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## Editor's Desk

The right to dissent is as inalienable a human right as is the right to freedom of expression. In fact, without the former, the latter is meaningless. It is for this reason that every civilized community seeks to protect this right of its members. In our own country, we have given expression to this in the freedom of individuals to choose any philosophical path as suits the individual. That explains the multiplicity of voices in our Dharmic literature. Unfortunately, the rational West, which prides itself on recognizing this right negates its own philosophical position when it seeks to reduce the Hindu way of life to a set of rigid rules and regulations and feels baffled when it fails to find this uniformity. The tradition of multiplicity of paths leading to the discovery of Truth led in Vedantic times to debates and discussions, encapsulated in the famous Six Schools of Indian Philosophy.

The views expressed in each of these systems are at times at once at variance with one another. And yet the plurality of voices never threatened the continuance of the Hindu way of life. Rather, this respect for difference of opinion, that too in matters of faith, helped it to thrive and take on the challenges of new off shoots and their assimilation within its mosaic. With such a rich and eclectic tradition to fall back upon and draw upon, one would expect the country to be the icon of polyphony for other nations to emulate.

However, of late, if social media is any indicator of the nature of respect for dissent, one finds that there is a kind of plebian fastidiousness with differences of opinion. The nature of idiom used to put out the opposing point of view is less than civilized. Fake news too is a part of this arsenal to influence public opinion with a motivated intent. The government needs to take care of this and ensure that public discourse on the social media remains within the bounds of civility and does not cross the limits of decency.

At the same time, the government needs to ensure that in the zealotry to weed out such uncivil discourses, the right to dissent that observes the boundaries of temperance in speech as enshrined in the Constitution is not affected adversely. Differing voices help in clarifying issues, which is essential for policy making in the interests of democratic governance.

**(Ravi K. Dhar)**

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**Mass Communicator: International Journal of Communication Studies** has been conceived as an international quarterly peer-reviewed journal with the avowed objectives of stimulating research in communication studies in Indian academia of international level as also to publish research carried out abroad to serve as a window on the multi-dimensional aspects of media and communication research in countries beyond the Indian borders. To this end, the journal is a platform for the publication of outcomes of new and innovative thinking in the subject/profession that follow not only the rigours of academic research methodology but also non-conventional modes of expression such as perspectives and opinion, which often come from media and communication practitioners, be those journalists or development communicators self-interrogating their profession. The scope of research published in the journal is deliberately kept open-ended to facilitate an osmotic interchange of ideas across disciplines with a bearing on media and communication theory.

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# FRAMING OF CLIMATE CHANGE NARRATIVE WITH SPECIAL REFERANCE TO COVERAGE OF UN CLIMATE CHANGE CONFERENCE 2019 IN BANGLADESH NEWSPAPERS

Mehnaz Hoque\* Nuzaira Tarannum\*\*

*This study aims to investigate the news coverage on climate change especially the 2019 United Nations Climate Change Conference, also known as COP25 in Bangladeshi newspapers, like Prothom Alo, The Daily Ittefaq, The Daily Star, Jugantor, and Bangladesh Pratidin. The main research question concerns the extent to which news coverage of the climate summit is influenced by domestic political elite discussion surrounding the issue. Based on intensive content analysis of news coverage of the 2019 climate summit, the study explores the coverage pattern of climate change of the global summit. The framing theory of mass communication has been used as a theoretical framework for this study. The study shows that almost all the news of climate change conference in Bangladeshi print media during the conference is based on the speeches of prominent political leaders of Bangladesh, primarily the Prime Minister. Bangladeshi press has failed to give importance to climate change issues to benefit and compensate Bangladesh as a vulnerable country due to the effects of climate change as more importance has been given to political prominence.*

