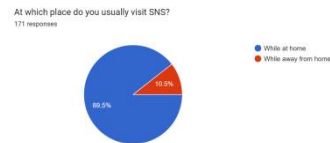
Figure 1

The study further highlighted that 85.5% of the total respondents use social media when they are at their homes, while only the remaining 10.5% use it outside the home. This could possibly reduce the time the couple might spend with each other when at home.

Frequency of Posting Romantic Information on Social Networking Sites
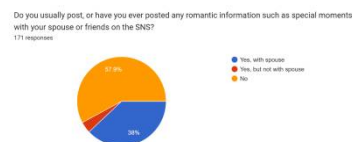
Figure 2

The respondents were asked about how often they have posted something romantic with their spouse or friends on their social media accounts, if ever they did. To this, a total of 57.9% refused to have posted anything like that, 38% claimed to have posted something romantic with their spouse, while the remaining 4.1% have posted something romantic with someone other than their spouse.

Declaration of Marital Relationship Status on Social Networking Sites

Figure 3

The figure represents that while 88.9% of them have mentioned being married in their profiles, other 11.1% did not. This may imply that most of the respondents are openly committed to their partners on their SNS profiles.

Receival of Friend Request from Spouse and Reaction

Has your spouse ever sent you a friend request on social media?
171 responses
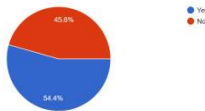
Figure 4

The survey further investigated how many respondents have received a friend request from their spouses. The figure shows 54.4% of the respondents answered in affirmative while the rest 45.6% refused.

If YES, to previous question, what was your immediate reaction?
104 responses
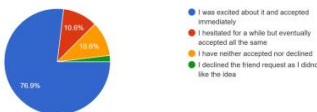
Figure 5

Coming to the reaction of the people who received a friend request from their partners (Fig. 16), 76.6% of the respondents said that they were excited about it and accepted the request immediately, 10.6% of them initially hesitated but later accepted the request, 10.6% did not respond to the request while there is 1.9% of the population who outright declined the friend request.

Need to Check on the Spouse's Social Network

Have you ever checked, or felt the need to check on your spouse's social network to know whom s/he is friends with?
171 responses
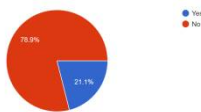
Figure 6

While majority of respondents, i.e., 78.9% have never felt the need for it, there are 21.1% of the population who actually felt the need to check on their partners. The urge to check on your partner is primarily born out of insecurities and trust issues.

Social Media usage and Marital Problems
Correlation between usage of Social Media and Marital Problems

The researcher conducted a Spearman's Rank correlation test to determine the relationship between social media and different kinds of factors that could create problems between a married couple. According to the results shown in Table 1, social media usage is not significantly related to any of the factors taken into consideration including spousal comfort *(r=.021, p>.05)*, feelings of suspicion *(r=-.067, p>.05)*, marital strain *(r=-.027, p>.05)*, feelings of jealousy *(r=-.080, p>.05)*, and concern *(r=-.083, p>.05)*. This implies that the social media usage has no effect on the marital problems between the couples.

Table 2

Spearman's Rho		
Social Media Usage	Correlation Coefficient Sig. (2-tailed)N	1.000 174
Spousal Comfort	Correlation Coefficient Sig. (2-tailed)N	.021 .781 174
Feelings of Suspicion	Correlation Coefficient Sig. (2-tailed)N	-.067 .383 174
Marital Strain	Correlation Coefficient Sig. (2-tailed)N	-.027 .719 174
Feelings of Jealousy	Correlation Coefficient Sig. (2-tailed)N	-.080 .295 174
Concern	Correlation Coefficient Sig. (2-tailed)N	-.083 .279 174

Social Media usage and Spousal Comfort

The first question was whether the respondent was comfortable with whatever their spouse was doing on social media. 83.4% of people agreed or strongly agreed to be comfortable with it while 16.6% of people either disagreed or strongly disagreed with the statement.

Social Media usage and Feelings of Suspicion

The second question was to determine if the respondents felt uneasy or suspicious of their spouses for using social media. 91.8% of the respondents either disagreed or highly disagreed with the statement, while the remaining 8.2% agreed or strongly agreed.

Social Media usage and Marital Strain

The next question was to find out if the respondents felt that the social media usage of their partners was straining their marriage. 88.9% of the respondents either disagreed or strongly disagreed with the statement, while only 11.1% of the respondents felt that it might strain their marriage.

Social Media usage and Feelings of Jealousy

The next question was to determine whether the respondents feel jealous whenever their spouse is chatting on social media with friends of the opposite sex. 84.2% of the respondents either disagreed or highly disagreed with the statement while 15.8% felt that they were jealous.

Social Media usage and Concern

The last question was to figure out if the respondents don't care what their partners do on social media. While 56.1% of the respondents agreed or strongly agreed to it, the other 43.9% did care about it.

Conclusion

The paper was aimed at finding if there is any relationship between social media usage and the marital bond between couples. Firstly, the social media usage behaviour of the participants was studied.While most of the participants haven't posted any special moments with their spouses, the majority of them have openly mentioned their marital status on their profiles. Coming next was a series of questions that were aimed at finding out if the use of social media was a contributing factor in any kind of marital problems like spousal comfort, feelings of suspicion, marital strain, feelings of jealousy, and concern. However, the researcher found no relationship between social media usage and any of these factors. Thus, it can be concluded that the usage of social media platforms by the partners does not create any marital problems between the couples. To conclude, it can be said that in the Indian context, social media usage has no significant impact, if any, on how a marital relationship turns out to be. However, one major point that needs to be taken into consideration is the age group of the participants. The participants were mostly from middle age group, which could have been a very influential factor in getting a biased result.

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Link to the Questionnaire

https://docs.google.com/document/d/1Oew9hcJJWcUaRC63riaFb3jLcC9qsO1qYRffhCNX7PU/edit#heading=h.fjt47bsy5vx

DEPICTION OF THE SOCIO-POLITICAL ENVIRONMENT IN LIJO JOSE PELLISSERY'S FILM *"JALLIKATTU"*: A CRITICAL ANALYSIS

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Abstract

Movies play a key role in depicting society's socio-economic and political challenges. It serves as a platform to scrutinize the prevailing injustice in society. Several Indian films have garnered international acclaim due to their compelling material and thematic elements. Jallikattu is a Malayalam film that was directed by Lijo Jose Pellissery, it is one of them. This research paper analyses how the socio-political context of Kerala presents a portrayal of political thought that highlights fundamental problems afflicting society. The movie presents multiple depictions that offer a comprehensive perspective on various habits or ideas that are deemed socially unacceptable. The relationship between politics and film has been extensive and intricate, with films frequently serving as a reflection or commentary on political matters and events. Movies can exert a substantial influence on politics through the moulding of public sentiment, fostering consciousness of social and political matters, and serving as a medium for political analysis and advocacy. The research centres on the film Jallikattu and delves into subjects including caste, gender, politics, and power. Additionally, it attempts to explore the connection between these topics and the unique political and social environment of the state. It will primarily examine the insights derived from cultural and literary studies, together with socio-political assessments. Specifically, the analysis will examine how Jallikattu tackles the concepts of power, resistance, and identity within the historical and cultural framework of Kerala. Furthermore, it will explore how these texts shed light on the broader political and social challenges being faced by the state. This research will contribute to our understanding of how art might be utilized to examine and discuss social and political issues in Kerala and beyond, in the long run.
Keywords: jallikattu, hegemony, antonio gramsci, violence, masculinity

Introduction

Movies not only reflect the values we hold on significant societal, financial, and governmental issues, but they also shape our perspectives on these issues, serving both as a mirror and an influence (Brown, 2011). The film industry is widely considered to be the largest entertainment sector globally. Movies are often regarded as the most popular form of entertainment among people of all age groups. The film is a medium that combines elements of reality and artificiality, resulting in an artistic creation (Antony & Tramboo, 2022). The Indian film industry is among the largest globally, producing a substantial number of films annually. Movies serve as an optimal medium for scrutinizing the socioeconomic disparity and injustice that exist in society. Audiences are left with vivid and lasting

perceptions after watching films. Movies have the ability to both alter and shape the perception of reality. This strategy is remarkably effective in spreading propaganda. The objective of this research is to analyses the portrayal of society and its citizens in cinema from a socio-political perspective. The majority of the films are interconnected politically, socially, and spiritually due to the societal structure. Movies are an optimal medium for examining societal agreement (Antony & Tramboo, 2022). Currently, films serve as a medium for educating and examining the prominent issues in society. The films effectively convey the emotions of individuals by portraying various scenes. The findings demonstrate that, on average, teenagers spend more than seven hours a day to media consumption. This implies that films have a significant role to play in society.

Movies possess the capacity to establish connections between historical events and individuals. "History portrayed on film has the potential to provide a precise and faithful representation of historical events" (Russell, 2012).

The Malayalam film "Jallikattu" is a good example of the kind of movie that delves into the complexities of various social and political issues, and this is the subject that I have chosen to research for my dissertation. "Jallikattu" directed by Lijo Jose Pellissery and released in 2019, is a compelling exploration of the intricacies of rural India, with a specific focus on Kerala. The film has addressed, provoked, and examined diverse social concerns through its visuals. Jallikattu was a film that provided individuals with specific roles, activated their wants, had an unconscious impact on us, and played a part in shaping Indian society. The film Jallikattu challenges conventional notions of politics, ecology, and social interactions through its narrative structure and visual vocabulary. The film is a bold and daring socio-political essay that fearlessly explores religious imagery and offers a provocative perspective on masculinity and human nature. It is an adaptation of the Malayalam short story "Maoist" by S. Hareesh. Movies from any part of the world serve as a reflection of the society, encompassing its culture, economy, and other aspects related to human institutions (Kaul, 2014). In addition to providing amusement, it significantly contributes to the transformation of societal structures while adhering to fundamental principles. It fosters conversation, stimulates policy change, and stimulates communities to address important social concerns. Through its distinct narrative approach, meticulous character progression, and vibrant cinematography, films explore a wide range of social concerns, including caste bias, dynamics of authority, gender dynamics, and the agricultural crisis. The film Jallikattu explores the dynamics of state power and ideological apparatuses in politics.

Aims and Objectives of the Study

The primary objective of this research is to analyses the prevalence of themes in this work that are associated with social oppression, injustice, the ecological crisis, and masculinity, and to determine how these themes symbolize the social and political problems that exist in Kerala. The purpose of this study is to perform an in-depth and comprehensive analysis of the socio-political themes and messages displayed in "Jallikattu" and to investigate the importance of such themes and messages in relation to Kerala's past, present, and potential future contexts.

Objectives of the study as follows;

- To analyse the distribution of power and the repercussions of power imbalances, taking into account both traditional and modern power systems within the community.
- To examine how the film uses symbolism and allegory to convey deeper socio-political meanings, and how certain elements, such as the escaped bull, serve as metaphors for larger societal issues.

Socio-Political Environment

Numerous studies have focused on the importance of political parties to the structure of Indian politics. Indian political parties have helped to strengthen and broaden democracy, promote ideas of equality, social justice, and freedom, and create opportunities for marginalized groups to have a greater voice and greater influence in policymaking (Wyatt, 2023). The Indian state of Kerala is sometimes referred to as the "Political laboratory of India (Pillai, 1987)." Castes had a strong foundation in Kerala prior to its establishment. Christianity and Islam are practiced by minority populations in Kerala. The majority of individuals in that area belong to Hindu lower socioeconomic categories and castes. Social movements such as The *Vaikom Satyagraha* (1924-25) and *Guruvayur-Satyagraha* (1931-'32) have played a significant role in eliminating untouchability and other social challenges (Pillai, 1987). The lower caste people of Kerala, a state in southern India, suffered silent suffering and were relatively unknown to the global community until the emergence of socio-religious reform groups, which

provided them with a platform to express their collective anger and discontent. The social reform movements introduced the people of Kerala to revolutionary concepts in the domains of politics and social organization. The Syrian Christians exercise a greater influence in politics compared to other Christians in the state (Pillai, 1987). The movie "Jallikattu" substantiates the argument that Syrian Christians held hierarchical dominance over other Christian groups.

The social oppressions and other inequities that exist within society have received a lot of attention as a result of social reform movements. Following that, a multitude of artistic expressions, including films, music, plays, literature etc. have examined and challenged the existing destructive practices of society. The history of a society can be retold through its artistic expression. Artists are able to preserve life as we know it through the use of expressive outlets such as paintings, sculptures, music, literature, movies and other kinds of art (Jangid, 2022). These forms of art are even more effective at doing so than historical fact-based records. Since the beginning of its existence, film has been an influential medium that has the capacity to change people's perspectives on societal issues. It has the power to affect not just our feelings but also our attitudes, beliefs, and behaviours as well. Cinema's ability to challenge preconceived notions and beliefs while also providing a window into new cultures, experiences, and points of view is largely due to the medium's emphasis on storytelling and the visual picture it conveys. Social standards and values have been significantly influenced by film. Filmmakers started using their profession to highlight significant social concerns and encourage social change as society developed, and as a result, cinema also changed. Thus, I feel that films bear a significant obligation to reflect a variety of viewpoints and to encourage constructive social change.

There are many various manifestations of social problems, and the kind of social problems that are most widespread in a given region vary from one region to another. Some prevalent social concerns include environmental issues, corruption, poverty, discrimination based on sex, race, and physical disability, immigration or refugee crisis, war, and substance misuse (Feyoh, 2022). Movies are more than just something for people to watch and enjoy for their own amusement. They often contain messages that reflect what's going on in society. A movie has the potential to prompt us to examine more carefully the societal norms that are prevalent in our communities and throughout the world, but which we frequently ignore or take for granted. The movie Jallikattu serves as an exemplary portrayal of the socio-political landscape of Kerala, vividly depicting the genuine reality. The film presents a nuanced portrayal of "issues" that are seen as political in nature (Godmer, 2010).

Lijo Pellissery's film Jallikattu addresses social challenges through its visual storytelling. Film is one method of "talking about society", and it is far more popular than literature (Godmer, 2010). In this context of study, movie as an art form look at sociopolitical issues resulting from power dynamics and their impact on marginalized communities. These works might be considered as sociopolitical critiques of the current state of affairs in Kerala, where political violence and oppression of minority groups are common. Jallikattu, in particular, can be interpreted as a commentary on the confluence of caste and power, as the marginalized people in the film are depicted as being at the whim of their upper-caste oppressors.

Class Structure in Kerala

There is often misunderstanding when discussing class and caste in political discourse, which hinders our ability to recognize and address the fundamental problems caused by these two social realities. Class and caste can have considerable influence in the realm of politics. The correlation between economic level and social standing and their impact on political power and representation is evident. Additionally, the importance of caste on political representation and decision-making cannot be overlooked, especially in countries such as India where the caste system holds significant prevalence. In a wider

aspect Caste refers to a group or groups of people who practice endogamy, which means they only marry within their own group. The organism possesses a widely recognized designation and its inclusion is passed down through generations. The term "class" typically denotes societal and economic stratifications that are determined by factors such as wealth, occupation, education, and lifestyle. In contrast to the caste system, which predominantly relies on inherited and assigned positions, social class in India exhibits greater flexibility. Class has been at the core of political life in Kerala ever since the state was first recognized as such in 1956 (Heller, 1995). Fudel relations came to an end as a direct result of the land reform enacted by the communist party. The political character of the state links the interests of the lower classes. However, the working class in Kerala has not been in as dominant of a position historically. And caste and gender inequalities, which have been reduced in Kerala but still exist (Heller, 1995).

The fundamental principle of our social, political, and economic structure is that humans possess a higher moral standing and hold greater worth than other forms of life (Mekha Reji, 2019). However, humans have unfortunately categorized themselves based on factors such as colour, caste, creed, and so on. The film "Jallikattu" seeks to probe into the feelings and suffering experienced by marginalized people, as well as the manner in which they have been handled by the upper class. Different religious communities in Kerala often occupy separate locations, both in urban and rural settings, reflecting the importance of religious hierarchy in shaping the state's socio-spatial connections. There are predominantly Muslim areas of Malabar, whereas Hindu and Christian areas predominate in the rest of the state. The plot of the film takes place in a remote highland village in Kerala, a region that has experienced significant population movement. The villagers are shown as superior to the migrants for the entirety of the movie. This results in a sort of unequal distribution of power among the people. Residents, therefore, always exercise their control over those people. As Hellen Patick rightly mention in his article cast and gender inequalities exists in society.

Hegemonic Masculinity

We frequently equate masculinity with assertiveness and dominance (Joy, 2020). A dominant attitude towards sexuality is displayed by most of the characters, including the gang as a whole. The entire plot of the film depicts a masculine state in which the people strive, on a variety of fronts, to demonstrate their own manhood. Both the male body and the practices that make it a hallmark of masculinity have played a significant part in societal and political shifts in a variety of different locations and eras throughout history. Political, social, and cultural institutions propagate this created ideal by creating and spreading archetypal masculine stereotypes that uphold and reinforce the patriarchal establishment (Whitehead, 1999). The development and transmission of stereotypical masculine tropes, which sustain and affirm the patriarchal status quo, are used by political, social, and cultural organizations to further the promotion of an ideal that has been artificially fabricated. Hegemonic masculinity, understood as external hegemony, is connected to the institutionalization of men's dominance over women. Human ego, domination, insatiable greed and fading ethics are examined based on the events portrayed in the movie (R B Sreenidhi1, Akhil A 2, 2022). Masculinity has the ability to maintain patriarchy and is continuously engaged in the processes of negotiation, translation, hybridization, and reconfiguration. This is due to the fact that patriarchy is a complex and evolving social system (Demetriou, 2001).

There are hints of masculinity hidden here and there throughout the movie, for instance. A young guy named Antony, who lusts after the same woman as his rival Kuttachan, seeks to inflict revenge on his opponent. Another example is the character of a Hindu guy who shudders at the sight of raw meat yet is quick to secretly remind his wife which meat recipe to make. A farmer, known for his saintly nature, becomes extremely angry and starts using

profane language when he discovers that the bull has destroyed his crops. A perturbed police officer engaging in physical aggression towards his spouse, Kuriachan, the wealthiest resident in the community, experiences humiliation as he attempts a final desperate endeavour to obtain meat for his daughter's wedding, The arrival of men from nearby villages, intensifying animosity and fostering greater disorder, The naive communists who are enraged when their banner is toppled by the bull - all these disputes persist in the backdrop while the bull causes destruction (K, 2021). Then, conquering it becomes a matter of male pride, which stirs up man's most basic urge. The movie Jallikattu shows the kind of crude violence we're used to seeing in the name of masculinity. It looks like a mirror and shows how much bravado we have internalized as a society (K, 2021).

Three Principal Levels of Force
According to Gramsci, "The State," which is typically conceived of as political society that is, a dictatorship or some other authoritarian machinery employed to govern the masses in order to fit a certain form of production and economy which is a balance between political society and civil society. Gramsci made this observation in his book "The State." For him "civil society," is a phenomenon in which so-called private organizations, like schools, trade unions, or the Church, allow one social group to exert influence over the entirety of the nation (Lears, 1985).

Gramsci proposed the idea of the "war of position" as well as the three different levels at which relations of power can be found within society (Chantal Mouffe, 1979).
These three levels are as follows:
- Economic Level
- Political Level
- Cultural Level

Economic Level
One interpretation of "economic level" is that it refers to the material and economic interactions that exist inside a society. It encompasses things like who owns and controls the means of production, how wealth is distributed, and the dynamics of different classes. At the economic level, class fights are most obvious, as members of various social classes compete with one another for authority and control over the economy's resources and power. Movie "Jallikattu" has set in a small village in Kerala, India. The cow trade is the main source of income in the village. The movie shows the business rivalry and conflict between the people and groups that work in this trade. The story is mostly about a wild bull that gets away and messes up the village's business. This level shows how economic relationships are at the heart of power in the village, as the characters' acts are based on their own economic goals.

Political Level
The political level describes the formal institutions and structures of political authority, such as the government, the judicial system, and the physical infrastructure of the state. It includes competing for political supremacy, being represented in government, and exercising political influence in various capacities. Gramsci placed a strong emphasis on the relevance of the state and its role in maintaining the hegemonic control of the ruling class over society. The film also explores the political nuances of the society. The local government and law police are depicted as being influenced by political agendas. There is a power struggle and a desire for control in the scenario, with political figures attempting to uphold order and safeguard their interests. The film explores the dynamic relationship between the political and economic spheres, as people in positions of authority strive to govern the cattle industry and uphold societal stability.

Cultural Level
At the cultural level, ideas, values, norms, and cultural practices all contribute to the formation of a society's ideology. At this level, people's perspectives are shaped by various cultural organizations like education, the media, art, and religion. Gramsci was of the opinion that social order

could only be preserved through cultural hegemony, which is the dominance of a group's ideas and values. On a cultural level, the film "Jallikattu" investigates the traditions and practices that are connected to the sport of bull-taming known as "Jallikattu." The cultural significance of this practice and the ways in which it is connected with the identity and values of the community are explored in depth throughout the film. This level depicts how a society's ideology and ideas can be influenced by the cultural practices and traditions that exist within it.

Power Struggle

Exploitation facilitated the emergence of class conflict and gave rise to distinct social classes, including the bourgeoisie. Financial wealth surpasses all other possessions and people, including the people who possesses the wealth. It assesses both the societal and ethical worth. The aesthetic worth (beauty) of men in capitalist society is solely dictated by financial means (Coulibaly Yacouba, 2016). The movie revolves around a power struggle between various people who are all trying to take over. Whoever captures the bull becomes the most powerful person in the tribe, since the bull itself has become a symbol of authority. The characters, each with their own agenda for capturing the bull, act out this struggle for control. The movie examines the ways in which authoritative positions can corrupt their holders and lead to strife and instability. Characters get increasingly desperate as they fight to gain power over the bull, leading to hazardous and violent conflicts (Praveen, 2019). The film "Jallikattu" is an insight fullook at how authority may shape individual actions. A power conflict can start over something as little as a misunderstanding, and the film shows how that can have far-reaching effects. The original impetus for communism was the desire to replace the unjust and exploitative capitalist system with one that was more equitable and just (Coulibaly Yacouba, 2016).

Social Inequality

The term "social inequality" is used to describe the unequal distribution of material goods, educational opportunities, political influence, and other aspects of society. Inequality of income, position, or prestige among people or communities on the basis of demographic characteristics such as race, gender, socioeconomic status, caste, or religion. The movie Jallikattu explores the caste system in rural Kerala, and how it perpetuates social inequality and injustice. The caste system is a major source of social inequality in Kerala society, where people are categorized into different castes based on their birth and are subjected to discrimination and social exclusion (Balakrishnan, 2008). The roots of social evils in Kerala can be traced back to the caste system and the hierarchical social order that existed in ancient times. There are various forms of social inequality, including gender inequality, in which women are denied equal rights and opportunities, and economic inequality, in which individuals from inferior socioeconomic backgrounds are frequently marginalized and denied access to resources and opportunities.

The film depicts the lives of villagers in a Kerala where the upper-caste people are privileged and hold more power and status than the lower-caste people. The plot centres around a buffalo that escapes from its owner's residence, sparking a frenetic hunt for it by the villagers. The chase quickly turns violent, showing humanity's primitive and nasty nature (Antony, 2019). The depiction of this hunt shows the horrific realities of caste-based violence and tyranny in rural India. It emphasizes the deep-seated discrimination and social marginalization that lower-caste people experience, since they are denied equal rights and opportunities. The film also delves into the topic of power dynamics, illuminating the ways in which society's elites use their influence to uphold the status quo and repress those on the margins. The film's upper-caste characters are shown as rude and violent, while the lower-caste characters are portrayed as passive victims of their oppressors (Praveen, 2019).

Violence

When men try to control the beast, they show their most basic traits. It's time for the men to be charged.

They shout scream, growl, hiss, and snarl like animals on the hunt and insult each other, showing man's most basic traits. Film gives a powerful reminder of man's relentless desire for power and superiority over all other living things in the world. The film also examines themes like envy, jealousy, masculine, chaos, and mob behavior (K, 2021). Although Jallikattu is replete with violence, it never presents itself as a glorification of such behaviour. Instead of resorting to violence, it accurately portrays a man on film and allows us to relate with him.

Conclusion

Jallikattu serves as a catalyst for societal development by exposing the prevailing imbalance within the society. Jallikattu is not just about a buffalo, but it takes a semantic turn in which Lijo Jose Pellissery passionately championed. It attempted to reveal the most recent complex political environment implicitly, prompting the viewers to contemplate beyond surface-level observations. Buffalo symbolizes victims worldwide. Buffaloes engage in destructive behaviour as a means of self-defence. Undoubtedly, the movie portrays a clash between creatures rather than between creatures and humans. Movies play a crucial role in portraying society's socio-economic and political issues. It becomes a channel to critique injustice that prevails in society. Many Indian movies got attention internationally by their content and theme. Jallikattu a Malayalam movie directed by Lijo Jose Pellissery, is one among them. This paper examines how the socio-political background of Kerala offers the audience an image of political thinking that emphasizes core issues ailing society. Various representations in the movie gives a wide view of certain practices or beliefs that are considered taboo in society. Politics and film have had a long and complex relationship, with films often reflecting or commenting on political issues and events, and political forces sometimes seeking to control or influence the production and distribution of films. films can have a significant impact on politics by shaping public opinion, raising awareness of social and political issues, and providing a platform for political commentary and activism. Films can also be used as propaganda tools by political regimes, either to promote a particular ideology or to suppress dissent. This concise critique expands the key observations regarding the film's examination of power dynamics, social hierarchies, collective behavior, the delicate illusion of civilization, gender roles, environmental motifs, political manipulation, and the perpetual cycle of social and political turmoil. The film effectively portrays the intricate narrative and symbolic aspects that represent the intricate social and political environment of India. "Jallikattu" is an engaging masterpiece that reflects the complex and diverse dynamics of a society undergoing change.