**Keywords:** Climate Change, COP, Framing, Climate summit, Media Coverage, Bangladesh.

Climate change has gained significant attention internationally in recent years. And for a middle-income country like Bangladesh working hard to achieve the SDG goals; climate change has become a substantial issue for development. Changes in climate have already distressed the lives of the underprivileged all over the biosphere whether through catastrophes, disease, drought, famine, or flood, and that these will intensify over the coming years if nothing is done to reduce the emission of carbon in the air (Christian Aid, 2006). So, climate change is no more related to the development projects but also related to life of people. And as per the scientific community during the last decade, climate change has moved from being a question of concern to achieving the status of a major political problem in need of urgent action (Giddens, 2009). The significant increase in public attention surrounding global warming has led to strong arguments concerning the role of media in reporting on climate change as a political issue (Antilla, 2005; Boyce and Lewis, 2009; Boykoff and Boykoff, 2004). Also what and how the media report on unobtrusive issues such as global warming has consequences for public perceptions and opinions (McCombs, 2004; Scheufele, 1999)? The study focuses on issue of climate change and aims to investigate the news coverage in Bangladeshi newspapers, such as Prothom Alo, The Daily Ittefaq, The Daily Star, Jugantor, and Bangladesh Pratidin on climate the climate summit held in Madrid, Spain in 2019.

The objective of the study is to investigate how Bangladeshi print media framed the climate change issue while covering the COP-25. Emphasis has been given on the type, element, treatment, and size of news stories while analyzing.

## I. Review of Literature

Climate change, like any other global issue, is subject to filtering processes at various gatekeeping levels within the international information system. These filters influence the amount of media attention devoted to global warming (agenda building) as well as how global warming is framed in the news media (frame building) (Entman, 1993; Gandy, 1982; Scheufele, 1999). But the main debate is around the question regarding the relative influence of domestic elite actors, international organizations, and inter-media institutionalization of international news on media content (Bennett, 1990; Rai and Cottle, 2007; Sparrow, 1999). The issue of climate science and mass media was first worked collectively in reporting of climate change in the 1930s. The New York Times wrote, "The earth must be inevitably changing its aspect and its climate. How the change is slowly taking place and what the result will be has been considered..." (New York Times 1932, 4). Media exposure of human contributions to climate change appeared in a better way in the 1950s. The Saturday Evening Post published an article by Abarbanel and McClusky, titled 'Is the World Getting Warmer?', exploring associations between

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atmospheric heat change and agricultural shifts as well as sea-level rise (Abarbanel and McClusky 1950). In 1956, Waldemar Kaempffert wrote for the *New York Times*, "Today more carbon dioxide is being generated by man's technological processes than by volcanoes, geysers, and hot springs. Every century man is increasing the carbon dioxide content of the atmosphere by 30 percent – that is, at the rate of 1.1o C in a century. It may be a chance coincidence that the average temperature of the world since 1900 has risen by about this rate. But the possibility that man had a hand in the rise cannot be ignored." (Kaempffert 1956, 191). Then in 1957 – the International Geophysical Year – science reporter Robert C. Cowen wrote an article that appeared in the *Christian Science Monitor* called 'Are Men Changing the Earth's Weather?' The article began: Industrial activity is flooding the air with carbon dioxide gas. This gas acts like the glass in a greenhouse. It is changing the earth's heat balance. It could bring anything from an ice age to a tropical epoch...Every time you start a car, light a fire, or turn on a furnace you're joining the greatest weather "experiment" men have ever launched. You are adding your bit to the tons of carbon dioxide sent constantly into the air as coal, oil, and wood are burned at unprecedented rates (Cowen 1957). However, in the subsequent three decades, mass media coverage regarding climate change did not achieve objectivity at all.

The article titled 'Causes for Cross-National Variation: Why Climate Change Coverage Might Differ' investigate the extent to which news coverage of climate change is pegged to, and shaped by, activities taking place within major domestic official institutions. The idea that news coverage closely follows the lines, debates, and actions of domestic official institutions comes from research into both foreign and domestic policy (Bennett and Paletz, 1994; Hall et al., 1978; Wolfsfeld and Sheaffer, 2006).