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"CRIMES THAT ARE CONSTRUCTED." THE ROLE OF RECONSTRUCTIONS AND RE-ENACTMENTS IN DOCU-SERIES. A STUDY THROUGH *INDIAN PREDATOR: BEAST OF BANGALORE* DIRECTED BY ASHWIN RAI SHETTY AND *INDIAN PREDATOR: THE DIARY OF A SERIAL KILLER* DIRECTED BY DHEERAJ JINDAL

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Abstract

Documentaries break the walls that are constrictions to reach the audience. The representations of true stories of real people are what makes it stand apart. True crime documentaries take a step further to portray events that happen in real life. Indian true crime documentaries narrate chilling tales of crimes and the survivors. They are usually portraying the events that led to the crime. Such representations are reconstructions and re-enactments of events. They are stylized cinematically and are constructed rhythmically pointing to the tension of the visuals. The documentary series taken for the study are Indian Predator: Beast of Bangalore (2021) directed by Ashwin Rai Shetty and Indian Predator: The Diary of a Serial Killer (2023) directed by Dheeraj Jindal. The paper explores the reconstructive and reenactment aspects of the above-mentioned documentaries and how effective it is in the Indian Documentary space. The paper also addresses the differences between docudrama, documentary, and dramatized documentaries emphasizing how to address the documentaries.

Keywords: *documentaries, docu-dramas, true crime, monoform, mass audio visual medium, reconstruction, and reenactments*

Introduction

True crime is a genre that has enthralled its consumers since the 16th century. Since then the genre has not failed to attract more followers. How a crime was represented changed and is in transition.

Documentary series are now in vogue portraying crime generally called true-crime documentaries. They cover a crime and represent to the viewers what happened, thus giving focus to the actuality of the events.

Such documentaries usually combine interviews and testimonials of the people related to it giving a multitude of approaches to the same event. The viewers thus harness different points of view. Including background scores and music to the interviews the viewing experience becomes even more immersive. Music has already been a vital part of documentaries and is an effective tool to invoke the right emotions.

Docudramas are recreations of real events using professional actors. It is a common medium for feature films based on reality. The actual events are portrayed with cathartic emotions resonating with the viewers. Such films are not considered under the category of documentaries as they stray from the usual format of production and style. It is only similar under one condition; representation of actual events.

Drama docs are documentaries that give more importance to the drama in documentaries, they are

similar to docudramas except they follow the style and format of a documentary.

Peter Watkins first pioneered the reconstruction and re-enactments in his documentaries challenging the "monoform" or the mass audio-visual medium that gave birth to the docu-drama form.

Including reconstructions or reenactments, the documentary genre has transformed and is as captive as a feature film. Recreating a real event or event is reconstruction. Reenactments are enacting the real event again using professional or amateur actors. The reenactments and reconstructions of a crime attract more viewers.

In India, the form has only recently gained attraction as it only started in 2017. Earlier docudramas were portraying true crime such as *Crime Patrol* and *Savadhaan India.* Including fictive portrayal of actual events in the documentary film is a new form of documentary in India.

Previous Studies

Various studies have been carried out distinguishing between the two and explaining reconstructions and reenactments in documentaries. The history of reconstructions can be traced to the post-World War II times (Fournier, 3).

"..Peter Watkins, in *Media Crisis*, stated that "We can no longer separate or differentiate films in terms of being artistic, pleasurable, aesthetic vs. those we consider as rubbish – without understanding that nearly all contemporary cinema films, documentaries, and TV programmes (including newsbroad casts) which are intended and shaped for a mass audience, share certain common elements: a mono-form structure and a hierarchical relationship to the public. Whenever we watch a film, or even a few moments of TV, we are – with alarmingly few exceptions – participating in a repetitive process of manipulation, whether this was intentional on the part of the filmmaker/producer, or not.""

Watkins pioneered reconstructions as a challenge to existing media conventions that manipulate the media sound public into believing what they see and hear is real (Watkins). He introduces the term "monoform" to the mass audio-visual medium that uses tactics to manipulate the public. The reconstruction as a form was taken up largely by the documentary form to introduce another genre called the mockumentary.

While reconstructions are a way to enthrall the followers of the documentary, it is also seen as a voyeuristic practice as it is to derive pleasure from the audience. This is so because it is applied in the true crime genre and has created a vogue for the gut-wrenching crime and gore that follows it (Stoneman, 1). "Unlike narrative feature-length films, podcasts, and literature documentary film records its subjects by inscribing their indexical reality both in image and sound; that is to say, it "captures" and punishes the guilty in a way and to an extent unavailable to other media forms" (Stoneman, 3).

Using the true crime documentary film, *The Thin Blue Line* Kaymaz explicates how useful reconstructions are for documentaries and how it has changed with time. "The Thin Blue Line does not use traditional narration style. In traditional narration, the viewer is used tolistening to voice-over and following the flow with voice-over. However, this film does not have any voice-over. Allparts continue without voice-over and inducement" (Kaymaz, 75).

The movie is about the murder of a policeman and how the person Adams was falsely accused of the crime and was jailed. Shortly after the release of the documentary the case was reopened and Adams was freed after a detailed investigation (Kaymaz, 75).

A Close Analysis

Indian Predator: Beast of Bangalore revolves around a gory tale of the rape and murder of 18 women by Umesh Reddy and *Indian Predator: The Diary of a Serial* Killer is a series of murders committed by Raja Kolander. The series uses the techniques of interviews, reconstructions, and captive music to enliven the crime.

There is an amalgamation of the interviewee's voice-over for the reconstructed and reenacted events along with harrowing music and lighting that gives the chills to the viewers. The directors marvel at their

audience by telling the actual events in a very creative manner.

The mise en scene itself is what makes it stand apart. The usage of low-key lighting and an avid use of red and vintage style the series offers a spine-chilling experience to the viewers.

Especially in *Indian Predator: Beast of Bangalore* the scenes where the killer follows the victims are shown in a dull light, in slow motion, and a chiaroscuro lighting. The voiceovers of the immediate family members of the victim and the investigating officer that runs with the scene and the spine-chilling music to go with it make the experience more immersive.

The series *Indian Predator: The Diary of a Serial Killer* follows the crimes both from the perspectives of the victim's family and the killer's and Kolander himself along with the investigating officers. The director thus provides a multitude of perspectives on the same crime. Revisiting the site of the murders along with the reenactments brings the audience an unforgettable experience and harrowing feelings.

The trial and law are the only aspects missing in these documentaries, they are neither reenacted nor reconstructed. Trial in India is not filmed nor is permitted to be filmed by a third party. That part is only conveyed through statements. The filming of the convicted is mostly restricted in India which denies such documentaries completeness.

Conclusion

Though the true crime genre is generally referred to as documentaries there are debates about whether they can be categorized as documentaries. The form is an amalgam of both documentary format and feature films. It is the proof that the genre is evolving. Representations of realities are never a portrayal of truth. Instead, they are actualities seen through a camera. The director takes the liberty to creatively imagine the film or series to represent it in the best possible interest. A name for these documentaries is not necessary as it defies the rules for documentary and feature films. They provide awareness and entertainment to the masses through a creative medium of reconstructions and reenactments.

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NAVIGATING SOCIAL CHANGES: A NETNOGRAPHY STUDY OF INSTAGRAM USAGE OF INDIAN PHOTOJOURNALISTS

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Abstract

In this modern world, communication occurs among people that helps share information and knowledge. The second major step was recording their ideas through photographs, paintings, drawings, sculpturing, and carving in wood or stone. Thus, photographs played a vital role in the field of communication. In this modern era, particularly in the field of journalism, pictures play a vital role in conveying news stories. In particular, the photojournalists use photographs to tell a story simply. This paper attempts to study how Indian photojournalists use their Instagram space andthe content that the Indian photojournalists post. The study also tries to find how Indian photojournalists use their Instagram accounts as a communication tool to convey their ideas and news, primarily unrevealed news stories, through photographs by posting their works on Instagram spaces. This study will be conducted through the qualitative research approach and by analyzing their feeds through the method of Netnography analysis. In addition, this study focuses on how their professional activities help them differ from the other photographers on Instagram.

Keywords: indian photo journalists, social media, instagram, social change, netnography analysis, communication tool

Introduction

Social media is a virtual network that communicates with people through social media networks. More than 4.5 billion people were using different social media platforms. Most of the people were using Instagram, Twitter, and Facebook. Nowadays, people use social media platforms to get news, which makes mainstream media incorporate social media. Some photographers use their social media accounts as propaganda tools to establish their skills and some professional photographers use photography as a storytelling tool. Photojournalism is the art of storytelling through pictures and conveying the emotions of the object to the people. For them, social media has become a great publicity tool to popularize their captures.

According to Nielsen, Internet users continue to spend more time on social media sites than on any other type of site. For content contributors, the benefits of participating in social media have gone beyond social sharing to building reputations and bringing in career opportunities and monetary income. (Tang et al., 2012).

Instagram plays the main role in online marketing. After the COVID pandemic, social media became popular in entertainment ventures as well as in e-marketing. People in urban as well as rural areas get the opportunity to showcase their talents and ideas, which makes them popular among other users on the same platform and also among other social media platforms. This platform is not only used as a strategic tool to grab their target audience for business purposes but also helps other users find a way to show their talents and attain popularity. Thus, Indian photojournalists used their Instagram accounts to showcase their work by using social media as a marketing tool to get attention from the audience.

Photojournalism

Marshall McLuhan said, "In the characteristic fashion human beings are now returning to the preliterate stage because more communication is taking place through pictures and speech." The term Photojournalism was coined in 1940 by Journalism historian, Frank Luther Mott. The process of storytelling using the medium of photography is photojournalism. "A Photograph by a photojournalist

in a newspaper inevitably puts aside a headline or a caption that fulfils a didactic purpose" (Gaskell & Gujral, 2018). Amit Dave, the Pulitzer Prize winner said that Photojournalism is important because you can always convey incidents and events in a very impressive manner. As that saying has it, a picture is more powerful than a thousand words. (The Pulitzer Prize, n.d.)

Social Media Emergence

"*Social media is changing the way we communicate and the way we are perceived, both positively and negatively. Every time you post a photo or update your status, you are contributing to your own digital footprint and personal brand.*"

- *Amy Jo Martin*

According to Amy Jo Martin, this social media platform assists the user in imprinting their brand among other users. This platform works as a communication tool as well as a marketing tool for the people who have accounts on the platform (Brooks, 2021). According to Bill Gates, "The PC has improved the world in just about every area you can think of. Amazing developments in communications, collaboration, and efficiencies. New kinds of entertainment and social media provide access to information and the ability to give voice to people who would never have been heard." This social media can obtain audience attention on business and marketing platforms in the digital world. People were using some marketing platforms like Meesho, Amazon, Flipkart, and Shopsy exclusively for shopping and marketing purposes in the monetary business venture. However, some people use Instagram in this contemporary world for their non-monetary business. According to the data portal survey, the active users were between the ages of 16 and 64 and used the platform for each kind of activity. On average, 69.9% of users used the Instagram platform to post or share photos or videos, and 62.2% of people used the platform for their brand activity.

Aim of the Research

The main aim of the research is to study whether Indian photojournalists are using their Instagram space to navigate social change through their works. The objective of the study is to analyze whether social media, particularly Instagram, is being used as a non-payable advertising tool to get fame from the audience in this modern world. This study will also try to find the result by combining the data with the research objectives.

Objectives of the Study

- To study how Indian photo journalists use their Instagram accounts.
- To examine whether they use the Instagram platform to post their works.
- To analyze how they are using the space to navigate social change.
- To understand how Instagram is used byIndian photojournalists as an advertising tool.
- To find whether they are doing organic content marketing or paid content marketing.

Research Method

This study uses Netnography Analysis to analyze the data and find the result of the study by using selected Indian photojournalists. The word Netnography is a combination of Internet and Ethnography. It was initially proposed by Robert V. Kozinets in 1955. Netnography research is doing an ethnography study online to analyze the online culture and community. This research method is used to discover the existing things in online platforms through participatory observation, social network analysis, and interviews. Kozinets states that Participant–observational researchis based on online fieldwork (Kozinets 2010, p.60).

As an emerging research method, Netnography is used to explore online communities within a particular time frame. The first step of this research method is Entrée which is identifying the appropriate online community. In this research, the researcher selected the online group called Photojournalists particularly those who belong to India. The next step

of this analysis is data collection. This study analyses the past 5 months' content which is posted on Instagram, a social media platform. The data which is collected by the researcher was the data generated through the recording of the selected online community. The next step is to analyze the data and interpretit in the contextualization way for the Instagram posts of the selected Indian Photo journalists that have been followed in this study.

Data Analysis

In this study, the researcher used the purposive sampling method which is a non-probability sampling technique. The samples chosen for the study are Indian photojournalists who have active Instagram accounts, Indian photojournalists who are the winners of Pulitzer Prizes, and Indian photojournalists who have a high number of followers.

Adnan Abidi: (@adnanabidi)

Adnan Abidi is working as a photojournalist in Reuters' photography team based in New Delhi. He had been a Pulitzer Award winner for three times. Hehas also worked for Pan-Asia News Agency, Indo Photo News, and Press Trust of India. He has more than 30K followers. He joined Instagram in April 2012 and got verification in July 2021. For the past 5 months, he focused on covering the stories of Manipur violence, G20, Farmer's protests, and Cricket World Cup. Among these most of the posts were mainly focused on farmers' protests and Manipur violence.

Mayank Austen Soofi: (@thedelhiwalla)

Mayank Austen Soofi is a Delhi-based Photojournalist and column writer who is working for Hindustan Times and Mint. He is well known for his blog Delhi Walla and he grabs numerous people to follow him on Instagram. His photographs and blogs were only based on the stories of Delhi and his work is mostly about feature articles. He has more than 65K followers. He joined Instagram in June 2015 and has not been verified by the meta platform. Mayank is a feature article writer and human-interest

story narrator. For the past 5 months, he covered the human-interest stories of the people living in the streets of Delhi. He mainly uses his Instagram page for his promotional activity.

Dar Yasin: (@daryasinap)

Dar Yasin is an Indian Photojournalist who was the winner of the Pulitzer Prize for India's crackdown on Kashmir in the category of Feature photography in 2020. He is currently working for the Associated Press. He has more than 65K followers. He joined Instagram in February 2014. The meta team verified his account in June 2020. For the past 5 months, he focused on covering the news stories of G20, environmental issues, etc.

Masrat Zahra: (@masrat_zahra)

Masrat Zahra is an Indian freelance photojournalist who focuses on the stories of local communities and women in Jammu and Kashmir. She won the Peter Mackler Award for Courageous and Ethical Journalism in 2020 and the Anja Niedringhaus Courage in the Photojournalism award. Social media plays a crucial role in her work, as she shared an image from an encountered site on her Facebook, that made her get the label of a police informer in April 2018. In 2020, police filed an FIR under the Unlawful Activities Act, and said that she was uploading "anti-national posts". She has more than 29K followers. She joined Instagram in June 2017. For the past 5 months, she focused on covering the stories of Kashmir women's Resistance & Existence and archived her old works.

Arati Kumar Rao

Arati Kumara Rao is a Bangalore-based Environmental Photojournalist, who is working in National Geographic Explorer. She is documenting the slow violence of ecological degradation and also about human migration. Her works appeared in The Hindu, The Guardian, BBC Outside Source, Mint, Hindustan Times, etc. She is also in TED Talks. She is also a writer and an artist. She has more than75K followers. She joined Instagram in March 2012 and Meta verified her in January 2021. As an

environmental photojournalist, she had also illustrated some paintings about endangered species and posted them on her account.

Ravi Choudhary: (@choudharyravi)
Ravi Choudhary is a Delhi-based photojournalist, who started his career at Indian Express in 2008 and won the Ramnath Goenka award for covering the acid attack victims in 2013-2014. Presently he is working as a senior photo correspondent in Press Trust of India. He has more than160K followers. He joined Instagram in March 2013 and was verified by Meta in August 2017. He focused on covering the events of Republic Day, Cricket World Cup, and some political events.

Chandan Khanna: (@khannachandan)
Chandan Khanna is a photojournalist working in Agence France-Presse (AFP) based in Miami, North America. He started his career in 2013 and joined AFP in 2014. Khanna has been on the list of top Indian Instagrammers and was acknowledged as the best Instagram account in India by Instagram, CNN, Hindustan Times, Forbes, Buzz Feed, etc. He has more than 50K followers. He joined Instagram in April 2012. Instagram verified his account in October 2018. Now he is in Miami which is located in North America and focusing the stories on the surroundings. Before January, he focused on covering the stories of Allahabad and festivals celebrated in India.

Neeraj Priyadarshi: (@priyadarshineeraj)
Neeraj Priyadarshi is a photojournalist and documentary filmmaker. He worked as a national photo editor in The New Indian Express. Now he has a brand called Neeraj Express. He has 24 years of work experience in visual storytelling and documenting. His storytelling style is only on the Black and White combination. He has more than150K followers. He joined Instagram in August 2015 and Meta verified his account in September 2023. He is familiar with his style of photography and for the past 5 months, he posted portrait photography.

Raghu Rai: (@raghurai.official)
Raghu Rai Chowdhry is an Indian Photojournalist who became a photographer in 1965 and worked as a young-age photographer in Magnum Photos. He is working as a director of Photography in India Today. He got the Padmashree award in 1972 for his work during the Bangladesh War and the Lifetime Achievement award from the Information and Broadcasting Ministry in 2017. He has more than120K followers. He joined Instagram in March 2017 and verified the account by Meta. He is documenting his old works in his Instagram space. He archived his old works and the features stories in Varanasi.

Altaf Qadri: (@altafqadri)
A Kashmir photojournalist who is well known for his work related to the category of Conflict and Human-interest photography. Initially, he worked as a freelance photographer and now he is in the Associated Press News Agency. He won more than 15 prestigious awards. He has more than 23K followers. He joined Instagram in June 2013. He focused on covering the political news, G20, and Manipur violence. He also covered the news in Bangladesh.

Mukhtar Khan: (@mukhtarap)
Mukhtar Khan is an Indian photojournalist who was the winner of the Pulitzer Prize in 2020 for India's crackdown on Kashmir in the category of Feature photography from the Associated Press photo agency. He covered the Kashmir conflict, earthquakes in South Asia, etc. He also won the Atlanta Photojournalism Award in 2015. He has more than 4.7K followers. He joined Instagram in October 2013. He covered festivals of Kashmir and environmental issues. Mainly his recent posts were about environmental issues.

Sanna Irshad Mattoo: (@sanna.irshad.mattoo)
A Srinagar freelance photojournalist won the Pulitzer Prize for covering the COVID-19 crisis in India during the second wave of COVID lockdown in the category of feature photography in 2022. Her works

are published in international media hubs like Al Jazeera, Time, and TRT World. Her documentaries were based on Kashmir and she is the first woman in Jammu and Kashmir to wina Pulitzer award in Journalism. Pulitzer website states that "They were awarded for the images of Covid toll in India that balanced intimacy and devastation while offering viewers a heightened sense of place". She is also documenting the local women's stories who are living in Kashmir. She has more than 18K followers. She joined Instagram in December 2017 and was verified by Meta in January 2023. For the past five months, she focused on covering G20, Ayodhya Ram temple, and the stories of Kashmir women and children.

Amit Dave: (@amitdavepix)
Amit Dave is an Indian photojournalist who is working as a photojournalist for Reuters. He was awarded the Pulitzer Prize in 2022 for covering the Covid crisis in India. His iconic picture shows the drought situation in Gujarat which creates a great impact. He covers completely the Covid crisis in India and posts it on his social media pages. He has more than 1.8K followers. He joined Instagram in May 2017.Now he is mainly focusing on the sports news and covering the cricket matches.

Saumya Khandelwal: (@khandelwal_saumya)
She is an Indian photojournalist whose works were posted in Time, National Geographic, The New York Times, etc. Her work Child Brides of Shravasti became more popular in 2017. She is an independent woman photojournalist. She mostly covers the stories behind closed doors. She has been selected for World Press Photo Global Talent from the South Asia Region and received the National Foundation of India Award. She has more than 80K followers. She joined in October 2014 and Meta verified her Instagram account in June 2020.She posts some aesthetic pictures during festivals. Mainly she posted the stories of Manipur women during the violence.

Idrees Mohammed: (@i_idrees)
Idrees Mohammed is a European Press Agency photographer who works covering the Southern part of India. He started his career in the daily newspaper Times of India as a photojournalist and worked by covering national and international events. He has been working in the EPA since 2021. The researcher took him as the primary source of data and to collect information. He joined Instagram in October 2016 and was verified by Meta in July 2023. He has around 2K followers. He covered the different news stories in Chennai.

Findings
The Netnography analysis helps to find out the selected sample's Instagram space and how they are using it to disseminate their works and other content to the audience. These Indian photojournalists use their accounts to showcase their works to grab the audience. They often post their work in a space that maintains an active profile. They also attached other social media platform links to their profile.

- They post content on prominent issues, that are happening in the contemporary situation. This makes the audience aware of the issue, even when the audience is far away. This lets the audience get updates about current affairs and unknown stories of the issues.
- Indian Photojournalists create awareness about political issues, community conflicts, environmental problems, untold stories of women and children, war, and current affairs.
- They are unbiased in covering the stories. Even though the event is contradictory to their ideology, they cover the story from different perspectives.
- They show their culture and use their mother tongue to write captions for the posts. They are posting un revealed issues and conflicts on Instagram.
- They disseminate real stories which help to reduce misinformation and disinformation. This navigates the audience's mentality towards social change.

- The main strategy of Instagram marketing is to post mixed content that reflects the demographics and preferences of the audience. The themes of the visual stories differ according to the interests of the photojournalists.
- They post content related to their local issues and the events happening nearby them.
- Maintaining a consistent style of post is another strategy. Arati Kumar Rao post's Environmental theme posts, Neeraj Priyadarshi, and Raghu Rai's posts are in B&W theme posts, etc.
- According to the statistical survey done by Data Portal, 69.9% of users used their Instagram platform to post or share photos or videos and 62.2% of people used their platform for their brand activity.
- They post only organic content, not paid content.
- They are optimizing their profile. Improving their profile by uploading their details of the designation, awards, and links about them, etc.
- They are working in the media sector and they post the content according to the promptness which has main news values.
- Collaborating with their news organizations. Also, they are creating brands for themselves to establish their identity and not uploading any paid partnerships or paid collaborations.

Conclusion

In this contemporary world, people are living in the social media world and updating them on the platform. Thus, this study analyzed the Indian photojournalists who have social media accounts on the platform of Instagram. The mode of awakening may change, but the aim of their work is constant. Thus, photojournalism is a tool for mass awakening and navigating the audience to change society and create awareness about their rights.

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PODCASTING IN THE DIGITAL ERA – CASE STUDIES FROM TAMIL NADU

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Abstract

Podcasts can entertain, inform, teach without too much screen engagement and hence facilitate multi-tasking. Podcast is a pre-recorded audio or video format consisting of episodic series that relate to a specific theme. Podcasters are the people who records audio or video content and uploads it on the Internet. Podcasts have become common in India, with even individual content creators attempting to appeal to this market. This case study involved five podcasters and it was carried out to understand the growth of podcasting in the digital era in Tamil Nadu. With the proliferation of smartphones and low-cost mobile internet, there has been a rise in online listening content consumption, which has provided both podcast listeners and podcasters a strong opportunity to switch to podcasts.

Keywords: podcast, podcaster, digital era, smartphones

Introduction

Podcasts can entertain, inform, teach without too much screen engagement and hence facilitate multi-tasking. In 2004, Adam Curry and Dave Winer invented the Podcast. The term Podcast came from ipod and broadcast. In the Guardian Newspaper, Ben Hammersley coined the term Podcast in 2004. Podcast is a pre-recorded audio or video format consisting of episodic series that relate to a specific theme. Podcasters are the people who records audio or video content and uploads it on the Internet.

Pandemic has changed every aspect of the way we communicate and expanding channels as the weeks and months in quarantine. Such is certainly the case with podcasts. People started to listen podcast when they are doing some other work during pandemic. With an estimated of 40 million podcast listeners in India on 2020, the sector is witnessing a 60% growth as new firms and new shows swamp the market. There are more number of people listening to podcast in India, that too a lot of independent podcasters who started their podcasting with the unique content. Podcast made people life very entertaining and informative.

For Indians, listening to audio is not new. It is deeply ingrained in our culture, whether it is listening to cricket commentary or the radio.

According to the PwC report, "Global Entertainment & Media Outlook" 2020–2024, India with its 57.6 million monthly listeners is already the third largest podcast listening market in the world, after China and the US (*Outlook Business*, 2024). Podcast is the digital version of Radio. People can multitask while using Podcast. There are lots of genres available in podcast like Horror, Spiritual, Sex education, Meditation, Books and others. Podcast made simple and user friendly because people can use it in their smartphones, tablets and laptops too.

Podcast are pre-recorded that makes it possible to edit podcasts, whereas radio shows only offer unfiltered, real-time content. Podcasters can talk anything related to their specific theme, there is no restrictions to talk about their content. There are more regional language podcasts are booming in India. Which makes the podcasters comfortable talking with the language they wish to talk. Unique content podcast will reach the audience widely.

There has been a rise in online listening consumption, which has provided both podcast listeners and podcasters a strong opportunity to switch to podcasts. Podcasts have become common in India, with even individual content creators attempting to appeal to this market. There are many apps available in India for Podcast, which is

JioSaavn, Spotify, Anchor (Podcasters), Gaana and others.Podcasts create a strong connection between presenters and listeners. The majority of podcastsare conversational style creates a bond and draws listeners in, making for a more engaging and delightful experience. Podcasting promotes listener participation when compared to traditional broadcasting, which focuses mostly on one-way communication. Listeners have the ability to actively engage and make contributions to the podcasting community through social media interactions, reviews, and comments.

Aim of the Study

This paper seeks to establish the Qualitative case study on popularity and growth among the Podcasters in Tamil Nadu.

Objectives

- To understand the growth of podcast
- To assess the popularity among podcasters
- To find the theme of the content produced by podcasters

Review of Literature

This chapter deals with the secondary data which helps to improve the understanding of the problem and helps to pursue the research further. The data are collected from reviewing the previous research paper done related to the present study. The secondary data collected from books, journals, articles, websites and much more published works.

Siobhan McHugh (2018), in this study they said that how podcasting is changing the audio storytelling genre. This article has determined that the term "podcasting" has come to mean much more than just a distribution mode for audio material. The word "podcasting" encompasses both the creation and consumption of podcast content, which can take many forms. According to the podcast specialty of audio storytelling, the American narrative form differently referred to as "hand-held," "spoon-fed," and "host-driven" is having a significant global impact and diminishing the appeal of the more traditional "European" or lyrical style of skillfully produced audio feature. Low-cost podcasts are becoming more common, with the potential to reach out to underserved demographics. The development of podcast first formats lags in regions with large public broadcasting sectors. The audio storytelling podcast industry in the United States is booming, and much of it has roots in public media.

Hemani Sheth (2020), in this study they said that Podcast listening is growing in India: Spotify. Indians enjoy content that inspires them and teaches them something different. Spotify partnered with You Gov in India to conduct a survey to better understand its users listening habits. Podcasts are becoming more common among Indian users. The popularity of podcasts is growing in India, where they provide listeners with an ideal platform to access both entertaining and instructive content. The study also looked at the listening patterns of Indian users. According to the report, half of podcast listeners tend to listen to one episode every week. The afternoon is the least popular time of day to listen to podcasts, with nighttime being the most popular. According to Spotify, Indians love content that inspires them and teaches them something new.A list of the most well-liked podcasts on Spotify in India was made public. 'Education' was the most popular podcast genre among Spotify users in India, followed by 'Lifestyle & Health,' 'Society & Culture,' 'Arts & Entertainment,' and 'Business & Technology.

Jon Kennard (2021), in this study says that the power of podcasting in a pandemic world where people all over the world are hoping they had purchased Zoom stock before the pandemic, but there's another huge communication tool that's getting less coverage but has had a significant effect in the workplace is podcasting. And before the pandemic, over 10 million people in the UK listened to podcasts each week, reaching 59 million hours. Now, with podcast listening up to 58 percent over year, podcasting has firmly established itself as a communication discipline that is both versatile and innovative enough to tackle big social, economic, and organizational challenges head on, such as COVID-19. Within corporate culture, podcasting has

become increasingly important for internal communication as well as learning. Since 92% of podcasts are listened to alone, it's a perfect outlet for lockdown and isolation learning, and podcasts can be a cathartic activity after spending too much of our day on community video calls.

Research Method

A Qualitative case study was adopted in the study, in which in-depth interview was used to collect information from the respondents. The five respondents were used to collect the necessary details through in-depth interview. The flexibility of the questions was maintained; if the respondent was unable to provide an accurate answer, the same question was rephrased. On the basis of the interview responses were reported in the form of numbers and percentages were used to present the data and findings.

The case study method is used to systematically investigate a particular subject. In this study in-depth interview was collected to gather information from the podcasters. The criteria to particularly used case study because to know about the detailed information about the number of listeners listening to the podcast, podcasters used different genres for their content, women and men representation, podcasters from different districts of Tamil Nadu, and popularity among the podcasters are the reason for choosing the particular five podcasters. Podcasting is a developing area, as the information is limited in Tamil Nadu podcasters, case study is used to know about the overview of this medium.

Findings and Discussions

Podcasts have grown in popularity, with even individual content creators attempting to appeal to this audience. Music streaming services such as Spotify have been introducing promotional deals in key markets such as India in order to draw more customers. Streaming music has come a long way. People assume that this is the golden age of the music streaming industry, and that in the coming years, rivalry will drive innovation in the market. The key here is that both global and regional players are concentrating on producing exclusive content, either by launching their own Podcasts. Podcast have different kinds of genres available, podcasters have full freedom to produce the content. In this case study, five podcasters from Tamil Nadu is analyzed. Podcasters uploaded the content in Anchor app, where they can easily edit and add background music to it. In the anchor app, uploaded podcast will distributed to other music application. The samples collected in the study are mentioned below in the table.

Table 1

Podcasters in Tamil Nadu	Title of the Show	Genres	Platforms used by Podcasters	Countries Listening to the Podcast	Age Category Listening to the Podcast
Hemapriya	Big Fish with Hema	Interview & Motivation	Anchor (Podcasters)	India, United States	23-27
Karthik	Kadhaipoma with Karthik	Current affairs and Books	Anchor (Podcasters)	India, United States	23-27
TaslimaParvin	MazhalayarUlagam	Children Books	Anchor (Podcasters)	India, United States	0-17
Sridhar	Talk with Sridhar	Motivation	Anchor (Podcasters)	India, Srilanka	18-22
Uma Chari	Kalki's Ponniyan Selvan	Historical Books	Anchor (Podcasters)	India, United States	35-44

Hemapriya's podcast focused on interviews of common people, who are unknown to media. Inspiring stories of the common people and their hard work are showcased in her podcast. Karthik who became popular in Social media because of Podcast. His political ideology reflects in his

podcast. Mostly he talks about current affairs happening in Tamil Nadu and he talks about movies and books too. He will make the audience to select the topic through instagram, then he will talk about the topic in detailed in his podcast. Taslima Parvin who is a muslim women, because of her religion she is not comfortable to show her face in social media, but podcast made her feel comfortable to interact and showcase her talent without showing her face. Sridhar loves to talk and always give motivation to his friends that made him to give advice to the audience through podcast. Uma Chari loves to read historical books, her interest lead to podcast where she can read the book in the same way she can do podcast.

During the pandemic, audio streaming has seen a spike in popularity. Increasing smartphone penetration, falling mobile data rates, and millennials growing preference for on-demand content have paved the way for podcasting apps. Podcast listening became more popular during Covid-19. Where podcasters and podcast listeners started to grow in India. Majority of the Indians use mobile phones to listen to podcast. As a result, podcasters and listeners are changing their ways of creating and consuming audio content at a rapid pace. More optimistic and uplifting tales are more appealing to listeners. Many new podcasters have joined the market to meet the demand.

Conclusion

For Indians, the idea of audio is not new. It's deeply ingrained in our culture, whether it's listening to cricket commentary, religious musings, or the radio. With the proliferation of smartphones and low-cost mobile internet, there has been a rise in online listening content consumption, which has provided both podcast listeners and producers a strong opportunity to switch to podcasts after Instagram and blogging, tapping the right avenues and revenues.

Despite the fact that podcasts have been a well-received medium, they are seeing exponential audience growth. A trend that has persisted in today's coronavirus affected world as people turn more and more to digital media on their personal devices.

Podcast monetization is still in its infancy, despite the increasing audience opportunity. In India monetization didn't started yet. But soon advertisements will start booming in the podcast, then podcasters will get money through it. Podcasters getting popularity through this medium from social media.

Spotify application made a huge bet on the genre recently, releasing a handful of originals. India's demand for podcasting is getting higher day by day. People started to think that compare to movies, podcasting is health wise not a problem for anyone. Because podcasting is all about listening and in the same way we can listen to songs and simultaneously work. So it will be a multitasking medium. For podcasters, it is easy to showcase their talent to the audience through Podcast. There is no restrictions for content, podcasters have full freedom to share their opinions and thoughts. Podcasters willing to give unique and informative content to the audience. User friendly application so that easy to access the application. For podcasters the anchor application are easy to cut, edit, merge and add background music to the content they are uploading. Everything can be made in the single application. Through this podcast, podcasters are promoting themselves that will get popularity in other social media platforms.

During pandemic, majority of the people started using podcast for listening or content creation. Indian applications are booming to create regional language podcast platforms to everyone. So that content creators are comfortable to express their opinions on their regional language that increased the growth of podcast listener consumption and podcasters in Tamil Nadu.

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PORTRAYAL OF RELATIONSHIPS AND WOMEN IN SANDEEP REDDY VANGA FILMS

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Abstract

The paper aims to study director "Sandeep Reddy Vanga" and his films Arjun Reddy, Kabir Singh and Animal. It was celebrated by some, yet make us question ourselves as to whether all these are right? Women are oppressed (directly or indirectly) and it has been going on for years. Women characters are portrayed in a submissive manner and it is normalized in the name of love. These characters don't speak up for themselves. Gore and graphic violence is reaching its extreme. These films will be looked through the lens of certain theories.
Keywords: relationships, representation, feminism, culture and society

Introduction

Cinema is nothing but a reflection of our society. It is considered to be a unique art form that educates and enlightens people. So many thought processes are involved behind each and every scene. Different audiences observe the content from different perspectives and as people know at the end of the day, it is up to the audience as to how they look at a particular scene or a phase of the film. However, a large generic perception is always formed as to how relationships are portrayed and how women are portrayed in relationships and as an individual in the society which triggers us to ask what is an ideal relationship? At some point, there are certain loopholes and hyper realistic ideas made by filmmakers who have more often than not failed to handle this with a social conscience. These characters get into the minds of the audiences in such a fashion that they fail to differentiate right and wrong. This level of impact is huge and is getting bigger day by day.

A filmmaker has the creative freedom to express his\ her ideas, yet should aim to be socially responsible on how it reaches the audience. The freedom which a filmmaker has should not be taken for granted. It is the responsibility of a filmmaker to make his\ her perspective clear to the general audience to avoid a wide misconception and unhealthy influence. Our society has been built on patriarchy for generations and despite many revolutionary movements, films inherently portray stereotypes and patriarchy on its female characters. This results in a vicious cycle and reaches its extreme which results in the impact we see today in our society.

Portrayal of Relationships

The foundation laid in the film Arjun Reddy and Kabir Singh in the name of love is associated with a male domination. It is very evident in a scene where he goes to every class and announces the female lead as his girlfriend, which implies that has if she is his property. In nowhere she would have given her consent in any place during those incidents that she loves him. Even the same repeats in the movie Animal where the character of Ranbir Kapoor clearly manipulates the Rashmika Mandanna's character by explaining the concept of alpha male in a wrong perception.

This makes the viewers believe they're in love or in a relationship without any second thoughts by normalizing and by the hypodermic needle theory. The Hypodermic Needle Theory suggests that the media has a direct and powerful influence on audiences. It was developed in the 1920s and 1930s after researchers observed the effect of propaganda during World War I and incidents such as Orson Welles' War of the Worlds broadcast. The Hypodermic Needle theory is a linear communication theory which suggests that a media message is injected directly into the brain of a passive, homogenous audience. This theory suggests that media texts are closed and audiences are influenced in the same way. According to this theory the audience are made to believe it as a relationship even though it is manipulated. Even though there are some instances in which the character shows a good shade, all the aggression and domination diminishes it.

Normalizing Infidelity

All three of his films are male dominant, the male characters blame the majority of issues on the female. For example: In Kabir Singh and Arjun Reddy, the female would've married another man. Inspite waiting for the male lead and due to the incapability of that character, she is forced into a marriage with another man. Without considering all this the male lead gets into a depressed state and uses sex as his coping mechanism which is again a oppression towards a women. Later, in the climax the male lead meets the female lead in the park. She's sitting in a bench with her baby bump. The male lead cries and tells that he'll take for the child like his own. Without even listening to her. She later tells him that it's his child and she ended her marriage within 4 days. Whereas, in the movie Animal the male lead indulges in an affair with another woman without the knowledge of his wife and later glorifies that he did that to protect his father. Even after getting to know this when the wife reacts he shoots with a gun in his bedroom window in anger. Later, it's clarified and he indulges in intercourse with his wife right after telling her about his affair.

The Association of Hypodermic Needle Theory with his Films

According to the Hypodermic Needle Theory, audiences are directly and significantly impacted by the media. It was created in the 1920s and 1930s as a result of studies conducted on the impact of propaganda during World War I and events like the transmission of Orson Welles' War of the Worlds. Over the next few decades, it became the standard way of thinking about the power of the media. A linear communication theory called the Hypodermic Needle hypothesis proposes that a media message is directly injected into the brain of a homogeneous, passive audience. According to this notion, audiences are impacted in a similar way by closed media texts. Media theorists no longer recognize the Hypodermic Needle Theory as a reliable account of communication and media influence. In fact, some contest the concept that the early media theorists really considered it. Michael Salwen and Don Stacks state in their book An Integrated Approach to Communication Theory and Research: "The hypodermic-needle model dominated until the 1940s." As previously mentioned, while the extent to which such a paradigm affected academic research is debatable, reading popular literature from before World War II reveals that it forms the basis of a lot of common conceptions regarding the mass media and its effects." Even if the majority of media theorists have given up on the Hypodermic Needle Theory, it nevertheless has an impact on popular conversation on the power of the media. individuals think that the media may have a significant impact on individuals, and parents are still concerned about the effects of violent video games and television.

Harold Laswell in 1927, invented a theory and named it as the Hypodermic Needle Theory, also known as the Magic Bullet theory. The theory says that the media injects its messages straight into the passive audience and they are immediately affected by the same. It also states that the public cannot escape from the media's influence and therefore is considered as a "sitting duck". The term "hypodermic needle" conjures up an image in the

mind of a deliberate, methodical, and direct infusion of a message into an individual. However, as study methods advanced, it became clear that the media only had a selective impact on people. In the filmography of director Sandeep Reddy Vanga, a majority of scenes have been portrayed in such a manner that the protagonists always look out for the greater good and can go any distance in order to achieve hisgoal. This has eventually led us to believe that certain actions are not wrong when people are attempting it for the right reasons or the right cause.

Let us take the example in the films Arjun Reddy and Kanbir Singh for instance. In both films, the protagonist approaches every single class and makes an announcement that the female lead is his girl even before they are in a relationship. Infact, both protagonists immediately after seeing the female lead go to the junior classes and warn them pretending to make an announcement. Eventually, what is conveyed is a fact that these events are a part and parcel of childhood especially college phases.

Another instance is the introduction scene of the protagonists in both the films. As a woman calls him to her house, he goes there. After they both get intimate, her fiance is at the door and calls her to open it. When she tells the protagonist to leave, he compels her to be intimate with him without her consent. Ultimately, what is conveyed to the audience is the fact that once a woman gives consent, it would always be a "YES" whenever a partner asks for it. The society even follows the same not just by the influence of the mass media but by the influence of traditional culture.

In movies, over a long period of time, terrorism and gun violence are associated with Islam. Let us take another example from his latest movie Animal. It is portrayed to us that the protagonist Ranvijay Singh (Ranbir Kapoor) and his family belong to the Sikh community. The antagonist Abrar (Bobby Deol) who is also a part of the protagonist's family, becomes distant because of their grandfathers. In a scene, the protagonist's grandfather talks to him about the relationship with the antagonist and explains why he is trying to destroy the family. His

grandfather also mentions that they converted into Islam. In the introduction scene of the antagonist, it is shown that he is getting ready for his third marriage. This is directly indicative of certain religious practices. It was unnecessary for them to portray the antagonist's family as Islam. In many ways, it demeans that particular religion. People are already bombarded with such interpretations and portrayals about Islam.

Patriarchy and the Concept of Savior Complex in Relationships

All the three films of the director inherently have patriarchy in it. Embedded in political, social, and economic institutions, patriarchy is a system of connections, ideas, and values that structures gender disparity between men and women. Features that are perceived as "feminine" or belonging to women are valued less, whereas characteristics that are perceived as "masculine" or belonging to males are valued more.

We need to understand the concept of the savior complex in relationships. It's a psychological phenomena where someone has an intense need to protect or assist another person, frequently to the detriment of their own needs and wellbeing. This may show itself in relationships in a number of ways, such as continually taking care of your partner's issues, supporting their bad habits, or continuously looking for recognition and affirmation for being the relationship's hero. There comes a question as to where this complex stems from. Psychologists say that poor self-esteem, a need for control, and a need to be needed are typically the root causes. Individuals who suffer from a savior complex may have trouble believing in themselves and feel that they need to solve other people's issues in order to show them how valuable they are. When they are consistently the one with the answers to their partner's problems, they might also experience a sense of importance and power. Sometimes, a savior complex is only an excuse to divert our attention from analyzing our own shortcomings and fears and instead focus it all on someone else. On the other hand, a savior complex can be harmful to the individual as well as to their relationship. Burnout

and anger may result from the person with the complex feeling overburdened with the burden of always solving their partner's problems. Furthermore, their spouse could experience a lack of personal development as a result of feeling helpless and unable to handle their own problems.

People who suffer from a savior complex should be aware of their tendencies and concentrate on improving their own feeling of value and self-worth. This may entail going to counseling, taking care of oneself, and learning to let go of the urge for control. Along with working together to achieve mutual growth and development, partners should also be clear about their requirements and boundaries.

Let us take a look at a scene which captivates us. In the movie Animal, when the protagonist's sister is being bullied in her college, she tries to call her father. While their father is busy in his workplace, the protagonist takes things in his own hands. He goes to the college and creates havoc among the students. After knowing what Ranbir did, his father confronts him. While confronting, the protagonist asks his father as to who is the next head of the family if not for him. The protagonist never considers his mother to guide or help in the scenario. The voice of his mother was always overshadowed by his father's.

Another scene from the movie that indicates patriarchy is the sequence of Abrar's introduction scene where he is ready for his third marriage. His other two wives were never given a chance to speak about his actions. They are portrayed as submissive. In the wedding scene, Abrar gets to know that his brother has been killed. Immediately after hearing the news, the women present in the scene are asked to get out the hall to which they adhere. As a coping mechanism to this, he forces and gets into a violent sexual activity with all three of his wives.

The concept of sending Zoya in order to get access to the whereabouts of the protagonists is also an inherent example of patriarchy where a woman is objectified and used as an entity who can seduce and pass on the information.

Obsessive Love Disorder

In a relationship, there is a thin line between wanting that person and becoming obsessive for that person.

As far as any relationship is concerned, the foundation is very important. It is very important to address the root cause of this obsession. Depending on the cause of the fixation, obsessive love might present with different symptoms. A person suffering from depression could, for example, have poor self-esteem or consider suicide, but a person with a delusional illness might experience changed reality or act strangely.

Generally speaking, the following are some indicators of obsessive love:

- A relationship-related obsession that is out of proportion to the length of time they have known one another.
- Falling "in love" right away with new acquaintances or even total strangers.
- severe efforts to exert influence on the other person.
- Rejecting the other person's attempts to set limits or pay attention to their feelings.

All these indicators make their presence seen in all three of his films. To be specific, the following scenes explained below are great examples of Obsessive Love Disorder.

In Arjun Reddy and Kabir Singh, in the introduction scene of the female lead, the protagonist immediately falls in love. He claims her as if she is his property. In another scene where the female lead explains to the protagonist that she will somehow try to convince her father about their relationship but he refuses to understand her situation and acts self centered.

Throughout the film, it is portrayed that both individuals lack personal boundaries and are dependent on each other rather than being co-dependent. Mutual understanding is an important aspect in all phases of a relationship and the movie lacks that completely denying a strong foundation for their relationship.

In Animal, the protagonist is in the peak of obsession with his father. While there are reasons for it, the extent to which he goes to protect his father is unacceptable. All the feelings that he expresses are not wrong but at what cost he is expressing the

feelings matter. Nobody should disturb the livelihood and peace of others no matter how close the person is to you. It creates a psychological impact and talks about a broken childhood.

None of the films show the emotional progress of both individuals and they fail to show that they are working on their flaws. All relationships should have a certain boundary and need mutual respect and understanding.

Stockholm Syndrome and its Relevance to Sandeep Vanga Reddy Films

Stockholm syndrome is a psychological response to being held captive. Individuals who have Stockholm syndrome develop a psychological bond and start to feel sympathy for their captors. Apart from the initial scenario of a kidnapper holding a captive, Stockholm syndrome now encompasses all forms of trauma where there is a relationship between the abuser and the victim.

Positive feelings toward their abuser are often interpreted by medical specialists as a psychological reaction, or coping mechanism, that the victim uses to get through the days, weeks, or even years of trauma or abuse.

The symptoms of Stockholm Syndrome are:
- Positive feelings toward the captors or abusers.
- Sympathy for their captor's beliefs and behaviors.

Relevant to these Few Symptoms which are Shown in Sandeep Vanga Reddy Films are:

Even though in this relevance it's not the captivator but the male partner in the relationship who takes enormous control over his female partner. Let us look at a scene from the movies Arjun Reddy and Kabir Singh, The protagonist on most occasions makes the female lead believe whatever he does is for her good. Even when he asks to change her friend or let it be him vacating her hostel room just because she had an injury in her leg from a glass piece of a beer bottle. She still thinks that all he does is for her good. From the start where he claimed her as if she's his property to the scenes happening after that.

In Animal, the bond that the protagonist shares with the female lead starts with an unstable foundation where he manipulates her to call her marriage off and asks to choose him instead. Due to lack of stable thinking, she chooses him over the groom. Throughout the film, her feelings are being neglected due to the peak obsession that he has on his father. Despite all actions, she decides to stay. In a scene, she observes a fasting on the occasion of Karva Chauth which is believed to be for the safety and longevity of their husband, even after him declining all her calls and messages. When the protagonist enters the scene she immediately tells him that she's on fasting and while breaking her fasting he confesses that he has been cheating on him. Even after a few chaotic scenes he somehow convinces her and again without any remorse they indulge in sex. This shows how much she is into him even though he shows a darker shade which is pretty evident that the character has Stockholm syndrome.

Even though his father has never been a great example of parenting and even though having a broken childhood the protagonist in Animal is obsessed with his father which is also pretty relevant to the symptoms of Stockholm syndrome.

Misconception of "ALPHA MALE"

There is a huge misconception of the term "Alpha male" and it is evidently seen in all three of his films. A framework known as the socio-sexual hierarchy is used to analyze and categorize people according to their social standing, physical attractiveness, and mating habits. This idea, which originated in evolutionary biology, is frequently utilized to comprehend and explain the social dynamics of humans.

There are several levels in the socio-sexual hierarchy, signifying varying degrees of social standing and mating habits. The most successful, self-assured, and powerful person is regarded as the alpha male, who stands at the top of the hierarchy. There are alpha men, who are regarded as the apex of the socio sexual hierarchy. Unlike the normal alpha, this hypersexual alpha guy places more emphasis on sexual interests and activities. The reason certain people are more successful than others at luring and keeping romantic and sexual partners is sometimes attributed to the socio-sexual hierarchy. Its

foundation is the notion that those at the top of the hierarchy are more desirable to prospective partners because of their perceived success and prestige.

It is crucial to remember that the socio-sexual hierarchy is a contentious idea that has drawn criticism for encouraging a limited definition of masculinity and for feeding negative gender stereotypes. Some contend that the hierarchy is harmful in addition to being unrealistic as it might cause those who don't match the model to be marginalized. On many levels, all the protagonists portray the hierarchy and the supposedly said traits of masculinity. This haseventually led to a toxic symbology among the audience. In general, the stigma associated with being an alpha male is detrimental and unfavorable, and in order to build a more accepting and healthy society, it is critical to identify and combat these stereotypes.

Promoting good images of masculinity that are more in line with our contemporary ideas on gender and equality is one way to counteract the negative impacts of this poisonous symbology (e.g. as with the recently invented phrase "Yogurt Male"). Men can be encouraged to explore their emotions and accept their feminine energy aspects in a healthy way through media depictions, educational initiatives, and other means.

Key Findings

- All his female characters are portrayed only from the male's perspective.
- The female characters in his movie are unstable and voiceless.
- The women in his films are submissive and inherently patriarchal.
- The root cause of the obsession and a lot of other psychological factors are left unaddressed.
- The word "CONSENT" is absent in many of his film scenes which is a greater drawback.

Conclusion

It is really important for a filmmaker to be socially responsible and at the same time present a film which displays a clearer picture of what he is trying to convey. Mass media reaches a wider audience such films really influences a lot of young people with the dominant mentality. Our society as always been a male dominated society, there are a lot of films and filmmakers who are trying hard to break the stereotypes. A creator's freedom should never be taken for granted.

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COMPARATIVE STUDY OF VISUALS THROUGH LIGHT AND SOUND

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Abstract

This study analyses the visually impaired persons recalling memories to visualise. This is an exploration study of two worlds of vision one through light and another through sound. A visually impaired person who lost his sight after a brief period of vision draws an elephant by recalling the visuals(Light) stored in the memories, while another visually impaired person who was born without vision recalls the sounds and draws an elephant based on the sounds they heard about elephants.

Keywords: born visually impaired and lost vision after a brief period of vision, light and sound.

Introduction

Being born visually impaired means having a condition where sight is limited or absent from birth. Individuals navigate the world using other senses like touch, sound, and smell. A visually impaired person who lost sight after a brief period experienced vision before losing it. Adjusting to vision impairment involves adapting to new ways of navigating the world, relying on other senses like touch, memories and sound. This exploration is about the vision recalled through light and sound.

Objective of the Study

To analyse the visuals created through light and sound from visually impaired persons.

Methods of Study

Documenting the lifestyle of visually impaired persons who lost her eyesight after 40 years of vision, I placed a GoPro camera on her forehead (tied up) to capture her head movements, daily activities, and movements within her home. She navigates life by recalling memories formed through light.

In an interview with a person born without vision, I inquired about his world through one-on-one conversation, recording the audio with a TASCAM 100 recorder. We discussed their experiences in dreams; since they haven't seen light in life, their dream visuals manifest as sound – hearing someone talking or approaching to touch them. This exploration of sound and light provokes me to study the visuals recorded through sound and light in their memories. Working with people who experienced light in their lives and lost vision later, I asked them to draw visuals stored in their memories. Another individual, Visually Impaired since birth, experiences the world through sound. I asked him to draw visuals representing a life form he's heard about.

Additionally, I asked various visually impaired individuals to draw their preferred life form or object using memory recall.

I exhibited the works of Visually impaired person lifestyle and did a installation using Braille language on a 2 ×4 wooden frame painted in white so that we can touch and sense their vision and emotions they expressed while I documenting them.
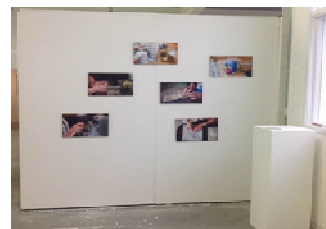
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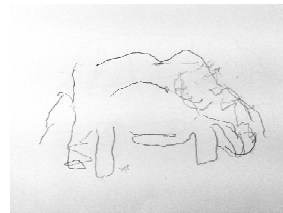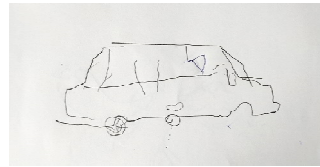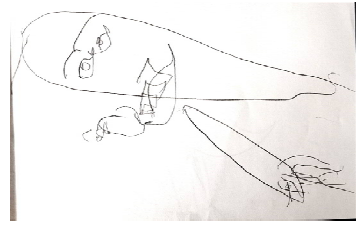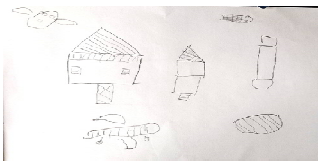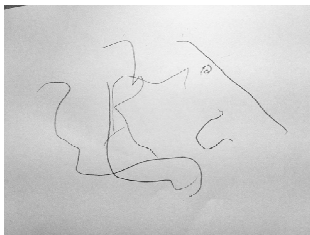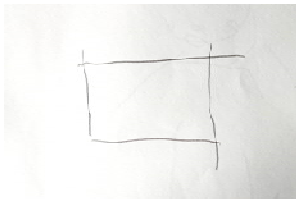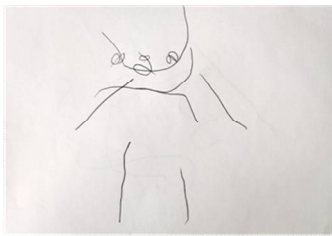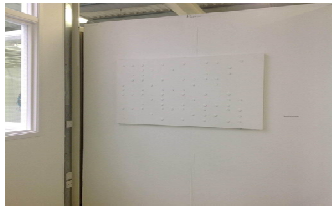
Conclusion

Documenting a lifestyle of visually impaired persons who lost her eye sight after 40 years of vision. I placed a GO PRO CAM on her forehead (tied up) which captures her head movements, work she does and movements in her home Interviewed a person who is born without vision and enquiring about his world through one to one conversation and recording the audio in a TASCAM 100 recorder. In an interview with a person born without vision, I inquired about his world through one-on-one conversation, recording the audio with a TASCAM 100 recorder. We discussed their experiences in dreams; since they haven't seen light in life, their

dream visuals manifest as sound – hearing someone talking or approaching to touch them. I am working on installing the visuals they have created in a three dimensional model which allows them to touch and feel their visuals. This develops the cognitive behaviour and knowledge to understand their visuals and emotions. It acts the communication between their vision and application.

Summary

This is a self exploratory analyse Project and there is no reference for my study.

DIGITAL INKING AND DIPLOMACY; A CRITICAL ANALYSIS OF THE INDO-MALDIVES DISPUTE

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Abstract

Mobile phones have aided in the faster transmission of information across the world than any other medium of communication. With the introduction of social media, mobile phones have been extensively used to relay information from one part of the world to another without a second thought. This has led to the emergence of a phenomenon called mobile journalism which refers is a type of digital reporting in which news is gathered by skilled journalists as well as common citizens is desseminated using mobile devices. Lately, this mobile journalism has aided in another practice called digital diplomacy wherein governments and diplomats utilize social media and digital technology to interact with overseas audiences and promote their interests. The emergence of this practice is revolutionizing international relations and foreign policy practices, and it is fast becoming an indispensable aspect of contemporary diplomacy. However, this practice governments and diplomats using social media to interact and put forward their opinions has led to thoughtless provocations which is holds true in the case off the recent issue with Maldives. The young diplomats from Maldives gave their opinion on Prime Minister Modi's vacation pictures from Lakshwadeep islands, which were offensive and provocative leading to temporary severing of ties with Maldives. This paper will look into the issue to understand how digital inking or mobile journalism that aids in digital diplomacy leads to thoughtless provocation and in turn negatively hampers the relationship between countries in the International system. It will also look into how countries can avoid these provocations by various means. The method of research used will be qualitative in nature.

Keywords: diplomacy, digital inking, indo-maldives dispute, mobile journalism, international system, governments

Introduction

The history of mobile phones starts in the early 1970s, when wireless communication was being tested by engineers and inventors including Joel Engel at AT&T's Bell Laboratories and Martin Cooper at Motorola. Martin Cooper used a portable mobile phone to make the first-ever public call in 1973. The gadget was nothing like the cell phones we use today—it was a bulky, brick-like device with a battery life that was only adequate for a few hours and weighed more than two pounds. However, in the annals of telecoms history, it was an immense feat. The Global System for Mobile Communications (GSM) standard's widespread adoption in the 1990s marked a significant advancement in mobile phone technology. Many of the functions that we identify with contemporary mobile phones were made possible via GSM, which also made voice data transmission digital.

Around this time, mobile phones began to become more widely available and reasonably priced. The 1990s saw the advent of text messaging, or Short Message Service (SMS), as one of the biggest innovations. Text messaging was first a simple text-based messaging service that let users send brief messages to each other. Users were captivated by this feature, which went on to become a worldwide sensation and permanently alter communication. With the arrival of the twenty-first century, mobile phones started to develop into much more than merely tools for communication. The term "smartphone" originated from the convergence of several technologies, including computational power, miniaturisation, and longer battery life. When it was initially released in 2000, the Black Berry[1] was one of the first smartphones to become

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[1] Evolution of mobile phone. (n.d.). Www.linkedin.com. Retrieved February 26, 2024, from

widely used. It was designed mainly for business workers who needed to use email and be productive while on the go. It had a real keyboard.

But the true revolution began in 2007 with the release of Apple's iPhone. The iPhone changed everything. It featured a multi-touch user interface a slick appearance, and the ability for downloading and installing third-party apps through the App Store. This created a plethora of opportunities, as cellphones evolved from being only instruments for communication to being potent computers capable of performing a wide range of functions, including online surfing, navigation, gaming, and photography. Other businesses entered the smartphone industry as a result of the iPhone's popularity. Google unveiled the operating system known as Android, a platform based on open-source code that made it possible for other manufacturers to create Android-powered handsets. Due to the growth of Android smartphones with different features, designs, and price ranges, a dynamic and competitive ecosystem was created.

Social media has changed dramatically in less than a generation, going from immediate electronic communication of data to virtual society as a whole shopping platform, and essential 21st-century marketing tool[2]. Social media sort of got its start on May 24, 1844, when some digital dots and dashes were manually entered into a telegraph machine. [3] Samuel Morse's understanding of the historical implications of his scientific feat was demonstrated by the first electronic communication he sent from the Baltimore area to Washington, D.C., asking, What hath God wrought? [4][5] Even though digital communication has long history, the majority of recent theories on the creation of the internet and social media today date back to the 1969 launch of the Advanced Research Projects Agency Network, or ARPANET.[6]

The expansion of the internet in the 1980s and 1990s made it possible for online communication services like Compu Serve, America Online, and Prodigy to be launched. Through online chat rooms, bulletin boards, and email, they acquaint consumers with digital communication. As a result, the first social media networks were created, starting in 1997 with the brief existence of the Six Degrees profile uploading service. Another early digital social communication tool that started to gain traction was weblogs or blogs. Jack Dorsey, Evan Williams, Biz Stone, and others founded Twitter in 2006 as a microblogging platform.

Evolution of Citizen Journalism

Social media has completely changed how news is reported, disseminated, and consumed in the digital age. Journalists today have unparalleled access to real-time news as well as a direct line of connection with their audience because to the growth of social media platforms like Facebook, Twitter, and Instagram. The way tales are conveyed and the place of the journalists in the contemporary media landscape have both changed significantly as a result of this. Journalists now have access to a huge network of contacts and sources thanks to social media. Social media sites like Twitter[7] have evolved

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into online newsrooms where reporters may follow and engage with politicians, subject matter experts, and eyewitnesses. As a result, it is now simpler for journalists to obtain data, confirm facts, and get in touch with possible interview subjects.

Social media has also given journalists a direct line of connection with their audience that was previously unattainable, enabling them to interact with them in real time. Anyone can now share and propagate in real time their own personal experience of an event thanks to the liberalisation of information. This new kind of reporting occurs either ahead of or independently of established media organisations, and it can serve as a firewall by holding the media responsible for any errors or omissions of news coverage.[8]One possible offspring of this progression is citizen journalism, which is an alternative to established media structures that involves anybody in the process of obtaining and reporting news. The era of consuming images and absorbing info is upon us.

New information appears on our phones and computers every day, but we are no longer only the consumers of this never-ending supply of information we are now its producers. Many people believe that citizen journalism originated in South Korea, where Oh My News[9], the first platform for amateur-generated news, was established. The idea was straight forward: as participatory journalism, another name for citizen journalism, suggests, everybody can participate in the process of providing knowledge [10] . Citizens have evolved from being

readers to participants, from being only information recipients to becoming information providers. Storytelling is made possible through participatory reporting. An event's significance is reinforced by firsthand accounts, with each testimonial adding a new perspective. We may also contend that it repositions the individual in relation to history and the manner in which it is written.

History is truly an arte fact, despite the fact that human have to believe of it as a natural sequence of events that we instinctively keep in the collective memory as "fact." Today's methods of conducting and consuming journalism have been greatly influenced by Twitter[11]. With the ability to exchange brief messages, or "tweets," with up to 280 characters, the platform has emerged as a potent tool for audience engagement, breaking news, and live coverage. We'll look at how Twitter has affected journalism in this blog post, covering its use in audience interaction, citizen journalism, and breaking news. The manner that people get their news has evolved. Compared to 33% in 2012, more than 52% of those who use Twitter say they get their news from the well-known social media platform. When you combine that with the fact that there are around 8,000 tweets sent every second worldwide, Twitter's immense power becomes evident.

"There is no question that you are not getting the full story if you are absent from Facebook and Twitter," says BBC Chief International Correspondent Lyse Doucet. However, the shift in the consumption of news is mutual. Additionally, Twitter has transformed the newsroom [12] by expediting the already difficult new gathering process. Previously creeping in slowly over the wire, it now comes across in actual time, tweet upon tweet.

Www.linkedin.com. https://www.linkedin.com/pulse/evolution-social-media-how-did-begin-where-could-go-next-mutabazi/

[8]Shah, S. (2016, May 14). The History of Social Media. Digital Trends. https://www.digitaltrends.com/computing/the-history-of-social-networking/

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The modern journalist never has a moment's rest for fear of overlooking important information. For journalists, however, the 24-hour news cycle might offer something special. The public has become a popular method for gathering information for a narrative. When a story breaks, Twitter offers the public's opinion, comments, and information in real time. According to some research, close to 80% of journalists' modern methods of getting news come via Twitter. This has also led to the evolution of digital diplomacy

Twitter and Digital Diplomacy
Social media has changed how the public and diplomats communicate with one another. Global leaders and diplomats are moving digitally. Using digital communication tools (social media) to connect with the public and other diplomats is known as "digital diplomacy." International leaders and diplomats communicate with the public they aim to influence directly through social media, particularly Twitter [13]. In 2012, when social media was still infused with the optimism of the Arab Spring, MFAs made their initial move on these channels. Twitter has traditionally been the preferred forum for foreign policy makers, even though MFAs are engaged on a variety of media, including as Facebook, Instagram, and YouTube. Twitter allowed diplomats to communicate with elite audiences such as journalists, scholars, policy-makers, and fellow diplomats, even if it was never the biggest social network.

This gave diplomats the ability to increase their influence via methods that were thought to be impractical before to the advent of social media. The closest thing diplomats had to a private club was Twitter, where the UN Secretary General could talk to physicist Brian Cox or the editor of the New York Times. However, Twitter also developed into a significant diplomatic tool. MFAs utilised Twitter to handle crises or guide delicate talks, to remark on global events, to explain their government's policies, and to influence [14] how governments and leaders were covered. Twitter was used during the announcement of the Iran Deal in 2015, the G8 expulsion of Russia in 2014, and Israel's 2014 invasion of the Gaza Strip. Throughout the Brexit negotiations, EU leaders utilised Twitter to draw boundaries, and the Obama White House used the platform to "sell" the Iran Deal to American elites.

Most significantly, diplomats have developed a sizable Twitter following. The MFAs of Sweden, Iran, Belgium, Estonia, and Kosovo have amassed tens of thousands of followers, whilst the MFAs of Japan, Kenya, Rwanda, France, Ukraine, Germany, Russia, the UK, and the US have hundreds of thousands of followers. Leading news organisations, notable journalists, and influential policy leaders are among them. This has led to the creation of new term called Twitter Diplomacy or Twidiplomacy. [15] Twiplomacy, also known as Twitter diplomacy, is the fusion of Twitter with traditional and digital diplomacy. Other politicians look to the mainstream press when an international leader tweets concerning a global event or an innovative policy framework, either to respond to the tweet, defend it, or just share their thoughts on the matter. These responses in turn contribute to the internet conversation, which in turn shapes public opinion.

Twiplomacy promotes public participation in foreign policy discussions and decision-making, increasing the participatory nature of policy decisions. A direct tweet to the head of state can be used to voice public dissatisfaction with new policy decisions or the current policy framework, starting a dialogue. This reduces red tape and broadens outreach. Additionally, contacts between diplomats from other nations serve as a prelude to formal talks, fostering the development of both multilateral and bilateral relations. Twiplomacy provides a forum for discussion that goes against conventional wisdom

[13]Radhika Chhabra 2. (n.d.). https://www.orfonline.org/wp-content/uploads/2020/01/ORF_IssueBrief_335_TwitterDiplomacy.pdf

[14] Digital diplomacy. (2014, December 19). Gateway House. https://www.gatewayhouse.in/digital-diplomacy-2/
[15]Twitter diplomacy - use of Twitter in public diplomacy. (n.d.). https://www.diplomacy.edu/ topics/twitter-diplomacy/

regarding formal routes of contact between diplomats.

The informal atmosphere on Twitter can counteract the benefits of traditional diplomacy, which is the opposite side of making contact easier between ambassadors and citizens as well as between government officials. [16] Additionally, posting ambassadors on social media sites like Twitter fosters a sense of ambiguity among the populace, which may have a depressing effect on morale. There have been numerous instances where international leaders have fought back and forth verbally on Twitter. The recent being the Indo Malidives dispute that erupted over twitter.

Indo Maldives Dispute

For those who want to embrace their inner adventurer, Lakshadweep ought to feature on your list," Prime Minister Modi wrote with a photo of himself on the beach that was posted to Instagram on January 5. The very unremarkable photo has caused controversy and maybe put Maldives and India at odds. The scandal started when Maryam Shiuna, Malsha Shareef, and Mahzoom Majid, three deputy ministers in the Maldives' Ministry of Youth Affairs, made disparaging remarks against India and the Prime Minister after his recent visit to Lakshadweep. Shiuna mentioned India's ties to Israel on X, the platform that was formerly known as Twitter. On social media, the now-suspended ministers referred to Mr. Modi as a "clown," a "terrorist," and a "puppet of Israel."[17]

The government of the Maldives dismissed the three ministers when the Indian government brought up the matter with them. "The Government of Maldives is aware of derogatory remarks on social media platforms against foreign leaders and high-ranking individuals," the Maldivian administration said in a statement.[18] These are individual viewpoints and do not necessarily reflect those of the Maldivian government. "Believing in freedom of expression but that has to be exercised in a responsible manner," the Maldives government added [19]. One of the main sources of income for the country, Indian tourists, may boycott the tourist haven of the Maldives due to the "derogatory" remarks made by three junior ministers of the Maldives against Indian Prime Minister Narendra Modi.

By nationality, Indians made up the majority of visitors to the Maldives in 2017. Approximately one-third of the nation's GDP is derived from tourism.Following the controversy, the contentious posts were removed, and the Maldivian foreign department released a statement clarifying that the ministers' remarks were intimate and did not reflect the government's position. In the midst of the Indian Ocean, there are over 1,200 coral-covered islands and a tolls that make up the Maldives. Approximately 520,000 people live in the archipelago, whereas India is home to 1.4 billion people. As a tiny island nation, the majority of its food, infrastructure development, and technological advancements are sourced from its massive neighbour, India. In the Indian Ocean Region (IOR) [20], the Maldives is India's most important

[16]Fishman, C. B., Ilan Manor and Bar. (2023, December 16). The Twitter Prisoner Dilemma and the Future of Digital Diplomacy. E-International Relations. https://www.e-ir.info/2023/12/16/the-twitter-prisoner-dilemma-and-the-future-of-digital-diplomacy/#google_vignette

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[19]Bhattacherjee, K. (2024, January 7). Maldives suspends three Deputy Ministers as India raises issue of disrespectful remarks against PM. The Hindu. https://www.thehindu.com/news/international/maldives-govt-distances-itself-from-derogatory-remarks-against-pm-modi-by-minister/article67715983.ece

[20]Maldives vs Lakshadweep Controversy | Why Indians are Boycotting Maldives ? (n.d.). Www.youtube.com.

maritime neighbour. It is a focus point among the Indian government priorities under the Neighbourhood First Policy and has a special role in programmes like SAGAR (Security and Growth for All in the Region).

The Maldivian president, Mohamed Muizzu, gained notoriety shortly after taking office in the fall of 2023 when he demanded that India remove its armed forces from the Maldives, which is an archipelago (an archipelago of islands). India has insisted that the primary purpose of its military deployment in the Indian Ocean nation is to supply medical assistance to its remote islands. Many Indians announced on social media that they were postponing their Maldives vacations in response to the commotion[21]. [22]Not long later, the CEO of the Indian travel website Ease My Trip declared that his business has stopped accepting reservations for any flights to India. There haven't been many hotel and resort cancellations, according to Abdulla Ghiyas, president of the Maldives organisation of travel agencies and tour operators. However, he did state that they had seen a reduction in hotel bookings.

The entire dispute started at the same time as President Mohamed Muizzu of the Maldives left for a state visit to Beijing. Recognised for his pro-China stance, Mr. Muizzu has asked Beijing to send more tourists to the Maldives. Prior to the Covid-19 epidemic, the majority of travellers to the Maldives were Chinese. However, travel companies claim that the number has drastically decreased, maybe as a result of expensive tickets and fewer flights. [23]One of the largest trade associations in the nation, the

Confederation of All India Traders, has instructed its members to cease doing business with the Maldives until an apology is given by the local government. These actions and reactions resulted in the temporary severing of ties between India and Maldives.

Impact

Even after the apology from the Maldivian government, there have been no significant change in the relations that have been severed temporarily between India and Maldives. Maldives has turned towards China for help. [24] Renowned for his pro-China views, Mohamed Muizzu, the president of the Maldives, heightened tensions when he ignored India and made his first state visit with China following an official tour to Turkey. Though Muizzu's turn towards greater China-friendly foreign policy raises questions about the balance of diplomatic relations in the area, the Maldives government dismissed the loose-lipped officials. There might be geopolitical and economic repercussions for both India and the Maldives in the Indian Ocean Region (IOR) if the Maldives administration continues to stray closer to China and maintains a tense relationship with India.

Muizzu would plunge the Maldives deeper into debt if he did nothing more than move the country's economic reliance from India to China. [25]From 6% of Indian tourists in 2018 to over 14% in 2022, the Maldives saw a rise in tourism. Muizzu runs the risk of losing a significant portion of the tourism industry, which will contribute 28% of the Maldivian GDP in 2023 and is primarily derived from Indian visitors to the islands. Given that tourism accounts for 90% of the Maldives' GDP, Muizzu has now called on China to "intensify efforts" to send more travellers to the Maldives. Beijing's objectives in the

Retrieved February 26, 2024, from https://www.youtube.com/watch?v=xWDYZ6g6gJA

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area will only be advanced by the Maldives' growing economic dependency on China. Furthermore, the critical role that Indian forces play in the security of the Maldives cannot be matched by Turkish drones.

India, a close ally since the coup in 1988, has contributed to numerous operations and was instrumental in helping during the 2014 water crisis in Male and the 2004 tsunami. President Yameen made an effort to communicate with Pakistan and China, although India still provided 70% of the Maldives' defence training requirements. It is questionable whether the $37 million Turkish drone project can be funded in the face of an increasingly dire debt crisis. Maldives can purchase five or six Bayraktar TB2 drones using the money[26]. Maldives may find it difficult to monitor the exclusive economic zone surrounding its archipelagos with a small military and few drones, despite its goal of a more independent foreign policy and its intention to avoid using foreign soldiers to replace Indian troops. China's involvement in the Maldives, from India's point of view, increases the pressure on New Delhi to defend its interests in the Indian Ocean.

With Pakistan becoming more dependent on China as a result of the Belt and Road Initiative (BRI) and Sri Lanka already mired in debt-trap diplomacy, [27]it is not desirable to have more Chinese influence in its backyard in this age of geopolitical rivalry. India and other surrounding countries are at risk of security breaches due to Islamic militancy in the Maldives. The Islamic State of Iraq and Syria (ISIS) terrorist organisation received more foreign fighters per person from the Maldives than any other country. China's involvement in the Maldives, as seen from India, adds India is concerned about increased terrorism in light of the surge in anti-Indian sentiment in 2024 and Muizzu's concentration on Islamic ideals, despite some attempts to rehabilitate extremist families.

Way Forward

Social media is become an essential tool in the diplomatic toolbox. In addition to force and money, modern states are also based on their ability to carry out diplomatic duties through the use of cutting-edge communication tools like social media. Twitter has shown to be an excellent soft power tool in this day and age, giving diplomats and civilians a direct line of connection and dialogue that allows the former to do away with onerous bureaucratic procedures. However, one must keep in mind that conducting diplomacy through Twitter has led to thoughtless provocations as seen in the above case study and it would be rather better for diplomats to follow the traditional ways of diplomacy more through official press releases. And a lesson for all lies somewhere here, which is the fact that not everything has to be taken seriously, and to protect bilateral relations understanding each other is the best way forward.

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TELEVISION ADVERTISEMENTS AND BUYING BEHAVIOR PATTERNS: A QUANTITATIVE STUDY ON HOMEMAKERS

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Abstract

In this new information age, we live in a society where we are continuously exposing ourselves to information and technology in every walk of our life. As the needs of human beings changed, the technology was also evolving overtime. We are exposed to different forms of advertisements, of which the television advertisements play a substantial role in the purchase behavior and consumption form. Women being the home managers, in the contemporary family structure, play an incredible role. In this study, the method adopted is quantitative research approach using survey method and the primary data was collected using questionnaire. The influence of television advertisements on purchase behavior, the recall of television commercials among the homemakers was examined. It is found that a significant number of respondents' purchase is based on television commercials alone, and is the most influential in decision making while buying a product.

Keywords: television, advertisement, commercials, homemakers, women, buying behavior

Introduction

In this information era, the continuous exposure to advertisements through different forms of media have led to information overload, confusion in the substantiation of the consumption pattern of the products and services. The technology evolved as the needs of humans increased. Communication is more evitable to mankind, were humans emerged from just an ordinary being to a social being. This consistent evolution and development are a sign of growth in mankind. We have encountered technological developments and digital gadgets from radio to smartphones. The introduction of television media brought more changes in the lives of the viewers. Television advertising grew swiftly over time and achieved its position as the most significant advertising medium in terms of advertising revenues.

Advertisements existed by word of mouth, since ancient civilizations. In a village economy phase, the advertisements were limited to what way a person could scream. But, today with technical advancements, marketing and advertisements have become easy with the coming of radio, television, recorders, and smartphones. The world in which we live is consistently showered with advertisements in one form or the other through different mediums.

Television and advertising together present a combination and have become an integral part of modern society. Television reaches almost every household and it reaches more people than any other medium. Newspapers can accommodate only images, photos and words. And the Radio can capture only audio. But television is the only medium that uses words, sounds, pictures and movies. Television advertising has a visual appeal and also has music to motivate the consumers emotionally with so many options which successfully capture the viewer's complete attention. Television advertising reaches a much larger audience within a very short period. Television advertisements are very exclusive, with the help of a camera anyone-consumers can travel from the advertisement world into the real world. Television advertisements can emotionally motivate consumers with advertisements concerning real-life incidents that a product can be related to. Television advertising can help in reaching their target audience directly. The best time to reach homemakers is through advertising commercials between the best programs and soaps.

Funny advertisements targeting children were aired between their favorable cartoon programs; the office goers during the news and the old aged audience during some religious programs.

Commercial advertisement on television makes a lot of difference in today's society. It is very expensive, but one has to admit that it is truly an effective way of reaching out to people. When compared to other advertising mediums, television advertisements are known to be the most effective option to convince people to purchase some products and services. Ussaima and Kalaivanan (2013), in their study, mentioned that the enormous amounts spenton television advertising are effective, produced relevant results and never went waste.

Who are Homemakers?

We know that one of the significant responsibilities of a homemaker is handling monthly budgeting, where they play a significant role of a consumer on behalf of the other family members. The definition given in urban dictionary for the homemaker, "A person, usually a woman, who cares for her own home and family by cleaning, cooking nutritious meals, doing laundry, running errands, caring for pets, working with a budget, organizing, etc. She is her own boss and enjoys the freedom of creating her own schedule. She does not have time to be lazy. She realizes the value of her unpaid job as a homemaker because it brings stability to the family and less stress for all." ("Urban Dictionary: Homemaker," n.d.)

According to the nature of the work, the definition given tothe homemakers are as follows. The Homemakers are the individuals who look after their own homes as well as the other family members who live with them. They are responsible in handling the domestic resources, and additionally provide personal services and general housekeeping chores, or they may distribute these tasks to other household members. At times, they may even hire or employ people from outside to complete these tasks. Every household being distinct, the responsibilities of each homemaker varies depending upon their ages, habits,

needs, and income level of the individuals living there (careers.stateuniversity.com, 2024).

Television Advertisements and Homemakers

The products advertised on television have a significant impression on homemakers, as they are one of the main pillars of the family structure. The Honorable supreme court of India (2023), in its Handbook states that "The women homemakers perform unpaid domestic labor including managing the household, cooking, cleaning, washing, handling accounts, and taking care of the elderly and children by assisting them with their homework and extracurricular activities. This unpaid labor carried out by women not only adds to the quality of life for every member of the house but also ends in monetary savings. The contribution to the household made by women homemakers are equal to or greater than men, which is often overlooked, as men are conditioned to believe that such household works is of limited value."

In the Indian patriarchal society, the term homemaker is given to a person, especially a woman, who takes care of all the members of the family selflessly, from preparing food, nursing to nurturing, from children to older people, looking after the overall maintenance of the house, from grocery to monthly budgeting, managing the day to day chores, around the clock, without any monetary benefits. As women were responsible for most of the purchasing done in their households, the advertisers and agencies recognized the value of women's insight during the creative process. The homemakers are the most important consumer buying organization in the society. The promotional and television advertising effort is the chief push for today's retail market, and thus more research has to be done to improve the marketing effectiveness.

Advertisements and Consumer Buying Behavior Studies

Belch and Belch (2007), describes that the consumer behavior is a process in which people engage themselves in certain activities while searching, selecting, purchasing, using, evaluating and

disposing of products and services in order as to satisfy themselves for their needs and desires. Subrahmanian (2011), in his study on the buying behavior of women shows that the advertisements are the main motivators for buying behavior. The study also states that the professional status of women played a significant role for their buying behavior as women are now employed and have their own income. The traditional thought that women would spend more time to shop has also been proved false by this study which states that women are now more time conscious and they are well informed which makes it easier to make quick decisions for them. According to another study by Singh (2018), it is found that the age of respondents specifically housewives and working women has no significant impact on consumer behavior in purchase of household appliances advertisements.

A literature study by Khanam and Verma (2017), states that the consumers purchase behavior is based on emotional response rather than environmental response. It is also said that there is positive relationship of emotional response between television advertising and Consumer buying preferences. The study even highlights that there is always a significant relationship between buying behavior of consumers with respect to different residential backgrounds – rural and urban; gender groups and television advertisements. The study even states that a customer depends on television advertisements in order to try new products.

According to Hassan (2015), in his study states that purchase behavior of female is more prejudiced than the male by the television advertisements. It is also said that the rural residents like television advertisements more than urban residents and the urban residents do not purchase the goods unless there is an actual need. The study also says that both gender groups and resident groups - urban and rural consumers think good when they watch advertisements of the products that they are using or having. Patalbansi and Khupse (2018), in their study conducted on the influence of television advertisement in Yavatmal district in India, it is

identified that the youth is informed about the products - like costs, features, alternative products, etc., through television advertisements. The television advertisements helped the youth in transform the way of their lifestyle - like behavior, attitude, fashion, living status, etc.

Objectives of the Study
The study's objective focus is to examine the influence of television advertisements on the purchase behavior of homemakers. To study the recall value of television commercials among homemakers.

Method
The Method adopted for this study was the Quantitative research approach. Here Survey method was chosen and the tool used as a means of primary data collection is the Questionnaire. The homemakers were selected to ensure representation of the total population and Simple Random Sampling was used to produce a miniature cross-section of 200 people in the age group 25-45 years. The study was limited to the city of Chennai.

Theoretical Framework
As this study focuses on television advertisements and the consumer buying behavior of the homemaker, the appropriate model adopted for this study will be the AIDA Model. This model is selected because we can apply the concept of each element - Attention, Interest and Desire at different stages that the homemakers undergo while watching the television advertisement and getting into Action by buying the product. In this AIDA Model, the stages representing the advertising exposure are described in three stages namely Cognitive Stage– Attention element; Affective Stage - Interest and Desire element; and Behavior Stage - Action element. (Das, 2018).

Findings and Discussions
The data collected using the Questionnaire is analyzed and presented in terms of percentage using Microsoft Excel.

From this study, it is noted that nearly 58% of the respondents watched television for 1-3 hours per day. The study says that almost 69% of homemakers have said that television is the main source of awareness of new products, schemes and offers. It is found that about 67% of the respondents have said that they find television commercials to be more informative and attention-grabbing.

The study also says that nearly 128 respondents have said that the most useful factor of television commercials is product awareness. About 105 respondents said that the next useful factor is offer awareness, following this was Quality Awareness with 92 respondents, Product Information with 91 respondents and Price Awareness with 60 respondents. Ten respondents felt the television commercial to be not at all helpful.

Most of the homemakers have ranked television as the most influencing factor for the respondents to buy a product. The newspaper is the next most influential, followed by the influence of friends.

It is even more striking to know the homemakers' level of interest in watching television commercials. It was found that 31% of the homemakers felt the interest level in watching television commercials to be neutral and 4% of them said that they were highly interested. And it was found that about 61% of the respondents said that they switch over to other channels during a television commercial.

About 56% of the total respondents said that their purchase of products is based on television commercials alone. Among them, 40 respondents of the age group 31-40 years show more interest towards television commercials. It is also clear from a majority of 39 respondents whose educational qualification is UG also had their purchase based on television commercials.

From this study, it is also clear that homemakers are mainly interested in buying Fast Moving Consumer Goods (FMCG) products and Home Appliances based on television commercials. About 159 respondents have their purchase based on FMCG, 93 respondents on Home appliances and about 25 respondents said that they have no interest in purchasing the product based on television commercials.

About 61% of the respondents have said that television commercials are the most influential in the decision-making to buy the product. About 22% of the respondents have said that they are not influenced by the television commercial in decision-making while buying a product.

The study highlights that around 70% of the respondents could recall the television commercials highlighting the offer / Schemes / Product Feature while buying a Product. About 109 respondents said that they could recall the television commercials that highlighted the product feature, 99 respondents with the offer and 53 respondents with the scheme.

Conclusion

Television has become an integral part of our lives in the modern-day scenario. The study drive was to determine the impact of television advertising on homemakers and their purchase behavior patterns. The results are based on the quantitative analysis of the questionnaires. The study disclosed that the homemakers viewed television for 1-3hours per day in a week. Television is the primary source of their awareness. Television is also found to be the most influencing factor for the respondents to buy a product. Though 61% of the total respondents said that they switch over to other channels during television commercials, a majority of the respondents felt their interest level in watching television commercials to be neutral and only 4% of the respondents are found to be highly interested in watching television commercials. In the meantime, 58% of the respondents have their purchases based only on television commercials and 42% of them get all the required product information through television commercials. The homemakers agreed that advertising on television is generally beneficial to buy a product. Television commercial helps us to know about the new products released in the market. It gives us good exposure about Product Information, Offer Awareness, Quality awareness, Price awareness etc., Women homemakers can have a

general idea about the product in advance and this helps them decision making while buying the product. Most of the Respondents revealed that it is the colorful visual effects that made television commercials to be more informative and attention-grabbing than any other medium. The study also reveals that the interest of the homemakers' buying behavior pattern is mainly based on fast-moving consumer goods and home appliances based on television commercials. A majority of the respondents were able to recall television commercials while buying the product which highlighted the offers, scheme, product features. There are negative and positive effects of everything, butthis depends on how we handle it. It is said that one should have a positive attitude towards advertising on television. This can make the respondents life easier and more comfortable. It gives them more exposure, knowledge and information about the world we live in. Thus, television advertising is beneficial to every homemaker.

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UNMASKING THE DIGITAL THREAT: ANALYZING GENDERED DISINFORMATION, MISOGYNY, AND THEIR IMPACT ON WOMEN JOURNALISTS' MENTAL WELL-BEING

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Abstract

The digital age has transformed the landscape of journalism, providing unprecedented opportunities for communication and information dissemination. However, alongside these advances, a darker underbelly has emerged, characterized by gendered disinformation and misogyny that disproportionately target women journalists. Qualitative research methods were employed, using an in-depth interview involving six women journalists from various news media outlets. This study will examine the lived experiences of women journalists, exploring their encounters with gendered disinformation. Misogyny, deeply built in both online and offline spaces, further aggravates the digital threat faced by women journalists. The study explores the indicator of misogyny in the digital realm, documenting instances of online harassment, abuse, and discrimination by using Socialist Feminist Theory. By adopting a socialist feminist perspective, this research seeks to unravel the systemic underpinnings of the digital threat, emphasizing the need for structural change in the media industry and society. Furthermore, the research explores the mechanisms and tactics used to disseminate this disinformation, shedding light on the role of trolls and organized networks. Additionally, the study examines the emotional impact of online harassment, cyberbullying, and the constant threat of misinformation on their mental health.

Keywords: *digital threat, gendered disinformation, misogyny, women journalists, mental well-being, qualitative research, in-depth interviews, socialist feminist theory*

Introduction

The influence of disinformation in the digital era has emerged as a significant concern, with its potential to distort information and manipulate public opinion. While its unfavorable impact is widely acknowledged, the gendered nature of disinformation campaigns and the inconsistent effect they have on women journalists' mental well-being demands a dedicated examination. Offline and Online gender-based threats and harassment mainly target women, according to UNESCO.

These attacks have increased significantly in recent years. Women journalists have identified political leaders, extremist networks, and partisan media as some of the biggest instigators and amplifiers of online violence against women (Poletti et al., 2021). Aiming to create a free and safe environment for journalists and media workers, in 2012, the United Nations developed in a participative and multi-stakeholder manner the first-ever systematic global strategy to protect journalists, which brings together UN bodies, national authorities, media, and civil society organizations. According to the UN Plan of Action (2017), the Safety of Journalists and the Issue of Impunity addresses prevention, protection, and prosecution. The Plan resulted from a process that began in 2010 at the request of UNESCO's Intergovernmental Programme for the Development of Communication (IPDC).

In November 2017, the United Nations General Assembly adopted a resolution (UN, 2017b) with a particular gender focus, 'condemning unequivocally' all 'specific attacks on women journalists in the exercise of their work, including sexual and gender-based discrimination and violence, intimidation and harassment, online and offline.'

The resolution reflects many of the recommendations in a UN Secretary General's report from 2017 on the safety of women journalists (UN,

2017a), which came at a pivotal moment in the history of women's involvement in journalism (Poletti & Storm, 2018).

Women journalists face disproportionate risk and experience of violence and intimidation for the work they do – both on and offline. They are affected as members of a profession increasingly becoming a target in conflicts, in the context of terrorism, and as a feature of the rising global tide of populist politics (Poretti & Storm, 2018). This study employs a comprehensive approach to dissect this multifaceted issue, primarily through in-depth interviews with women journalists from diverse news media backgrounds.

The objective is to unravel the precise nature of gendered disinformation by shedding light onits underlying themes, the frequency of its occurrence, and its diverse sources. The main objectives of this study,

- To assess the frequency and tactics of disseminating gendered disinformation.
- To identify coping mechanisms and strategies of women journalists on online harassment, cyberbullying, and the constant threat of misinformation.
- To explore the strategies female journalists in India use to overcome gender discrimination in media practice.

Review of Literature

The digital landscape has become a breeding ground for harassment and abuse, disproportionately impacting women journalists. This study examines the intersection of gendered disinformation, misogyny, and their detrimental effects on women's mental well-being within the journalism field.

Women Journalists: Gender Discriminations, Harassments, and Online Violence

Social media platforms such as Twitter have become de facto tools for politicians, journalists, and activists, and there is no denying that participation in these spaces has many benefits, particularly for women. While many reporters regularly experience online violence, perpetrators more frequently target women journalists with abusive comments and violently sexualized aggression focused on their image, compared to their male counterparts. Studies also found that female journalists are often targeted on social media platforms by trolls and 'wicked actors' based on their gender, racial, ethnic, and professional identities. Journalists reported experiencing harassment of some form from news audiences on social media, saying the experiences were frequent, daily in some cases, and weekly in many and across a variety of platforms where they felt it the most. However, they used Twitter and Facebook more than other social platforms for work; they claimed their experiences with harassment occurred on those platforms. They had come to expect harassment on these platforms, at least in lighter forms (e.g., comments meant as jokes and comments that questioned their reporting (Martin, 2018; Lamensch, 2021; Holton, Bélair-Gagnon, & Molyneux, 2023; Zviyita & Mare, 2023). According to (Björkenfeldt, 2023), managerial prioritization of physical safety while concurrently undervaluing the mental strain induced by subtle online harassment is viewed as an occupational hazard intrinsic to the profession. Journalists are increasingly reporting that online harassment has become a normative part of their lives and that online harassment experience induces fatigue, anxiety, and self-censorship on them. Additionally, the study indicates that gender does not trigger online harassment of journalists.

Harassment against journalists has always been gendered, with women journalists finding themselves at the receiving end more often than their male counterparts, and this has spilled over into digital platforms. A network of social media personalities and an army of trolls constantly engage in online harassment against journalists, supplemented by ordinary individuals. However, journalists perceive factors such as political and investigative reporting as triggers. They reported that media organizations have improved systematic intervention and outlined their coping strategies, including self-censorship, for online harassment (Björkenfeldt, 2023; Uwalaka & Amadi, 2023). Social media users. In addition, cases

of harassment impact journalists across multiple levels: individually, interpersonally, and professionally (Tandoc et al., 2023).

(Costa, 2022) identified Journalists today are highly watched and controlled by those who want to disregard and diminish the reach and importance of their journalistic content, and not only for issues of a nature closely related to gender violence. In this sequence, these campaigns end up legitimizing the encouragement of individual, collective, organized, and anonymous violence against women journalists. The violence not only intends to assault but also aims to condition the freedom of expression on digital platforms.

Misogyny and Sexual Harassment

The term "misogyny" is derived from the Ancient Greek word "mīsoguníā" which means hatred towards women. Misogyny has taken shape in multiple forms, such as male privilege, patriarchy, gender discrimination, sexual harassment, belittling of women, violence against women, and sexual objectification (Srivastava et al., 2017). The average percentage of women journalists killed between 2006 and 2016 was seven percent of the total (UNESCO, 2017). According to international feminist media analysts, women professionals face additional stress and dangers generally, physical, mental, and sexual abuse and discrimination (Ross, 2009; North, 2013; Posetti& Storm, 2018). Misogyny, sexism, racism, xenophobia, and homophobia are at the root of many identity-based forms of hate speech that target vulnerable groups based on gender, ethnicity, race, religion, or sexual orientation ((Posetti & Shabbir, 2019; Posetti & Bontcheva, 2022). Journalists demonstrate low trust in protection mechanisms and harbor feelings of resignation towards online abuse, which they perceive as intrinsic to the job. The interviews further revealed a perceived connection between gender and online abuse: women recognized the sexualized nature of online abuse, which they linked to the broader cultural context of gender inequality (Miranda et al., 2023).

Misogyny and its Psychological Impact

Research by Adams (2018), Melki & Mallat (2016), and Kundu & Tabassum (2023) sheds light on the pervasiveness of misogyny in online spaces. They document the specific forms of abuse faced by women journalists, including sexist attacks and sexual harassment. This targeted abuse can lead to feelings of fear, anxiety, and depression, as evidenced by Posetti et al. (2020, 2021). Women Journalists' experience of gender discrimination and sexual harassment highlighted the grave impact these had on their lives. The study explored one local journalist who faced threatening sexual harassment and recounted the emotional trauma she experienced; she underwent intensive psychological therapy, was prescribed antidepressants, and had to take a prolonged hiatus from work. According to Kundu and Tabassum (2023, PP, 3), Gender discrimination and harassment are evident in the media industries, commonly maneuvered by both internal and external perpetrators. The situation causes frustration among women journalists; as a coping-up endeavor, they often remain silent due to their lack of trust in protection mechanisms.

Research Questions

- RQ1. In what ways are female journalists in India experiencing discrimination, sexual harassment, and threats?
- RQ2. What is the nature of discrimination and sexual harassment?
- RQ3. What are the reactions and resilience mechanisms used in such situations?

Theoretical Framework

The study will attempt to interpret the findings considering Socialist Feminist Theory.

In Socialist Feminist Theory in sociology, agency commonly demonstrates the capacity of a social being to act freely and to make their own choices.

In India, the media's discriminatory nature towards women, society's reactions to them, and the gendered safety mechanism can all fall under the idea of structure. This includes how women act and

react under the gendered media structure and, most importantly, how their sense of "free agency" is affected after experiencing discrimination and sexual harassment (Kundu & Tabassum, 2023, pp. 185-202).

According to (Walby, 2001), Socialist feminist and Marxist feminist theory have been primary forms of both feminist theory and socialist theory. Key elements include the analysis of gender in its intersection with class; a focus on the material, economic, and political dimensions of social relations; a prioritization of the study of inequality rather than difference; an emphasis on social transformation rather than either the recognition of difference or equal opportunities; and location within the Enlightenment tradition with its commitment to reason, rather than postmodernist skepticism about the possibility of objective explanation. It was conventional in the 1980s to distinguish three major types of feminist theory, which were socialist and feminist theory, which was one alongside liberal feminism (with a focus on individuals and equal opportunities) and radical feminism (with a focus on men's oppression of women).

This study intends to extend the existing theoretical perspectives by analyzing the gender disinformation of women journalists. The theoretical framework will also encompass the agency and resilience of women journalists. In line with Socialist Feminist Theory, the analysis will consider how women journalists navigate and resist the digital threat. Their coping strategies and resistance mechanisms, both individual and collective, will be examined.

Method and Methodology

This study adopted a qualitative method: in-depth interview analysis. The interview included eight open-ended questions on working conditions, discrimination, harassment, threats, and coping mechanisms. Additionally, the interview sought some recommendations. The average timeframe for each interview was 20 to 25 minutes. The interviews were recorded on mobile and laptop devices and later anonymized as respondents one to five. The language of the interviews was Tamil and English, which were translated and analyzed into English afterward.

Analysis
Current Role and the Media Organization

Figure 1 Current Role and the Media Organization

The Word frequency analysis reveals that the respondents have a diverse background in journalism, showcasing a decade-long journey across various media organizations. They began as Radio Jockeys, transitioned to becoming content specialists at Shop a Docket, and then worked at Zee Tamil Channel. Their career trajectory highlights passion-driven choices and rich experience in socio-political issues. Noteworthy transitions from radio to print media and their current role at Global Villagers as assistant directors add depth to their journey.

Motivation for Journalism

Figure 2 Motivation for Journalism

The respondent's motivation for journalism stems from a challenging family situation. They view writing as a survival tool, and they are committed to amplifying and promoting unheard narratives. Accountability and acting as a bridge between communities reflect a deep passion. The transition from women's empowerment to entertainment showcases an evolving motivation grounded in storytelling and shedding light on critical issues.

Discrimination and Sexual Harassment in Journalism

Figure 3 Discrimination and Sexual Harassment in Journalism

The respondent acknowledges experiencing discrimination in terms of work, promotion, and salary, with instances of subtle discrimination and sexual harassment affecting women's professional growth. As a female radio journalist, they highlight gender bias. The range of experiences, from direct requests for sexual favors to gender-based discrimination, reflects the complexity of challenges faced by journalists, especially women.

Perception of Discrimination and Sexual Harassment in Journalism

Figure 4 Perception of Discrimination and Sexual Harassment in Journalism

The metaphorical description of these issues as unwelcome backstage intruders provides insight into the respondent's view, attributing perceptions of discrimination and sexual harassment to corporate environments and broader societal challenges. The mention of the Me-Too Movement contributing to increased caution among men indicates an awareness of societal shifts and the impact of movements on the industry.

Threats Faced by Journalists

Figure 5 Threats Faced by Journalists

The respondent has encountered threats during sensitive coverage, both online and offline. The varied nature of threats, from threat calls during newspaper reporting to online messages for a movie review, reflects the evolving risks in journalism. The respondent's resilience in the face of threats and acknowledgment of more applause than threats offline demonstrate a nuanced understanding of the challenges.

Impact on Mental Well-being and Job Satisfaction

Figure 6 Impact on Mental Well-Being and Job Satisfaction

There is a consensus on the impact of journalism on mental well-being, with varying degrees of job satisfaction.While some express occasional mental toughness, others sustain satisfaction through commitment to journalism's greater purpose. A positive working environment is emphasized, with potential challenges such as anxiety and stress recognized.

Coping Strategies for Mental Well-Being

Figure 7 Coping Strategies for Mental Well-Being

There is a consensus on the impact of journalism on mental well-being, with varying degrees of job satisfaction. While some express occasional mental toughness, others sustain satisfaction through commitment to journalism's greater purpose. A positive working environment is emphasized, with potential challenges such as anxiety and stress recognized.

Changes or Policies to Address Issues

Figure 8 Changes or Policies to Address Issues

Recommendations for change include advocating for equal opportunities and pay for females, promoting inclusive environments, and implementing stringent anti-harassment policies. The call for legal and societal changes for security aligns with broader systemic changes. The respondent's emphasis on women standing up for themselves and recommending strict rules, supportive workplaces, mental health support, flexibility, and awareness campaigns reflects a comprehensive approach to addressing industry challenges.

Conclusion

The study of women journalists' experiences in journalism has extracted a complex narrative marked by resilience, passion, and challenges. The career paths showcased a rich and diverse journey, emphasizing the dynamic nature of journalism. The respondents' motivations, often rooted in personal struggles and a commitment to amplifying unheard narratives, underscore the profound impact of journalism as a means of survival and a powerful tool for social change. The reality of discrimination and sexual harassment within the industry, as revealed by the respondents, sheds light on the gendered challenges faced by women journalists. From subtle biases affecting career growth to explicit instances of harassment, these issues not only hinder professional development but also impact the mental well-being of women in journalism. The symbolic portrayal of discrimination as an unwelcome backstage intruder suggests a pervasive and offensive nature that permeates the journalistic world. The threats journalists face, both online and offline, highlight the increasing risks associated with sensitive reporting. The respondents' ability to navigate and cope with these threats showcases their resilience and underscores the urgent need for a safer and more inclusive media environment. Top of Form The impact on mental well-being and job satisfaction reveals a nuanced understanding of journalists' challenges. While the toll on mental health is acknowledged, a commitment to the greater purpose of journalism and coping strategies such as self-care and positive working environments emerge as critical factors sustaining job satisfaction. Future research in this domain could delve deeper into the intersectionality of challenges faced by women journalists, considering factors such as race, ethnicity, and socioeconomic background. Additionally, exploring the evolving landscape of digital threats, including cyber bullying and online harassment, could provide crucial insights into the contemporary challenges posed by the digital age.

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நவீன வரலாற்றில் ஆராயப்படாத நிகழ்வு

ஸ்வேதாரண்யா. ச

1 வது முதுகலை மாணவர்கள், கௌசல்-கேந்திரா துறை
சென்னை லயோலா கல்லூரி

அய்யப்பன். ச

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சென்னை லயோலா கல்லூரி

சுருக்கம்

ஆபரேஷன் வீனஸின் ஒருங்கிணைந்த பகுதியான கொடியன்குளம் கலவரம், நவீன வரலாற்றில் குறிப்பிடத்தக்க மற்றும் குறைவாக ஆராயப்பட்ட நிகழ்வாக உள்ளது. இந்த ஆராய்ச்சி முன்மொழிவு பிபிசி செய்தி காப்பகங்களின் விரிவான பகுப்பாய்வு மூலம் கலவரத்தின் வரலாற்று தழல், காரணங்கள் மற்றும் பரவல்களை ஆராய்வதை நோக்கமாகக் கொண்டுள்ளது. ஆபரேஷன் வீனஸ் நடவடிக்கையின் போது கொடியன்குளம் கலவரத்தைச் சுற்றியுள்ள நிகழ்வுகளை பிபிசி, ஒரு முக்கிய ஊடகமாக சித்தரித்து விளக்கியது என்பதை ஆய்வு செய்ய விரும்புகிறது. பிபிசியின் கவரேஜ் ஆராய்வதன்மூலம், கலவரத்தைச் சுற்றியுள்ள சமூக-அரசியல் இயக்கவியல், ஊடகப் பிரதிநிதித்துவம் மற்றும் உலகளாவிய முன்னோக்குகள் ஆகியவற்றின் மீது வெளிச்சம் போடுவதை ஆராய்ச்சி நோக்கமாகக் கொண்டுள்ளது. ஒரு தரமான உள்ளடக்க பகுப்பாய்வு முறையின் மூலம், இந்த ஆராய்ச்சியானது கொடியன்குளம் கலவரங்கள் பற்றிய பிபிசியின் அறிக்கைக்குள் பொதிந்துள்ள வடிவங்கள், சார்புகள் மற்றும் கதைகளை வெளிக்கொணர முயல்கிறது, மோதல் பத்திரிகையின் பரந்த உரையாடல் மற்றும் பொது கருத்து மற்றும் சர்வதேசத்தின் மீதான அதன் தாக்கம் பற்றிய நுண்ணறிவுகளை வழங்குகிறது. தென்னிந்தியாவில் நடந்த உள்நாட்டுக் கலவர வரலாற்றில், கொடியன்குளம் கலவரத்தின் போது, இரகசிய இராணுவத் தலையீட்டான, வீனஸ் நடவடிக்கை, ஒரு குறிப்பிடத்தக்க நிகழ்வாக உள்ளது. இந்த ஆய்வுக்கட்டுரையானது ஆபரேஷன் வீனஸின் தோற்றம், முன்னேற்றம் மற்றும் பின்விளைவுகளை ஆராய்கிறது, மாநில-குடிமகன் உறவுகள் மற்றும் பிராந்தியஸ் திரத்தன்மைக்கான அதன் தாக்கங்களை வெளிச்சம் போட்டுக்காட்டுகிறது. காப்பக ஆராய்ச்சி மற்றும் வரலாற்று பகுப்பாய்வு மூலம், கட்டுரை கலவரங்களுக்கு வழிவகுக்கும் சமூக-அரசியல் தழல், ஆபரேஷன் வீனஸின் பின்னணியில் உள்ள உந்துதல்கள் மற்றும் உள்ளூர் சமூகத்தில் அதன்தாக்கத்தை ஆராய்கிறது.

முதன்மை ஆதாரங்கள் மற்றும் சாட்சியங்களை ஆராய்வதன் மூலம், இந்த ஆய்வானது ஆபரேஷன் வீனஸ் மற்றும் இந்தியாவில் உள்ள கருத்து வேறுபாடு மற்றும் ஆளுகையின் பரந்த நிலப்பரப்பில் அதன் கிளைகள் பற்றிய விரிவான புரிதலை வழங்குவதை நோக்கமாகக் கொண்டுள்ளது.

முக்கியவார்த்தைகள்: கலவரம், அடக்குமுறை, போலீஸ் துன்புறுத்தல், போலி குற்றச்சாட்டுகள், அநீதி, சமூகத்தின்நிலப்பரப்பு.

போலிச்செய்திகள்

போலிச் செய்திகள் தவறான அல்லது தவறான தகவல்களை சட்டப்பூர்வமான செய்திகளாகக் குறிப்பிடுகின்றன. இது புனையப்பட்ட கதைகள், கையாளப்பட்ட படங்கள் அல்லது வீடியோக்கள் மற்றும் தவறான தலைப்புச் செய்திகள் உட்பட பல்வேறு வடிவங்களை எடுக்கலாம். சமூக ஊடகங்களின் சகாப்தத்தில் போலிச் செய்திகளின் பரவல் ஒரு குறிப்பிடத்தக்க பிரச்சினையாக மாறியுள்ளது, அங்கு தவறான தகவல்கள் விரைவாக பரந்த பார்வையாளர்களை சென்றடையலாம் மற்றும் பொதுக் கருத்தை பாதிக்கலாம்.

"போலி செய்திகளின்" பிரபஞ்சம் வெறுமனே தவறான செய்திகளை விட மிகவும் பெரியது. சில கதைகளில் உண்மையின் நுணுக்கங்கள்

இருக்கலாம், ஆனால் எந்த சூழலுக்கேற்ப விவரங்களும் இல்லை. அவை சரிபார்க்கக் கூடிய உண்மைகள் அல்லது ஆதாரங்கள் எதையும் சேர்க்காமல் இருக்கலாம். சில கதைகள் அடிப்படை சரிபார்க்கக்கூடிய உண்மைகளை உள்ளடக்கியிருக்கலாம், ஆனால் வேண்டுமென்றே எரிச்சலூட்டும் மொழியைப் பயன்படுத்தி எழுதப்பட்டவை, பொருத்தமான விவரங்களை விட்டுவிடுகின்றன அல்லது ஒரு கண்ணோட்டத்தை மட்டுமே முன்வைக்கின்றன. தவறான மற்றும் தவறான தகவல்களின் ஒரு பெரிய சுற்றுச்சூழல் அமைப்பில் "போலி செய்தி"

தவறான தகவல்

தவறான தகவல் என்பது மக்களை ஏமாற்றுவதற்காக வேண்டுமென்றே பரப்பப்படும் தவறான தகவல் ஆகும். தவறான தகவல் என்பது அரசியல், இராணுவம் அல்லது வணிக இலக்குகளை முன்னெடுப்பதற்காக நடிகர்கள் மூலோபாய ஏமாற்றுதல்கள் மற்றும் ஊடக கையாளுதல் தந்திரங்களைக் கையாளும் ஒரு திட்டமிடப்பட்ட விரோத நடவடிக்கையாகும். கலாச்சாரப் போர்கள் மற்றும் பிற அடையாள உந்துதல் சர்ச்சைகளை சுரண்டுவதற்கும் பெருக்குவதற்கும் பொய்கள் மட்டுமல்லாமல் உண்மைகள், அரை உண்மைகள் மற்றும் மதிப்புத் தீர்ப்புகள் உட்பட பல சொல்லாட்சி உத்திகள் மற்றும் அறியும் வடிவங்களை ஆயுதமாக்கும் தாக்குதல்கள் மூலம் தவறான தகவல் செயல்படுத்தப்படுகிறது.

தவறான தகவல் முதன்முதலில் அகராதிகளில் 1985 இல் தோன்றியது, குறிப்பாக, வெப்ஸ்டர்ஸ் நியூ காலேஜ் அகராதி மற்றும் அமெரிக்கன் ஹெரிடேஜ் அகராதி. 1986 ஆம் ஆண்டில், வெப்ஸ்டரின் நியூ வேர்ல்ட் தெசரஸ் அல்லது நியூ என்சைக்ளோபீடியா பிரிட்டானிகாவில் தவறான தகவல் என்ற சொல் வரையறுக்கப் படவில்லை. 1980 களில் சோவியத் சொல் பரவலாக அறியப்பட்ட

பிறகு, ஆங்கிலத்தை தாய்மொழியாக கொண்டவர்கள் இந்த வார்த்தையை "எந்தவொரு அரசாங்க தகவல் தொடர்பு. வேண்டுமென்றே தவறான மற்றும் தவறாக வழிநடத்தும் பொருள், பெரும்பாலும் உண்மையான தகவலுடன் தேர்ந்தெடுக்கப்பட்டதாக இணைக்கப் பட்டுள்ளது, இது உயரடுக்கினரையோ அல்லது வெகுஜன பார்வையாளர்களையோ தவறாக வழிநடத்தவும் கையாளவும் முயல்கிறது.

தவறான தகவல்களின் பிரச்சாரம்

ஒரு அரசியல் இலட்சியத்தை முன்னெடுப்பதற்கு அல்லது குறைமதிப்பிற்கு உட்படுத்துவதற்கு பகுத்தறிவு அல்லாத வாதங்களின் பயன்பாடு என பிரச்சாரத்தைவரையறுக்கவும், மேலும் பிரச்சாரத்தை குறைமதிப்பிற்கு மாற்று பெயராக தவறான தகவலைப் பயன்படுத்துகின்றனர். மற்றவர்கள் அவற்றை முற்றிலும் தனித்தனி கருத்துகளாக கருதுகின்றனர். பொது சிடுமூஞ் சித்தனம், நிச்சயமற்ற தன்மை, அக்கறையின்மை, அவநம்பிக்கை மற்றும் சித்தப்பிரமை ஆகியவற்றைத் தூண்டுவதற்காக வெளிப்படையாக வடிவமைக்கப்பட்ட அரசியல் உந்துதல் கொண்ட செய்திகளை தவறான தகவல் விவரிக்கிறது, இவை அனைத்தும் சமூக அல்லது அரசியல் மாற்றத்திற்காக குடிமக்களின் ஈடுபாட்டையும் அணி திரட்டலையும் தடுக்கின்றன.

சோவியத் தவறானதகவல்

முன்னாள் ரோமானிய ரகசிய போலீஸ் மூத்த அதிகாரி அயன் மிஹாய் பேஸ்பா தனது தவறான தகவல் (2013) புத்தகத்தில் தவறான தகவல் வரலாற்றை அம்பலப்படுத்தினார்.

சோவியத் தந்திரோபாய ஆயுதமாக தவறான தகவலைப் பயன்படுத்துவது 1923 இல் தொடங்கியது, அது சோவியத் அரசியல் போரில் செயலில் உள்ள நடவடிக்கைகள் என்று அழைக்கப்படும் ஒரு தந்தி ரோபாயமாக மாறியது.

ரஷ்ய தவறான தகவல்

ரஷ்ய தவறான தகவல் பிரச்சாரங்கள் பல நாடுகளில் நிகழ்ந்துள்ளன. எடுத்துக்காட்டாக, பல ஆப்பிரிக்க நாடுகளில் Yevgeny Prigozhin தலைமையிலான தவறான தகவல் பிரச்சாரங்கள் பதிவாகியுள்ளன. எவ்வாறாயினும், பொதுக் கருத்தை பாதிக்க தவறான தகவல்களைப் பயன்படுத்துவதை ரஷ்யா மறுக்கிறது.

அமெரிக்க தவறான தகவல்

யு.எஸ். பாதுகாப்புத் துறை (2001) மூலம் தவறான தகவல்களைப் பரப்புவது எப்படி யுனைடெட் ஸ்டேட்ஸ் உளவுத்துறை சமூகம் 1950களில் ரஷ்ய டெசின்ஃபோர்மாட்சியாவிலிருந்து தவறான தகவல் என்ற வார்த்தையைப் பயன்படுத்தியது, மேலும் பனிப்போர் மற்றும் பிற நாடுகளுடன் மோதலின் போது இதே போன்ற உத்திகளைப் பயன்படுத்தத் தொடங்கியது. 2000 ஆம் ஆண்டு நியூயோர்க் டைம்ஸ் செய்தி வெளியிட்டுள்ளது, அப்போது ஈரானின் பிரதமராக இருந்த முகமது ரேசா பஹ்லவிக்கு பதிலாக முகமது ரேசா பஹ்லவியை மாற்றுவதற்கு CIA மேற்கொண்ட முயற்சியின் போது, CIA உள்ளூர் செய்தித்தாளில் கற்பனையான கதைகளை வெளியிட்டது. சோவியத்-ஆப்கான் போரின் போது, சோவியத் தூதரகங்கள் "படையெடுப்பு நாள் கொண்டாட்டங்கள்" என்று தவறாகக் கூறி, இஸ்லாமிய பெரும்பான்மை நாடுகளின் செய்தித்தாள்களில் CIA தவறான கட்டுரைகளை வெளியிட்டது. ஒரு முன்னாள் அமெரிக்க உளவுத்துறை அதிகாரி, அவர்கள் செய்தியாளர்களின் நம்பிக்கையைப் பெறவும், அவர்களை ரகசிய முகவர்களாகப் பயன்படுத்தவும், அவர்களின் உள்ளூர் ஊடகங்கள் மூலம் ஒரு நாட்டின் அரசியலைப் பாதிக்க முயற்சிப்பதாகவும் ராய்ட்டர்ஸ் குறிப்பிட்டது.

இந்திய தவறான தகவல்

தவறான தகவல்களை வழங்குபவர் என்ற இந்தியாவின் துரதிர்ஷ்டவசமான வேறுபாடு அதிக இணைய ஊடுருவல் விகிதம் மற்றும் அதிகரித்து வரும் சமூக ஊடக நுகர்வு ஆகியவற்றுடன் பிணைக்கப்பட்டுள்ளது. இந்தியாவில் கிட்டத்தட்ட 323 மில்லியன் இணைய பயனர்கள் உள்ளனர், அவர்களில் 67% பேர் நகர்ப்புறமாகவும், 33% பேர் கிராமப்புறமாகவும் உள்ளனர். ஊடக கல்வியறிவின்மை தவறான தகவல் பரவுவதற்கான முக்கிய காரணிகளில் ஒன்றாக உள்ளது.

1.38 பில்லியன் மக்கள்தொகை கொண்ட இந்தியாவில் போலிச் செய்திகளின் வைரஸ் பரவல் மிகவும் முக்கியமானது, ஏனெனில் சமூக, பொருளாதார மற்றும் அரசியல் பிரச்சினைகளில் பொறுப்பான, தகவலறிந்த முடிவுகளை எடுக்கவும், பார்வைகளை வடிவமைக்கவும் தேவையான தகவல்களைப் பொதுமக்கள் எவ்வாறு பெறுகிறார்கள் என்பதைப் பாதிக்கிறது. இந்திய சமூக ஊடகங்களில் போலிச் செய்திகள் ஒரு புதிய நிகழ்வு அல்ல. இந்தியாவில் மொபைல் நெட்வொர்க்குகள் மூலம் குறைந்த விலையில் இணையம் கிடைப்பது சமூக ஊடக பயனர்களின் எண்ணிக்கையில் குறிப்பிடத்தக்க வளர்ச்சியை ஏற்படுத்தியுள்ளது (Banerjee, Citation2021). 2020 இல் இந்தியாவில் இருந்து உருவாக்கப்பட்ட ஆறு கோவிட் தகவல்களில் ஒன்று போலியானது, இது பெரும்பாலான கோவிட் தவறான தகவல்களின் ஆதாரமாக இந்தியாவை உருவாக்குகிறது.

தவறான தகவல் மற்றும் அதன் விளைவுகள் இணைய கையாளுதல்

இணைய கையாளுதல் என்பது வணிக, சமூக, இராணுவ அல்லது அரசியல் நோக்கங்களுக்காக அல்காரிதம்கள், சமூக போட்கள் மற்றும்

தானியங்கு ஸ்கிரிப்டுகள் உள்ளிட்ட ஆன்லைன் டிஜிட்டல் தொழில்நுட்பங்களின் ஒத்துழைப்பைக் குறிக்கிறது. இணையம் மற்றும் சமூக ஊடக கையாளுதல் ஆகியவை ஊடக நுகர்வு மற்றும் அன்றாட தகவல் தொடர்புக்கு டிஜிட்டல் தளங்களின் முக்கியத்துவத்தின் காரணமாக தவறான தகவல்களை பரப்புவதற்கான பிரதான வாகனங்கள் ஆகும். அரசியல் நோக்கங்களுக்காகப் பயன்படுத்தப்படும் போது, பொதுக் கருத்தை திசைதிருப்பவும், குடிமக்களை துருவப்படுத்தவும், சதி கோட்பாடுகளை பரப்பவும், அரசியல் எதிர்ப்பாளர்களை அமைதிப்படுத்தவும் இணைய கையாளுதல் பயன்படுத்தப்படலாம். இணைய கையாளுதல் லாபத்திற்காகவும் செய்யப்படலாம், உதாரணமாக, கார்ப்பரேட் அல்லது அரசியல் எதிரிகளுக்கு தீங்கு விளைவிப்பதற்காக மற்றும் பிராண்ட் நற்பெயரை மேம்படுத்தலாம். இணைய தணிக்கையின் தேர்ந்தெடுக்கப்பட்ட அமலாக்கம் அல்லது நிகர நடுநிலைமையின் தேர்ந்தெடுக்கப்பட்ட மீறல்களை விவரிக்கவும் இணைய கையாளுதல் சில நேரங்களில் பயன்படுத்தப்படுகிறது.

அதிக அளவு தவறான தகவல்கள், தவறான தகவல்கள் மற்றும் பிரச்சாரங்கள் உள்ளன, இருப்பினும், இதுபோன்ற தவறான தகவல்கள் பொதுமக்களின் அரசியல் அணுகுமுறைகள் மற்றும் அதனால், அரசியல் விளைவுகளில் எந்த அளவிற்கு உள்ளது என்பது தெளிவாகத் தெரியவில்லை. இந்த வழக்கமான ஞானம் பெரும்பாலும் புலனாய்வுப் பத்திரிகையாளர்களிடமிருந்து வந்தது, 2016 அமெரிக்கத் தேர்தலின் போது ஒரு குறிப்பிட்ட எழுச்சியுடன்: Buzzfeed News இல் Craig Silverman என்பவரிடமிருந்து சில ஆரம்பகால படைப்புகள் வந்தன. காஸ் சன்ஸ்டீன்

#குடியரசில் இதை ஆதரித்தார், இணையம் எதிரொலியால் நிரம்பி வழியும் என்று வாதிட்டார். மிகவும் துருவப்படுத்தப்பட்ட மற்றும் தவறான தகவல் சமூகத்திற்கு வழிவகுக்கும் தவறான தகவல்களின் அறைகள் மற்றும் தகவல் அடுக்குகள்.

கொடியங்குளம் 1995, ஜூலை 26
பி.பி.சி. மற்றும் தலித் முரசின் ஆவணத் தகவல்கள் தமிழ்நாட்டில், திருநெல்வேலி மாவட்டம், சங்கரன்கோவில் அருகில் உள்ள கிராமம் தான் கொடியங்குளம்.

1920-களில், இருந்தே தென் மாவட்டங்களில் பல்வேறு விதமானசமூகப் பிரச்சனைகள் இருந்து உள்ளன. ஆனால், இது போன்ற சமூகப் பிரச்சனை 1980-களில் மிக தீவிரமாக வலுவடைந்தது. காரணம், அதில், ஒரு சில கிராமங்களில் மக்கள் கருத்துகள் ரீதியாகவும், மனரீதியாகவும், பொருளாதார ரீதியாகவும் வளர்ச்சி அடைந்தனர்.

ஆரம்ப காலத்தில் தென் மாவட்டங்களில், இருந்த பிரச்சனை என்னவென்றால்..? சமூகப் பிரச்சினை மட்டுமின்றி ஆதிக்க வர்க்கத்தினரால்…… அடக்குமுறை அதிக அளவில் இருந்தது. இப்படி 1980-களில் தீவிரமடைந்த இப்பிரச்சனை 1995-கொடியங்குளம்என்ற கிராமத்தின் அழிவுக்கு காரணமானது.

(அப்படி கொடியன்குளம் கிராமத்தில் நடந்தது என்ன…?)

- 1980-களில்நடந்த புளியங்குடி ஜாதி வாரியான பிரச்சனை.
- 1984-இல் ராமநாதபுரம் கலவரம்.
- 1991-இல் முதல், எதிர்ப்பு கொடியங்குலத்தில் கள்ளச்சாராயம்காய்ச்ச எதிர்ப்பு.

கொடியங்குளத்தில் முதன் முதலில் கலவரம் ஆரம்பமாக இருந்த ஒன்று கொடியங்குளத்தில் (மறவர்கள்) (கள்ளச்சாராயம்) காய்ச்சுவதை எதிர்த்து குரல்

கொடுத்தன. 1980 களில் இருந்தே கொடியன்குளம் மக்கள் பொருளாதார ரீதியாகவும் செழிப்பாகவும் இருந்தன. கல்வியின் முக்கியத்துவம் அறிந்து அனைவரும் படிக்க ஆரம்பித்தனர். வெளிநாடு சென்று வேலை பார்க்க ஆரம்பித்தன, இப்படி கொடியங்குளம் முழுக்க மக்கள் செழிப்பாகவும் வாழ ஆரம்பித்தன.

1991இல் கொடியன் குளத்தில் கள்ளச்சாராயம் காய்ச்ச, கொடியும் குளம் மக்கள் ஆதிக்க சமுதாயத்தினருக்கு எதிர்ப்பு தெரிவித்தனர். இப்படி தொடங்கப்பட்ட கலவரம் தான் கொடியங்குளம் கலவரம் இதனை வேடிக்கை பார்த்த ஆதிக்க சமுதாயத்தினர் அதாவது (மறவர்) இவர்களின் கல்வியை பறிக்க முடியாது ஆனால் பொருளாதாரத்தை அழித்தால் அதிலிருந்து அவர்கள் விடுபட்டு எழுந்து வர சில காலம் எடுக்கும் அதுவரை அவர்கள் நம்கால்களில் தான் விழ வேண்டும் என்று நினைத்தனர். (ஆனால் அங்கு நடந்தது வேறு)

1992-இல் (பஸ்) நிறுத்தம் பிரச்சனை இப்படி பல்வேறு பிரச்சனை தூண்ட ஆரம்பித்தனர், ஆதிக்க வர்க்கத்தினர்.

இப்படி, (1995 -ஜூலை-26) நடந்த ஒரு சிறு சம்பவம் திருநெல்வேலி, மாவட்டம் (புளியங்குடி), இருந்து (சுரண்டை) வரை செல்லும் பேருந்து (வீரசிகாமணி) வழியில் சென்று கொண்டிருந்தது. அந்தப் பேருந்து இயக்கியவர் (வடநத்தம் பட்டியை) சேர்ந்த (துங்கவேலு) வயது (53) (பள்ளர்) சமுதாயத்தைச் சேர்ந்தவர். பேருந்து செல்லும் பாதையில் (நடுவக்குறிச்சியை) சேர்ந்த மாணவர்கள் (மறவர்) சமுதாயத்தைச் சேர்ந்தவர் நடுரோட்டில் சென்று கொண்டிருந்தனர்.

ஒலி எழுப்பியும் அவர்கள் நகராததால் கீழே இறங்கி, அவர்களை, ஒரமாக போக சொல்லி இருக்கிறார். இதில் (மறவர்) சமூகத்தைச் சேர்ந்த மாணவர்களால் (துங்கவேலு) தாக்கப்படுகிறார். இந்தஅறிவிப்பை (ஜட்ஜ் கோமதிநாயகம் என்குயரி கமிஷன்) ஆய்வு கட்டுரை விளக்குகிறது.

தாக்கப்பட்ட (துங்கவேலு) (கொடியன்குளம்) ஊர் தலைவரான (ராமாசாமியிடம்) சென்று கூறவே ஊர் தலைவர் புரிந்து கொண்டார்.

இதுபோன்ற பிரச்சனைகளை ஏற்படுத்தி பொருளாதாரத்தை அளிக்க அவர்கள் நினைக்கும் எண்ணத்தை அவர் நன்கு புரிந்து கொண்டார்.

பிறகு, அங்கு இருந்த இளைஞர்களால் பொறுத்துக் கொள்ள முடியவில்லை. எனவே, (கொடியன்குளம்) கிராமத்தைச் சேர்ந்த இளைஞர்கள், (நடுவக்குறிச்சியை) சேர்ந்த இளைஞர்களை தாக்கினர். இப்படி, கலவரம் பெரிதாகவே காவல்துறை வரை பிரச்சனை சென்றது.

இருபுறமும் (18) பேர் கைது செய்யப்பட்டனர். இந்தக் கலவரத்தில் (மறவர்) சமூகத்தைச் சேர்ந்த தலைவர் சிலை உடைக்கப்பட்டது. இதற்கு பதிலாக தென்காசியில் உள்ள சிவகிரியில் இருந்த (அம்பேத்கர்) சிலை அடித்து நொறுக்கப்பட்டது. இப்படி கலவரம் பெரிதாகவே போலீஸாரால் துப்பாக்கி சூடு நடத்தப்பட்டது இதில் ஒருவர் சுட்டுக் கொல்லப்பட்டார். பலர் நபர்களுக்கு காயம் ஏற்பட்டது. மீண்டும் ஆகஸ்ட்-1 அன்று கலவரம் பெரிதாக கருதப்பட்டது. பாளையங்கோட்டையில் போலீஸ் மீது பெட்ரோல் கொண்டு வீசப்பட்டது.இந்த கலவரத்தில் சுமார் இருபுறமும் சேர்ந்த (260) பேர் கைது செய்யப்பட்டனர்.

ஆகஸ்ட்-5ஆம் தேதி அன்று (பள்ளர்) சமூகத்தில் சிலர்(நடுவக்குறிச்சி) கிராமத்தில் தீ வைக்க, அதற்கு பதிலாக (மறவர்கள்) (புளியம் பட்டியில்) வசித்து வந்து அனந்த

கிராமத்தில் (பலவேசம்) என்ற நபரை அவர் மனைவியின் முன்னிலையில் எரித்துக் கொள்ளப்பட்டார்.

இந்தக் கலவரம் இன்னும் தீவிரம் ஆகும் முன்பே அப்பொழுது இருந்த(மாவட்ட ஆட்சியர் (பன்னீர்செல்வம்)-போலீஸ் சூப்பிரண்ட் மற்றும் (கிருஷ்ணசாமி) தலைமையில் (DISTRICT LEVEL PEACE COMMITTEE MEETING) ஒன்று நடைபெற்றது. இந்த அமைதிக் கூட்டம் முடிந்து ஒரு மாதம் கூட ஆகாத நிலையில் பெரிய பிரச்சனை ஒன்று தொடர தொடங்கியது.

கொடியங்குளம் கலவரம் குறித்து தமிழ்நாடு சட்டமன்றத்தில் நிகழ்ந்த விவாதங்கள்
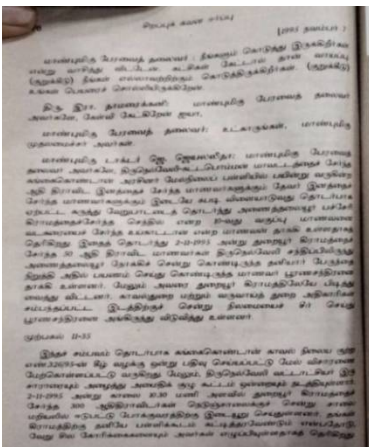
திருநெல்வேலி, கட்டபொம்மன் மாவட்டத்தைச் சேர்ந்த (கங்கை கொண்டான் அரசினர் மேல்நிலைப்) பள்ளியில் பயின்று வருகின்ற (ஆதிதிராவிட) இனத்தைச் சேர்ந்த மாணவர்களுக்கும் (தேவர்) இனத்தைச் சேர்ந்த மாணவர்களுக்கும் இடையே (கபடி) விளையாடுவது தொடர்பாக ஏற்பட்ட கருத்து வேறுபாட்டை தொடர்ந்து, அணைத்தலையூர் (கொடியங்குளம்) கிராமத்தைச் சேர்ந்த (செந்தில்) என்ற பத்தாம் வகுப்பு மாணவனை (வடகலையை) சேர்ந்த (உய்க்காட்டான்) என்ற மாணவன் தாக்குகிறான். இதைத் தொடர்ந்து.

2-11-1995-அன்று, கொடியங்குளம் கிராமத்தைச் சேர்ந்த (பூரண சந்திரன்) பேருந்தில், பயணம் செய்த அந்த மாணவனை கபடி போட்டியில் எங்கள் மாணவர்களை எதிர்த்து கேள்வி கேட்கிறாயா, என்று (மறவர்) சமூகத்தைச் சேர்ந்த சிலர், பூரண சந்திரனை பேருந்தில் இருந்து இறக்கி அவனை அடித்து ஊரில் கட்டி வைத்துள்ளனர்.

இந்த சம்பவம் தொடர்பாக கங்கை கொண்டான் காவல் நிலையத்தில் (குற்ற எண் 326/ 95) கீழ் வழக்கு பதிவு செய்யப்பட்டது.

மீண்டும் பாதிக்கப்பட்ட கொடியன்குளம் மக்கள் பள்ளி வரை சென்று தாக்குகிறார்கள், என்று அறிந்து பொறுமையை இழந்தனர் கொடியங்குளம் மக்கள்.

(3-11-1995) காலை 10:30 மணிக்கு (300) ஆதிதிராவிடர்கள் நெடுஞ்சாலைக்குச் சென்று சாலை மறியலில் ஈடுபட்டனர். சாலைமறியலில் ஈடுபட்ட மக்களை திருநெல்வேலி கட்டபொம்மன் காவல்துறை கண்காணிப்பாளரும், திருநெல்வேலி கோட்டாட்சியர் தலைவரும் சம்பவ இடத்திற்கு சென்று அப்புறப்படுத்தினர்.

(4-11-1995)- அன்று ஆதிதிராவிடர் மாணவன் (பாலகிருஷ்ணனை) உய்க்காட்டான் (மறவர்) சமூகத்தை சார்ந்தசிலர் கத்தியால் குத்தி உள்ளனர். இது தொடர்பாக கங்கைகொண்டான்

காவல் நிலையத்தில் கூற்றையின் (329/ 95) கீழ் வழக்கு பதிவு செய்யப்பட்டது.

இப்படி தொடர்ந்து அவர்களுக்கு இன்னல்கள் விளைவித்த (ஆதிக்க சமூகத்தினரை) கொடியங்குளம் மக்கள் தாக்க முற்பட்டனர். மீண்டும் மாவட்ட ஆட்சியர் தலைமையில் நடைபெற்ற அமைதி கூட்டம் சுமூகமான முறையில் நடக்கப்படாத நிலையில் கலவரம் மீண்டும் வெடித்தது.
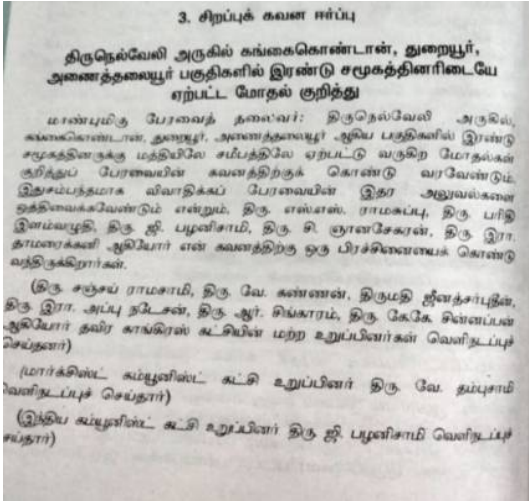
இரண்டு சமூகத்தினருக்கு நடுவில் இருந்த பிரச்சனை மட்டுமில்லாமல், அப்பொழுது ஆட்சி அதிகாரத்தில் இருந்த (டியான் நடராஜன்) மற்றும் அதே மாவட்டத்தில் மாவட்ட ஆட்சியராக இருந்த (பன்னீர்செல்வம்) ஆகிய இருவரும் (மறவர்) சமூகத்தைச் சேர்ந்தவர் என்பதால் கொடியன்குளம் மக்களின் பொருளாதாரத்தை இவர்களால் பொறுத்துக் கொள்ள முடியவில்லை. அதன் அடிப்படையில் கொடியங்குளம் மக்களின் மீது பெரும் கொடிய நிகழ்வு ஒன்றை காவல் துறையினர் நிகழ்த்தினார்.

இந்த கொடியங்குளம் கலவரத்தில் காவல்துறையினர் கொடியங்குளம் மக்களிடம் நடந்து கொண்டே நிகழ்வு காவல் துறையினரை, காவல்துறையினர் என்று கூட

சொல்ல முடியவில்லை, ஏனென்றால், அவர்கள் காவல்துறை உடை அணிந்த (மறவர்கள்) போன்று நடந்து கொண்டனர்.

(மறவர்) வேடம் அணிந்து வந்த காவல்துறையினர் (8-11-1995) பெரும் திரளான காவல் படையினரை அழைத்துக் கொண்டு கொடியங்குளம் என்ற ஒரு கிராமத்தை அழிக்ககொடியங்குளம் கிராமத்தில் நுழைந்தனர்.

கொடியங்குளம் கிராமத்தில் நுழைந்த காவல்துறையினரை கொடியங்குளம் மக்கள் தடுத்தனர். அதற்கு காவல்துறையினர் இந்த கிராமத்தில் (வெடிகுண்டு) இருப்பதாகவும் அதனை சோதனை செய்யவே நாங்கள் வந்தோம் என்றும் கூறினர். அதனை முற்றிலும் நிராகரித்து கொடியங்குளம் மக்கள், கொடியங்குளம் ஊர் தலைவர் ஆன (ராமசாமி) நாற்காலியை எடுத்து போட்டு உட்காருங்கள் சார் என்று கூறியுள்ளார். அதனைக் கூட ஒரு பொருட்டாக மதிக்காமல் எனக்கு, நீ நாற்காலி போடுகிறாயா...? என்று நாற்காலியுடன் சேர்த்து ஊர் தலைவர் ராமசாமியை காவல்துறையினர் உதைத்து உள்ளனர். பிறகு பெரும் திரளாக வந்த காவல் படையினர் அதாவது (மறவர்கள்) ஊரின் உள்ளே நுழைந்து அடக்குமுறை வேட்டையை தொடங்கினர்.

ஊருக்குள் நுழைந்த காவல் படையினர் சிறியவர், பெரியவர், கர்ப்பிணி என்று கூட பார்க்காமல் அடித்து நொறுக்கி ரத்த பூமியாக கொடியங்குளம் கிராமத்தை சீரழித்தனர். அவர்களின் பெரிய கண்ணோட்டமே இவர்கள் எப்படி பணரீதியாகவும், பொருளாதார ரீதியாகவும் வளர்ச்சி அடையலாம், என்ற எண்ணத்தில் வீட்டின் உள்ளே புகுந்துவீட்டின் உள்ளே இருந்த (மின்விசிறி, தொலைக்காட்சி, தொலைபேசி,) போன்ற தேவையான பொருட்களை அடித்து நொறுக்கி நாசமாக்கினர்.

இது மட்டும் இல்லாமல் அவர்களின் (பள்ளிப்படிப்பு சான்றிதழ்) மற்றும் (பாஸ்போர்ட்) போன்ற முக்கிய ஆவணங்கள் காவல் படையினரால் தீ வைத்து எரிக்கப்பட்டது. அதனைத் தொடர்ந்து அங்கு இருந்த (சோற்றில் மண்ணெண்ணெய் போன்ற விஷவாயு ஊற்றப்பட்டது). உணவாக இருந்த அரிசியிலும் விஷவாயு ஊற்றப்பட்டது. அவர்களுக்கென்று இருந்த ஒரே ஒரு (குடிநீர் கிணற்றிலும் விஷவாயுஊற்றப்பட்டது). அவர்கள் ஆசை ஆசையாக வளர்த்த (உயிரினங்களும் அழிக்கப்பட்டன) விவசாயம் பூமியாக மாற்றி வைத்திருந்த அவர்கள் விவசாய நிலங்களும் அழிக்கப்பட்டது. அறுவடை செய்து வைத்திருந்த உணவுப் பொருட்களும் காவல் துறையினரால் அளிக்கப்பட்டது. பாதிப்பேர் உயிர் பயத்தில் காட்டில் ஓடினர். பாதிப்பேர் உயிருக்கு போராடி மாயிந்து போயினர். இப்படிப்பட்ட சூழ்நிலையில் அந்த மாவட்டத்தில் (144) தடை போடப்பட்டது.

(காலை 11:00 மணிக்கு கொடியங்குளம் கிராமத்தில் நுழைந்த காவல்துறையினர் 2மணி வரை அடக்குமுறை வேட்டையை தொடர்ந்தனர். ஊரை அடித்து நாசம் செய்தனர்.) இதில் 24 பேரை கைது செய்து பாளையங்கோட்டை சிறையில் அடைத்தனர்.

இந்தச் சம்பவம் முழுக்க முழுக்க கொடியன்குளம் மக்களின் பொருளாதார நிகழ்வு பொறுக்க முடியாத (மறவர்) சமூகம் மற்றும் அப்பொழுது ஆட்சி அதிகாரத்தில் இருந்த (மறவர்) சமூகத்தை சார்ந்த சில நபர்களாலும் காவல்துறை அதிகாரத்தில் இருந்த மறவர் சமூகத்தைச் சேர்ந்த மாவட்ட ஆட்சியர் அவர்களாலும் நடந்த கொடூரம் தான் கொடியங்குளம் சம்பவம்.
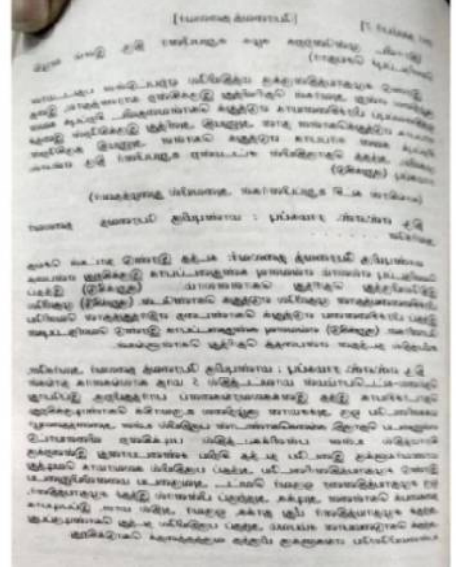
144 தடை போட்ட பிறகு அரசின் தரப்பில் விசாரணை கமிஷன் ஒன்று அமைக்கப்பட்டது. இந்த விசாரணை கமிஷன் ஓய்வு பெற்ற (தலைமை நீதிபதி கோமதிநாயகம்) தலைமையில் போடப்பட்டது. அப்பொழுது அதிகாரத்தில் இருந்த சில ஆதிக்க சமூகத்தினரால் அந்த கொடியங்குளம் நிகழ்வானது போலீஸாரால் நிகழ்த்தப்படவில்லை, என்று அந்த அறிக்கையில் குறிப்பிடப்பட்டிருந்தது.

அதனை எதிர்த்து ஓய்வு பெற்றே (டிஜிபி வைகுண்டம்) அவர்களும், அவர்களுடன் இணைந்து (டாக்டர் கிருஷ்ணசாமி) அவர்களும், அரசிற்கு அதாவது, அப்பொழுது முதலமைச்சராக இருந்த (செல்வி ஜெ ஜெயலலிதாவிற்கு) அறிக்கை ஒன்றை எழுதினார்கள்.

அந்த அறிக்கையில் அங்கு நடந்து செயல் நானே எனது 30 வருட காவல்துறையில், நான் கண்டிராத மனிதாபிமானமற்ற செயலாக இருந்தது என்றும், இந்த சம்பவம் முழுக்க முழுக்க கொடியும் குளம் மக்களின் பொருளாதாரத்தை இழக்கச் செய்யவும், அவர்களை ஒட்டுமொத்தமாகவும் அளிக்கும் என்ற கோணத்திலும் காவல் துறையினர்

இந்த கொடூர நிகழ்வை இங்கு நிகழ்த்தியுள்ளனர். நான் இங்கு கொடியங்குளம் வந்து பார்த்த பிறகு ஊரில் உள்ள மக்களை பார்க்கும் பொழுது ரத்த வெள்ளத்தில் மிதக்கின்றனர். ஊரில் ஒரு இடத்தில் கூட அவர்கள் மிச்சம் வைக்காமல் அனைத்தையும் அடித்து நொறுக்கி உள்ளனர். நான் இங்கிருக்கும் போலீஸ் சூப்பிரண்டு கேட்டறிந்த போது அவர் கூறினார். போலீசார் மீது தான் முழுக்க முழுக்க குற்றம் இருக்கிறது என்று அவர் கூறினார். குடிப்பதற்கு கூட கொடியங்குளம் மக்களுக்கு தண்ணீர் இல்லாமல் (தண்ணீரில் விஷத்தை) கலந்து உள்ளனர் கொடூர காவல் துறையினர்.

இந்தகலவரத்தில்சுமார் (144 குடும்பங்கள்) பாதிக்கப்பட்டு இருக்கின்றனர். இந்த கலவரம் ஆட்சி அதிகாரத்தில் இருக்கும் (எம் என் நடராஜன்) தலைமையில் மறவர் சமூகத்தைச் சேர்ந்த மாவட்ட ஆட்சியர் (பன்னீர்செல்வம்) தலைமையில் இது போன்ற கொடூரசம்பவம் கொடியங்குளம்மக்களை அழித்து உள்ளது. என்று டிஜிபி வைகுண்டம் அந்த அறிக்கையில் தாக்கல் செய்து இருந்தார்.

அந்தநேரத்தில்உடனடியாகஅவசர வழக்காக (ஊடகவியலாளர் டி .எஸ்.எஸ். மணி) மற்றும் ஓய்வு பெற்ற (ஐஏஎஸ்) அதிகாரியாக இருந்த (ஜ. ஏ எஸ்.கருப்பன்) அவசர வழக்காக ஒன்றை உயர்நீதி மன்றத்தில் தொடந்தனர். அந்த வழக்கில் குறிப்பிடப்பட்டிருப்பது என்னவென்றால் கொடியங்குளம் மக்கள் காவல்துறையினரால் தாக்கப்பட்டு குடிப்பதற்கு கூட நல்ல தண்ணீர் இல்லாமல் இருக்கின்றனர். அவர்களுக்கு நல்ல தண்ணீர் கிடைக்க மற்றும் உணவு கிடைக்க வழிவகை செய்யுமாறு அந்த வழக்கில் (ஐ எஸ் கருப்பன்) மற்றும் (டி எஸ் மணி) அவர்கள் கேட்டுக் கொண்டிருந்தனர்.

அவசர வழக்காக பார்க்கப்பட்ட இந்த வழக்கு உயர் நீதிமன்றத்தில் தலைமை நீதிபதிகளால் ஒருங்கிணைத்து இந்த வழக்கை உடனடியாக விசாரணை நடத்தினர். அங்கு இருக்கும் கொடியங்குளம் மாவட்ட ஆட்சியர் அங்கு இருக்கும் மக்களுக்கு தண்ணீர் மற்றும் உணவுப் பொருட்களை கிடைக்க வழிவகை செய்யுமாறு அந்த உயர்நீதிமன்ற தலைமை நீதிபதிகள் உத்தரவிட்டிருந்தனர்.
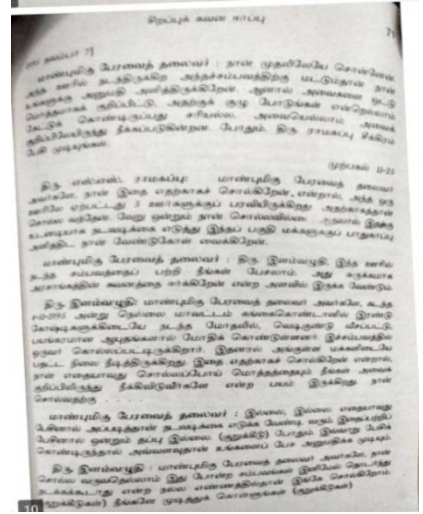
பிறகு இந்த வழக்கு மிகப்பெரிய அளவில் தமிழ்நாடு முழுவதும் பார்க்கப்படவே இந்த தகவல் முதலமைச்சர் (ஜெ ஜெயலலிதா) அவர்களின் கவனிப்புக்கு சென்றது. இதனைக் கண்டு முதலமைச்சர் அவர்கள் அப்பொழுது அங்கிருந்த மூன்று அமைச்சர்களை உடனடியாக சென்று அங்கு நடக்கும் அநீதிகளை தடுக்குமாறும், அங்கு இருக்கும் மக்களுக்கு உதவுமாறு உத்தரவிட்டிருந்தார்.

- அங்கு அப்பொழுது சென்ற அமைச்சர்களின் பெயர் பட்டியல்:
- திரு எஸ் எஸ் ராமசுப்பு
- திரு பரிதி இளம்வழுதி
- திரு சி பழனிச்சாமி

இந்த மூன்று அமைச்சர்களும்சம்பவம் நடந்த கொடுமைக்குளம் கிராமத்திற்கு சென்று (டிஜிபிவைகுண்டம்) அவர்களுடன் கைகோர்த்து அங்கு இருக்கும் மக்களுக்கு உணவு மற்றும் தண்ணீர் போன்ற எல்லா வசதிகளையும் ஏற்படுத்திக் கொடுத்தார். அதோடு மட்டுமின்றி (முதலமைச்சர் ஜெ ஜெயலலிதா) அவர்களின் ஆணைப்படி அங்கு அநீதி நடந்த இடத்தில் கைகட்டி வேடிக்கை பார்த்த மாவட்ட ஆட்சியர் மற்றும் அதற்கு துணையாக இருந்த மாவட்ட அதிகாரிகள், ஆட்சியர்கள் உள்ளிட்ட காவல் துறையினர் முழுமையாக அரசு பணிகளில் இருந்து நீக்கப்பட்டனர்.

இதில் நாம் அனைவரும் கவனிக்கப்பட வேண்டிய ஒன்று என்னவென்றால் விசாரணை கமிஷன் என்ற பெயரில் (கோமதிநாயகம்) நடத்திய விசாரணை கமிஷனில் போலீஸ் தரப்பில் இருந்து கொடுக்கப்பட்ட அறிக்கை அவர்களுக்கு சாதகமாக இருந்தது. ஆனால், அதனை எதிர்த்து புதிதாக ஒரு அறிக்கையை தாக்கல் செய்த டிஜிபி (வைகுண்டம்) மற்றும் (கிருஷ்ணசாமி) அவர் உடன் உறுதுணையாக இருந்த, ஓய்வு பெற்ற (ஐஏஎஸ் அதிகாரி கருப்பன்) மற்றும் (எஸ்எஸ் மணி) போன்றவர்களால், (கோமதிநாயகம்) ஓய்வு பெற்ற தலைமை நீதிபதி அறிக்கை தவறானது என்றும் அங்கு நடந்தது அநீதி தான் என்றும் கொடியங்குளம் மக்கள் காவல்துறையினரால் தாக்கப்பட்டிருக்கின்றனர். அவர்கள் வாழ்வை இழந்து நிற்கின்றனர் என்பதே (டிஜிபி வைகுண்டம்) சமர்ப்பித்த அறிக்கையில் தெள்ளத் தெளிவாக தெரிந்தது.

முடிவுரை

நமது மாநிலத்தில் குறிப்பாக புறநகர் பகுதிகளில் சமூக விரோத ஆதிக்கசக்திகளால் மக்களின் உயிருக்கும் உடைமைக்கும் பாதுகாப்பற்ற நிலை ஏற்படுவன் முறைகுற்றங்கள் பெருகி மக்களுக்கு காவல்துறை மீது இருந்த நம்பிக்கை தளர்ந்துள்ள சூழல் இருந்துவருகிறது. குற்றங்களை புரிய "அரசியல்" என்பது ஒருபாதுகாப்பான இடம் என்ற அவல நிலையை அறவேபோக்க வேண்டும். காவல்துறை என்பது மக்களுக்கு நல்லுறவு துறையாகவும், பாரபட்சமற்ற, நடுநிலை துறையாகவும், மாற்றப்பட நடவடிக்கைகள் உரியமுறையில் எடுக்கப்பட வேண்டும், இப்படி அமைந்தால் மட்டுமே ஒரு நல்ல சமூகத்தை பெறமுடியும். மனித உரிமைகள் மீறல் பற்றிய புகார்களை விசாரணை செய்ய "மாநிலமனித உரிமைகள் ஆணையம்" அமைக்கப்படுவது மட்டுமின்றி பாதிக்கப்பட்ட மக்களுக்கு உரியநியாயத்தை பெற்று தர வேண்டும். இதுவே எங்கள் ஆராய்ச்சியின் நோக்கம்.

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நக்கீரன் கோபால் அவர்களின் உதவியாளர் வசந்த் அவர்களின் கருத்து.

இயக்குனர் மாரி செல்வராஜின் உதவி இயக்குனர் விஜயராஜ் அவர்களின் கருத்து.

EVOLUTION OF DAILYME - PERSONALISED NEWS FEED CONCEPT AND THE EMERGENCE OF ALGORITHMIC FEEDS

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Abstract

The concept of DailyMe, a personalized virtual newspaper, emerged as a revolutionary idea in digital media. Initially proposed by Negroponte in 1995, it envisioned a future where individuals could customize their news consumption according to their preferences. While DailyMe sparked considerable interest and experimentation, it ultimately failed to sustain its momentum. Instead, the internet landscape evolved towards echo chambers and filter bubbles, driven by algorithmic feeds and personalized content recommendation systems. This paper explores the evolution of DailyMe, tracing its trajectory from conception to its contemporary manifestations as algorithmic feeds. It discusses the implications of this shift, including the polarization of online discourse and the spread of misinformation. By analyzing the transition from personalized news to algorithmically driven content curation, this paper aims to shed light on the challenges and opportunities in shaping the future of digital media consumption.

***Keywords:** dailyme, personalized news, algorithmic feeds, echo chambers, filter bubbles, digital media, online discourse, misinformation, content curation.*

The idea of Dailyme is certainly revolutionary at the time it was proposed. Even though the idea doesn't take internet by storm, it was considered novel and gained lot of traction. It also created fair amount of debate and even now the discussion is continuing. The idea or the concept did turn in to reality and blossomed into various websites and services offering personalised news. These new media offerings were considered both utopian and new user experience. But for one thing or other, daily me sites withered away.

Even as we can dig deeply and discuss the question, Why daily me failed to grow as predicted and projected, it is important to consider another direction or rather opposite direction the internet has grown. Instead of dailyme now we have echo chambers and filter bubbles. And internet is lot more polarized. Social media dominates our life and it is controlled by algorithms. Now the concept of daily me or it's effect is feared. How we got here and what happened to the idea of personalized newspaper and the freedom of choose. We will discuss these questions in this paper.

Before we proceed it is important to note that, it will be wrong if assume dailyme evolved it to eccho chambers and filter bubble even though they were interrelated and Parallel developments. How this happened and its implications will be also analyzed.

What is Daily Me

Daily me is the concept of personalised virtual newspaper. The concept was popularized by Negreponte. He wrote about the idea in his book 'being digital'.

The book was published in 1995. The year was a monumental one in the annals of history of information technology. Many pioneering websites and online initiatives were launched in 95. The year saw the launch of windows 95 and also the browser wars.

'Being digital' coincidentally published in the same year talked in detail about the future of digital and in particular digital media. Negreponte was prophetic in predicting many effects of the digital media. He made a distinction of atoms and bits. He spoke about micro payments. In the same way he proposed the coming age of personalisation in news.

He called this idea daily me. It is based on the vision that readers or users will be able to customize news according to their preferences and receive them tailor made for them. Instead of everyone getting the same news published and pushed by the media, readers can choose what they want to read and receive.

Fishwrap

Daily me as a concept has a interesting history. It was actually hatched by student researchers in the mit under the guidance of media lab. It was conceived and designed as part of the future of the news initiative. It was an online newspaper. In 1994 an online newspaper was in itself a novelty but fishwrap was even more an novelty.

Daily me has to be understood from the background of news aggregation and curation and the emergence of web portals. Also it has to be seen in the light of technology called RSS. Of course it is based on the interactive nature of new media.

It was called an experimental electronic news service.

Mit news introduces the project like this;

> "Imagine turning on a computer, punching in a few commands, and accessing a newspaper filled with articles on the topics you're most interested in-say the space shuttle, MIT people in the news, and regional stories from the state where Grandma lives. How about an advice column that you can submit questions to with answers appearing in the next day's issue?
>
> Come explore the Freshman Fishwrap, an experimental news service developed and run by MIT students and colleagues that uses reader profiles to personalize the news in these ways and more." -1

It was available in the beginning only to the MIT community at Athena workstations

How it Works?

It is important to understand how Fishwrap worked. In order to generate a personalized newspaper users had to provide information about them. It includes city, state, country and special interests. Users can also refine the details in the database as they log in to the Fishwrap system.

It is interesting to note that the idea Fishwrap originated in a freshman seminar very futuristically named 'Newspapers of the Future'.

The project was led by Mr.Chesna is and Walter Bender, a principal research scientist at the Media Lab.

This project led to many collaboration. People form the media got hooked and interested. AJR documented these developments in its analysis. It wrote that, mainstream media like Wall Street Journal and Time Warner started offering service similar to what MIT freshmen offered. It also mentioned that San Francisco Examiner and Internet edition of Chronile, The Gate personalized news structure developed at MIT. There were similar media efforts carried in Italy and Brazil and Brazil also. -2

It also mentioned the service as egocentric. At the same time, warned about filtering news and absence of gatekeepers.

Well to cut the long story, or rather the long research short, Dailyme or the personalised newspaper concept took off in the internet world and gradually fizzled out. But there is an unexpected twist in the story. Dailyme concept thrived in the opposite direction with its root completely cut off.

Before We Start to Look in to these Developments, Some Important Points to Note

Personalised news is a beautiful concept on the web. But to make it happen technically we need software for that. Fishwrap was a starting point. Then came something called pointcast. Personal News Page was offered by Individual, Inc and so on. AJR article talks about these initiatives.

Pointcast was based on Screensaver technology or rather push technology.

In the meantime we saw the emergence of something called Portals. (Anyone remember these web dinosaurs). Netscape the first commercial web browser was also one of the first web portals. These websites were one shop place for all types of

information and news. So lot to choose means more to customise.

Portals were able to pull information from various places in the web by using a technology called RSS- Rich Site Summary or Really Simple Syndication. It is an XML based technology which enabled the users to have the latest updates form websites as feeds. It can be considered as a personal news agency for the readers. They can subscribe to as many news websites and get feeds based on their preferences.

Yahoo which began as a web directory soon followed the same path and suddenly we have portals everywhere. Remember, Go, excite, Infoseek, Lycos…. There were horizondal portals, vertical portals, b2b portals and so on.

Also, web aggregation and curration gained currency. Users were able to subscribe to news feeds. Infact a website was launched in the very name Dailyme.com. (The site itself can be a case study on the concept of personalised news feed. But, alas not much study can be done with Google on this. We have to rely on Wayback machine for this.)

These were actually tremors happening in the news scape which traditional media were either missing or ignoring.

Then came Slashdot, Fark, newsvine, and later, Digg, reddit all of which completely democratised the news industry. These are all the new age media wensites which collectively shaped the social news. Particularly Digg had a trmendarous effect on the way news is consumed. Earlier Slashdot did this for technology news. Later Reddit this for discussion. Ah, the readers or the users were not only reading, but selecting and sharing the news.Gatekeeping is turned in toGatewatching. Newsvinewas described as Time magazine as, "a Web 2.0 cocktail that mixes elements of Digg (social news), Netvibes (customization) and NowPublic (user-generated news)."

"Newsvine also invites members to write their own columns and create their own Newsvine groups to discuss areas of common interest."-3

Well What Happened to Personalised News is anybody's Guess

It can be argued that a degree of personalization was there in the traditional media also. Readers always consumed the news according to their preferences. Some read sports news while some read political news. In political news readers opted for the newspapers that has a slant for their favourite political party. They also read books based on their choice. People also hanged together based on their interests. But, they are not insulated form opposite views. They still cared about multiple viewpoints. People argued among themselves. Some agreed to disagree also.

But the phenomenon of personalised news challenged this notion. If users can read only what they want then they will be exposed to one side of the story always. There is a danger of readers getting more polarised. The irony is personalised news concept did not lead to this. As we had seen, somehow internet users did not marvel at the idea of RSS and like.

When we talk about RSS readers, the demise of Google reader has to be probed further.

Instead of Dailyme we stared having, filer bubble, echo chambers, recommendation engines and rabbit holes. These phenomenon evolved as the web progressed in multiple direction. Let's look in to Filter bubble first.

Filter bubble is basically an algorithmic bias.

Technology website 'Techtarget' defines it as, an algorithmic bias that skews or limits the information an individual user sees on the internet. It is created by algorithms used by search engines, social media sites for personalising user experience.

Another technology website 'Techopedia' also defines the term and the phenomenon. It is referred as intellectual isolation which occurs when websites make use of algorithms that selectively assume the information a user want to see. Based on this assumption information is given to the user which reinforces the assumption.

How the websites make this assumption about users? Well it is based on users click patterns,

browsing history, types of websites visited, search preferences, location data and so on. Websites harvest tonnes of data about users. And websites mostly present information that will match users past internet activity. As a result of this filter bubble forms around the users, which causes them to get less information regarding opposite viewpoints and counter arguments. This makes the user intellectually isolated it was explained.

The term filter bubble was coined by internet activist Eli Pariser in his book, "The Filter Bubble: What the Internet Is Hiding from You" (2011).-

In his book Filter Bubbles, Pariser explained how Google searches bring up vastly differing results depending on the history of the user. He cites an example in which two people searched for "BP" (British Petroleum). One user saw news related to investing in the company. The other user received information about a recent oil spill.

Filter Bubbles Distort Reality. According to Eli Pariser, algorithms create "a unique universe of information for each of us … which fundamentally alters the way we encounter ideas and information."

Filter bubble forms around as in the internet by way of, personalized content recommendations based on our browsing history, age, gender, location, and other data.

The effect of filter bubble is deeply analysed in the article by fs.blog. The article warns, "The personalization process is not crude or random. It operates along defined guidelines which are being refined every day.'-4

Now we can say filter bubble is everywhere in the internet. Big tech companies are to be blamed for this. But people are also becoming aware of this effect.

When we search for information in Google, we get results based on our keywords. But in reality Google search is much more than this. Google shows results based on users perceived preferences and its desire to amplify them. Google harvests much data form each of the users and based on that understanding it uses information about the user to personalize search results for them. Not only that,

when we click the first result, we confirm that the results were indeed relevant which in turn further personalize the future result.

When we search on Google, am invisible filter Bubble hangs around as without our awareness. At the worst case we don't care even if we were told about search filter. We believe in Google and takes its results on face value.

A research paper published in the 'National Library of Medicine'–'The filter bubble and its effect on online personal health information', probes in detail the effects of filter bubble on users health related choices. –5.

It is not only the user'sbehaviour that influences the results, but social network also has an impact on this. Ever wondered how we are followed from Google to Facebook?

Personalization and targeted advertising is to be blamed.

Echo chamber and rabbit hole works along the same line.

Echo chamber refers to the environment where user's encounters information or opinions that reflect and reinforce their own.It can be understood as, users being forced to see the type of content, particularly the news they want to see and read. Instead of exposed to multiple and divergent news and views, users are presented the same type of news they wish to consume. This may confirm their preferences and also their own bias.

For example a right wing leaning user will be continuously reading news form sources that are from right wing. Same is true for left wing also. This is true in America, India and all over the world.

This can distort reality which is now understood to part of the ever growing phenomenon of misinformation and disinformation.

Even though, echo chamber is synonymous with social media, and every popular social media platform contribute to this effect, it is the Facebook, the most famous and widely used social network is understood to be the biggest echo chamber. Since Facebook is so dominant (Both in reach and tactics) its users are subjected to the echo chamber effect.

How Facebook Creates Echo Chamber for its users?

Facebook does this by way of its Newsfeed. Remember, FB's newsfeed is not organic. It is decided by FB algorithm based on so many features including like and engagement. What a user seen his or her Newsfeed is something decided and pushed by Facebook. Of course their behaviour on the site feeds this. But FB makes the decision and recommends. Newsfeeds is also full of advertisements related to user's perceived profile. Facebook also uses a concept called Friends of Friends to its advantage. It uses the Friends you may know' to its advantage and expands the social network of the individuals in its platform. It fully knows about this network and makes most out of it. Technology website Gizmado has done an in depth reporting on this. (6)

In short Facebook puts users in a virtual world it had constructed for them and the world echoes the same message.

Once again not many users are aware of this. But politicians and marketers use this for their own advantage. Not to mention Facebook. It mints money by putting users in to echo chambers.

This has to be seen along with the internet's now famous recommendation systems. From Amazon to Netflix we are presented with recommendation based on our browsing habits and we get sucked in the endless Rabbit hole of consumption. YouTube does this, so too Spotify. This also results in mindless scrolling of content.

Nothing wrong with recommendations, but the problem is we don't how this algorithm's works and what goes inside them. They are dark and dense. With the advent of AI programmes this is going to amplify further.

So, we had moved on from the personalised (chosen) news and landed in the age of algorithmically pushed news. Now news and information are filtered and tailored for us by somebody else. No wonder the internet world is in a mess.

American legal scholar andprofessorCass Sunstein who popularized the concept of echo chambers, deals about this trend in his book, ***#Republic: Divided Democracy in the Age of Social Media***. In a chapter named, The daily me, he notes, "Negroponte's prophecy was not nearly ambitious enough. As it turns out, you don't need to create a Daily Me. Others can create it for you."- 7.

He is worried about how this private control of information will affect the functioning of democracy. He raises important questions in this regard and probes them in his book.

News now has become notifications pushed by platforms. Personalised news was considered a remedy for information overload. But now, information overload is burdened with misinformation and disinformation. Conspiracy theories are increasing and they are finding a favourite audience so easily on the net. Fake news spreads and rules the net.

Opposite views and plurality of views are worst affected. Elections are now fought in social media and decided behind the scenes. Unknowing voters are caught in the web of algorithms.

So, it is high time users are made aware of algorithmic news-echo chamber effects and they must come forward to take back the control of news they consume. They can personalise news, but it has to be their choice and on their own virtual world they must also respect and welcome the news and views from other side.

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A STUDY ON INFLUENCE OF AUGMENTED REALITY AND VIRTUAL REALITY OF GENERATION Z IN FUTURISTIC PERSPECTIVE

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Abstract

The imagination, visions, dreams are coming true from Virtual Reality and Augmented Reality through technology enhancement from 1838, when Charles Wheatstone created his Stereoscope. This study is on Gen z is introduced to Augmented Reality and Virtual reality helps the mindaily life style, like education, therapy, gaming etc. The nature of AR and VR is constructing realistic human models performing tasks like face and room scanning using Artificial Intelligence to interpret sensor data, object detectionand labelling, text recognition and translational and used to manipulate and design for 3D objects using language process, textures and animation to create realistic avatars which enables them to display more body language and face tracking ever before in interaction for facetime. Augmented Reality technologies on mobile devices began as a fun story, now the phase of Augmented Reality accomplishing a number of critical tasks like navigation, scene analysis, task like remote assistance, product visualization and so on. Virtual Reality (VR) in combination with Artificial Intelligence (AI) revolves in our daily lives such as video games, Medicine, education which gives a computer-generated environment with scenes and objects that appear to be real, making the user feelthey are immersed in their surroundings. But VR and AR technologydoes so much more. Both technologies are also assisting people with disabilities in their everyday lives. This advanced tech is already changing healthcare, real estate sales, vacation planning, and scientific exploration. Specifically, virtual reality (VR) technology has been proposed in the virtual training of core social and communication skills that are impaired in individuals with autism. The purpose of this study is to know the influence, level of communication, implementation of AR and VR of generation Z. Generation Z's adoption of virtual reality is revolutionizing industries and reshaping our approach to communication, entertainment, and personal growth. Their enthusiasm for this technology demonstrates VR's transformative potential and offers a glimpse into the future of human interaction.

Keywords: virtual reality (VR), augmented reality (AR), artificial lintelligence (AI), generation Z.

Introduction

The French philosopher Jean Baudrillard introduced the idea of hyperrealism, sometimes known as hyperreality. The postmodern state in which it is difficult or impossible to discern between reality and representations of reality is referred to as hyperrealism. According to this

Two technologies that are revolutionizing the way we use screens are virtual reality (VR) and augmented reality (AR), which offer fresh and fascinating interactive experiences. You can explore a computer-generated environment by donning a virtual reality headset. However, augmented reality is a little different. Using a clear visor or smartphone, it overlays digital visuals on the surrounding real world, rather than immersing you in a virtual environment.

Artificial intelligence a computer systemcan carry out tasks that are typically associated with human cognitive capabilities, such as pattern recognition, gameplay, and speech interpretation. AI systems pick up this skill by sifting through vast

volumes of data and searching for patterns to mimic in their decision-making. Artificial Intelligence (AI) seeks to provide robots with human-like processing and analysis skills, enabling people to use AI in daily life. AI can sort and comprehend data and resolve challenging issues. Artificial Intelligence forms the basis of computer learning and is applied in nearly all sectors of the economy, including healthcare, manufacturing, and education. Artificial intelligence is being used by several current technologies to improve user experiences. Smartphones with AI assistants, internet sites with recommendation engines, and automobiles.

The most ethnically and racially diverse generation is Gen Z. Even if other generations have addressed social issues, Gen Z is a more socially conscious generation than earlier generations. Healthcare, mental health, higher education, economic security, civic engagement, racial fairness, and the environment are the seven main social concerns that Gen Zers are most concerned about. The generation of persons born between 1997 and 2012 is referred to as Generation Z. For short, it's frequently called "Gen Z." This group precedes Group Alpha and follows the Millennials. While the youngest members of Gen Z may only be 12 years old, the oldest are already in their late 20s, with many having graduated from college, gotten married, and started families. Every generation's lifestyle in a world that is changing quickly is influenced by the dominant sociocultural, technological, and economic trends. Born between the middle of the 1990s and the beginning of the 2010s, Gen Z has been known for having unique traits as a result of growing up in the digital era. This study also explores the distinct lifestyle that Generation Z leads in the contemporary world, emphasizing how they differ from earlier generations and considering how technology may be used in the future.

Objectives of the Study

The following goals were set up to analyze the objectives mentioned below

- To study how the digital native generation, known as Generation Z, is being affected by augmented reality, virtual reality, and artificial intelligence considering their ambitious future development.
- To study how augmented reality and virtual reality are being used in many professions and daily lives.

Review of Literature

The following articles about the topic were found during the study.

VR Addiction Among Generation Z

VR has emerged as an intriguing new social interaction medium for Generation Z. Users can hang out, communicate, and meet new people from all around the world in virtual environments provided by platforms like Facebook Horizon, VR Communicate, and Rec Room. These settings encourage a feeling of community and frequently host activities that appeal to a wide range of interests, like the med parties or gaming competitions.

Amusement and Video Games

VR has given Generation Z access to new forms of entertainment. With their exciting, interactive adventures, immersive gaming experiences such as Beat Saber, Half-Life: Alyx, and The Walking Dead: Saints & Sinners have captivated their attention. In addition to gaming, VR-exclusive activities like interactive films and virtual concerts have revitalized more conventional kinds of entertainment.

Learning and Developing Skills

The schooling style of Generation Z is influenced by their fondness for technology. The educational landscape is being revolutionized by virtual classrooms, immersive simulations, and language

learning experiences offered by platforms such as Engage, ClassVR, and Mondly VR. Compared to traditional approaches, these technologies enable students to go deeper into subjects and develop abilities more effectively and entertainingly.

Employment Training and Advancement

The immersive qualities of virtual reality are being used by Generation Z for skill development and career training. VR simulations are being used by sectors including healthcare, construction, and retail to give workers practical experience and training, preparing them for the demands of the modern workplace.

Wellness and Mental Health

VR is being used by Gen Z as a stress reliever and source of support as mental health awareness increases. Apps for mindfulness and meditation, such as Nature Trek VR, FlowVR, and Guided Meditation VR, provide peaceful experiences that encourage introspection and relaxation. In a world that is getting faster by the minute, people might find peace and equilibrium by losing themselves in peaceful surroundings.

Virtual and Augmented Reality: A Conduit for Digital Transformation in Industrialization Promoting Creativity & Entrepreneurship

Every country's news covers Industry 4.0, which is the fourth generation of industrialization. The process, in which many corporate establishments from various industries throughout the world are focusing heavily on the potential of augmented reality (AR) and virtual reality (VR), is heavily influenced by digitalization. The report lists the future procedural steps that different educational institutions should take to adapt to the cutting-edge

industrial demands that are a component of Industry 4.0 through teamwork. Additionally, it highlights the importance of AR and VR as a cutting-edge learning tool for maximizing young people's fostering of innovation and entrepreneurship through research and development due to skill development barriers in the form of short- and long-term

Opportunities in Virtual Reality

- **Training and Education**: Virtual reality offers a secure and regulated setting for instruction in a range of subjects, including emergency response, industrial processes, and medical procedures. It allows students to experiment and grow from errors without facing repercussions in the real world.

- **Google Earth VR**: It is a geography and exploration teaching tool that lets users explore real-world locales in a virtual setting.

- **Medical Realities**: Provides virtual reality surgical training so that doctors can rehearse procedures without taking any risks.

- **Immersive Entertainment:** Virtual reality (VR) offers a range of immersive entertainment experiences, including interactive storytelling, gaming, and virtual tourism. Users of VR can explore new worlds and take an active role in their favorite stories.

- **Beat Saber** is a well-known VR rhythm game that creates an immersive gaming experience by fusing lightsabers with music.

- **Half-Life:** Alyx is a first-person shooter game with interactive gameplay and an interesting story set in the Half-Life universe.

- **Remote Collaboration and Socialization**: Virtual reality (VR) enables users to connect, work, and communicate in shared virtual areas, facilitating remote collaboration and socializing.

- **VR Chat**: A social networking site where users may interact with others in different virtual worlds and make and modify avatars.

- **Rec Room**: An online social club where participants can engage in a range of games & activities.

- **Health & Well-Being**: Virtual reality (VR) has demonstrated potential in therapeutic applications such as pain management, stress reduction, exposure therapy for phobias, and counseling.
- **Apps for Meditation and Relaxation**: Virtual reality apps such as "Guided Meditation VR" offer tranquil settings for relieving tension and unwinding.
- **PTSD treatment:** Veterans and first responders who have PTSD are treated with exposure treatment using virtual reality applications such as Amelia.

The Use of Augmented Reality in the Diagnosis and Treatment of Children with Autism

**Augmented Reality Books to
Aid Children with Autism**

The neuro-developmental illness known as autism spectrum disorder (ASD) is characterized by difficulty in social communication, narrow interests, and compulsive behavior. Between the ages of 18 and 24 months, ASD can be diagnosed early; during this time, its symptoms can be differentiated from other developmental abnormalities and typical developmental delays. It is believed that one in every 100 youngsters worldwide is affected by ASD. Developments in autism research have been greatly enhanced by notable breakthroughs in international policy. The impact of autism has been influenced not just by campaigns and a notable increase in worldwide understanding, but also by developments in allied sectors like human rights, maternity and child health, and mental health. Advances in allied domains like as human rights, maternal and child health, and mental well-being have had an impact on autism, in addition to the policy changes brought about by the huge rise in worldwide consciousness and campaigns. The UNCRPD, which outlines fundamental principles like respect for dignity, freedom of choice, non-discrimination, full participation, and inclusion in society, and accepting people with disabilities as a part of human diversity, served as the foundation and driving force behind this development.

Through the integration of virtual and real-world data, augmented reality (AR) has emerged as a new form of human–computer interaction (HCI) technology that offers rich visual information and a variety of interactive experiences. AR offers novel concepts for improving the educational process. There is proof that people with autism are keen to use electronics and interpret visual data. Furthermore, their parents claim that technology such as tablets and smartphones is a big help in resolving these behavioral problems. Children with autism benefit from mobile augmented reality (MAR) applications that increase treatment engagement and boost academic achievement.

Influence of Augmented Reality in Gaming

AR is utilized in games to accomplish many objectives. You may have played games where you had to, for instance, defend your home from insignificant animals or search for hidden objects in far-off places. These are just a few of the many games that use augmented reality. To construct a digital avatar or locate surface-level creatures in the game, they all make use of augmented reality (AR) technology to record the user's surroundings and track their position and motions. Additionally, when users interact with virtual creatures, sensors monitor their actions and adapt accordingly. AR games also provide players with auditory and visual feedback, giving them the best possible gaming environment.

The variety and popularity of AR games have recently become rather noticeable. These

developments have led to their increased popularity and user attention. These days, a variety of augmented reality games make use of mobile devices and specialized AR technology.

- **AR Games with a Location Component:** These games superimpose virtual objects on the player's surroundings using GPS and actual location data. While exploring the real world, players search for in-game goods, puzzles, virtual characters, and missions, unlock stages, finish challenges, and fight other players.

- **Video Games for AR:** AR enhances classic sports games like tennis, basketball, soccer, cricket, etc. by adding details and virtual components. These games allow for multiplayer play, so users can have fun with pals.

- **Virtual Reality Puzzle Games:** Programmers use augmented reality (AR) components to incorporate obstacles and riddles into the player's surroundings in these games. To advance, players must solve puzzles, search for hidden objects, or make their way through a virtual maze super imposed on a real-time map.

- **Games with AR Stimulation:** These games simulate many activities and scenarios realistically using augmented reality. These games are comparable to those that simulate AR pets, and virtual aquariums.

- **Social Games using AR:** Through augmented reality, social games encourage player connection. To finish the challenges, they urge participants to interact with one another virtually, work together on assignments, and visit each other's virtual locations.

- **Augmented Reality Educational Games:** AR components are used by developers to produce immersive, interactive learning environments. Interactive AR content is used in educational AR games to teach science, history, and other disciplines.

Virtual Reality Design

- Compared to conventional 2D design, VR poses different concerns and obstacles. To build safe, entertaining, and engaging virtual reality experiences, these factors consider the technical, experiential, and ethical aspects of VR design.

- **User Comfort and Safety:** Optimal frame rates, decreased latency, and comfort features like teleportation for locomotion help prevent motion sickness, eye strain, and other discomfort.

- **Immersion Audio:** To improve the feeling of presence and immersion in the virtual world, pay attention to the 3D spatial audio.

- **User Interface (UI) Design:** Designing user interfaces (UIs) that are simple to use and navigate within a virtual reality (VR) environment is crucial for maintaining accessibility and clarity.

- **Interaction Design:** To improve user involvement, employ natural and intuitive interaction techniques including motion controllers, hand tracking, and gesture recognition.

- **Storytelling & Narrative:** Use storytelling strategies to emotionally connect with users and lead them through the experience, creating a stronger bond.

- **Content Creation:** Make the most of virtual reality to provide distinctive experiences that aren't achievable with traditional media.

- **Inclusivity and Accessibility:** Take into account a variety of user bases and accessibility features, like programmable controller mappings, voice commands, and text sizes that may be changed.

Methodology

In this study**,** to accomplish the above-mentioned objectives, we conducted a survey among teenagers and young adults from 12-30 years. Our questionnaire included 28 questions, 10 of which were "closed," i.e. multiple choice. This research method was conducted in an online mode with a Quantitative research method. The methodology used is Probability sampling with a Simple random sampling technique.

Interpretation

The survey Teenagers and young adults between the ages of 12 and 30 were the intended respondents for the online survey. There were 40 replies in all from the target population, with the age group of 16 to 20 accounting for 80% of the responses. 12.5% of respondents were in the 21–25 age range, and the remaining 7.5% were in the 26–30 age range.

Age
40 responses
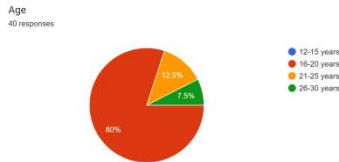
There are 80% of responders from the age group, compared to 12.5% from the 21–25 age group and 7.5% from the 26–30 age group.

Gender
40 responses
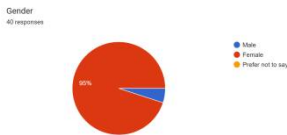
Among responses, 95% are women compared to male.

Profession
40 responses
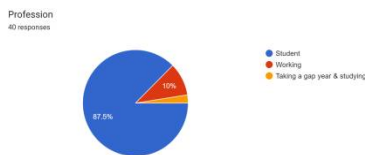
Among the respondents, 87.5% are students with access to AR and VR, 10% are employed, and the other 5% are students who have taken a year out from school.

1) Do you have access to any of these below mentioned technology
40 responses

2) How familiar are you with latest technology?
40 responses

3) Have you used AI tools in the educational process that include artificial intelligence?
40 responses
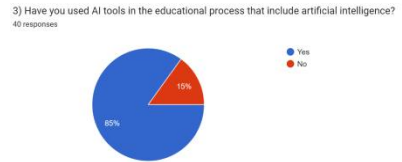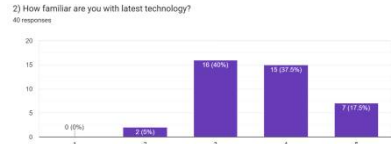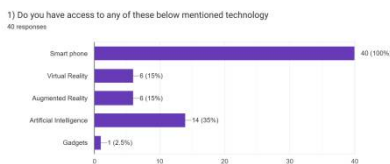
4) Would you like more guidance to enrich your knowledge and skills in using artificial intelligence tools?
40 responses
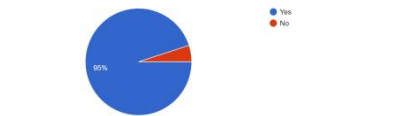
5) Are you aware of any potential risks arising from the use of artificial intelligence tools in general?
40 responses
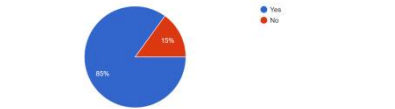
6) Which career option do you prefer in AI?
40 responses
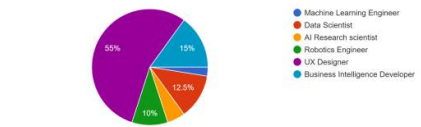
7) Have you used any AI Software's in the below mentioned Working fields?
40 responses
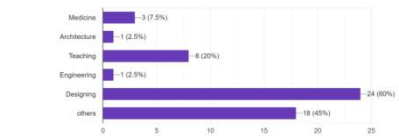
8) How much do you think artificial intelligence will affect the technology process in the future?
40 responses
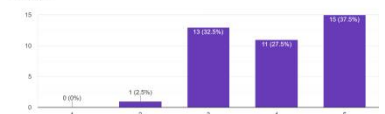
9) What positive ways, in which artificial intelligence could affect the educational process in the future, do you consider to be the most important?
40 responses
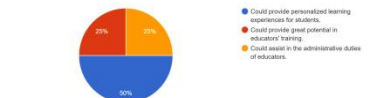
10) What are your biggest concerns about the use of artificial intelligence technologies by children and young people in the future
40 responses

11) Have you played any AR and VR games?
40 responses
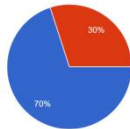
12) What are the different kinds of AR you are familiar with?
40 responses
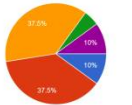
13) In which field do you think about the future of augmented reality's scope is?
40 responses

14) Have you used the AR libraries available for Android and iPhone?
40 responses
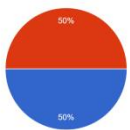
15) What are currently your favorite AR apps?
40 responses

immersion in domains like gaming, architecture, and industrial training. **20% of respondents** claim that Mobile AR offers portable, intimate experiences with touch-based controls. Large-screen AR provides immersive, collaborative interactions with high-quality graphics and diverse input methods, suited for group presentations or educational settings. **10% of respondents** claim that the experience is magnified in large screens and AR in mobile phones are more user-friendly than in large screens

16) Are you using VR Software's?
40 responses
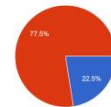
17) Are you aware about the term Cyber sickness for the feeling of dizziness or nausea that some users experience in virtual reality?
40 responses
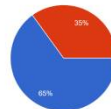
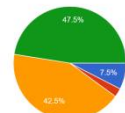18) Do you have PlayStation VR virtual reality gaming platform?
40 responses
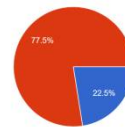
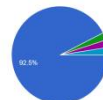19) Do you have Google Glass an augmented reality device?
40 responses
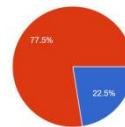
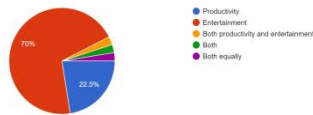20) Which of the following do you think is a challenge in virtual reality development?
40 responses

21) What technology do you use daily and could not live without?
40 responses

15) How would you describe the differences between AR for mobile phones and those on large screens?

Out of the 40 responses gathered, **70% of respondents** claim that AR experiences on mobile phones—like Pokémon GO or Snapchat filters—offer limited immersion and involvement because of screen size and processing power limitations. On the other hand, augmented reality (AR) on big screens or smart glasses offers more expansive and immersive experiences, improving user interaction and
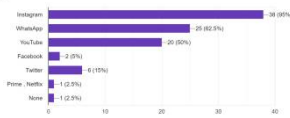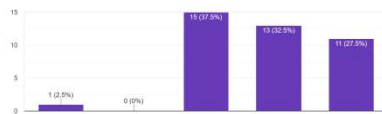
22) Do you use technology more for?
40 responses

23) Which social media platforms do you use the most?
40 responses

24) How do you think technology has shaped your generation differently from others?
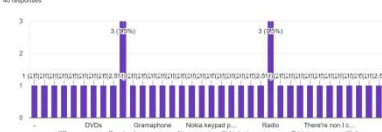40 responses

25) Have you ever taken a digital detox? (Digital detox - Refers to a set period of time for an individual to stay away from the devices and social ...e – smartphones, computers, tablets, televisions.)
40 responses
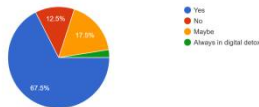
26) What is your stance on data privacy and cyber security?
40 responses

27) What is one piece of outdated technology that you think should make a comeback?
40 responses

28) How do you protect your mental health in a constantly connected world?

Among 40 respondents received, **60% of respondents** state that they value safeguarding their mental health in an ever-connected environment. They make an effort to limit how much time they spend on screens and take regular breaks from them. They also make sure to give priority to things like going outside and doing other things that helps decompress. Creating solid offline relationships with friends and family is another important method to protect their mental health.**30 % of the respondents** claim that although technology can be used for enjoyment, it can also be stressful. The remaining **10% of respondents** said they occasionally go on a digital detox and spend meaningful time with their families.

Conclusion

In the findings of the study is: The GEN Z generation of age group (16-20), use Virtual Reality and Augmented Realty among which 95% female respondents and 5% male respondents. Respondents are female in majority spend time in online business Male respondents for entertainment, gaming.

25 – 30 years of age group respondents were not interested in latest technology have a low degree of trust in the information they get online, which suggests that they are skeptical of the material they find there. 100% Respondents spend most of their time on the smartphone looking for information for online gaming, entertainment, and business.85% of respondents use Artificial Intelligence Technology tools for their education. 90% of respondents feels secured in latest technology and 10% of respondents feels insecure about their cyber security. Out of 40 respondents they are not aware of the using of Augmented Reality in the form of appslike WhatsApp, Instagram, Facebook and in gadgets like Smart phone, play station and Virtual Reality games.

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