Boykoff and Boykoff (2004) found that news reporting in American newspapers between 1988 and 2002 deviated in significant ways from the scientific consensus regarding the causes of global warming. Fifty-three percent of all stories analyzed gave a "balanced" view of anthropogenic contributions to global warming (Boykoff and Boykoff, 2004, p. 129). However, roughly 41 percent of the stories either treated human activity as the exclusive (6 percent) or dominant (35 percent) cause of global warming, as opposed to accounts treating global warming as the result of natural variations. A follow-up study of American television news revealed a similar pattern where "balanced" accounts dominated (Boykoff, 2008). It is worth noting that while the high level of "balanced" stories evident from these studies might deviate from the dominant view promoted by the IPCC, news coverage has, overall, still been supportive of the picture

of human-induced global warming given by the IPCC to a substantially larger extent than the view of natural variations promoted by climate skeptics. This conclusion is supported by a comparative study of American and German news coverage of the Kyoto negotiations: "In one respect ...the American and German media were alike: all news outlets that we examined framed global warming far more often as a real threat to humankind than as something unproven, undetermined, or beneficial" (Nacos et al., 2000).

Adam Shehata and David Nicolas Hopmann (2012) in their comparative study titled, 'Framing Climate Change: A study of US and Swedish press coverage of global warming' investigates news coverage of climate change in the United States and Sweden. The main research question stresses the magnitude to which news coverage of climate change is influenced by domestic political leading discussion or the scientific accord surrounding the issue. While there has been a widespread consent in Sweden that climate change is partly caused by human activity and that there is an undeniable need to take countermeasures, there has been extensive debate about the causes and the compulsion of political action in the United States. Based on content analysis of 1785 articles over 10 years, as well as a rigorous analysis of news coverage of the Kyoto and Bali summits shows that media coverage is much similar in these two countries, indicating a delicate influence of national political leaders on how climate change is framed in news coverage. (Shehata & Hopmann, 2012).

The Bangladeshi media took considerable interest in covering the various UN climate summits and related negotiation processes, connecting and shaping environment communication and public sphere. There is concern that Bangladesh will face even more severe consequences if timely action is not taken. Additionally, compensatory/distributive climate justice measures, like compensation packages, from the main polluter countries for adaptation and mitigation, as well as the transfer of appropriate technology and knowledge, remain contested and are insufficiently taken into consideration by the national and international stakeholders (Climate Negotiations," 2018).

The study titled major climate-change issues covered by the daily newspapers of Bangladesh demonstrates the coverage of newspapers in Bangladesh on climate change from May 2006 through June 2009 of the three most popular newspapers of Bangladesh, namely Prothom Alo, The Daily Ittefaq, and The Daily Star. Natural disasters were the major climate change issue that received the most coverage, along with agriculture, biodiversity, global warming, climate change, crime, water scarcity, food scarcity, politics, wetlands, tourism, rivers, forestry, and miscellaneous issues. Local communication concerned with climate-change issues was given preference in

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the coverage by the newspapers throughout the study period (Miah et al., n.d.)

In 2014, print media coverage on climate change issues in Bangladesh shows that Prothom Alo set some new preferences in reporting the issue; used to print features and photo feature on birds, flowers, fruits, plants, medicinal plants and other features of environment. The general tone of the appearance of the reports and photos on 'climate change' issues implicate the daily's importance of the same. Being the oldest among the dailies studied, the daily, Ittefaq did not contemplate climate change issues seriously. It emphasized on the daily events to cover rallies organized on the occasion of world environment day which are practically hard news and not features. The Daily Star covered the environment and climate change issues with importance, however, the post-editorials and the expert articles were more powerful, stronger than those of the reports covered by the staff of the daily. The New Age depended on the news agency 'United News of Bangladesh (UNB) and some other sources, for a few of the contents up to the mark in quality. The daily could not bring appropriate, advanced, and actual issues before the audience rather it presented the daily events mostly. (Islam, 2014)

In a study conducted in 2010 on the topic print media and climate change in Bangladesh: the missing health issue discovered that treatment of reports on climate change is inadequate in Bangladesh media. None of the daily newspapers have done any autonomous research on climate change and its impact on wellbeing in Bangladesh. Special materials on climate change, editorials, and round table discussions with specialists are lacking within the context of the problem. Print media has the potential to influence climate change policies through independent research, round table meeting with development partners, UN bodies, and can highlight the damages up to the need (Haque et.al:2010).

Shameem Mahmud in his study titled climate change coverage in Bangladeshi newspapers: national domestication of a global issue attempts to redress this scholarly deficit by analyzing climate change news articles published in Bangladeshi newspapers during the COP15 in Copenhagen. He measured the domestication process through three indicators: first, the origin of news articles; second, the origin of actors in the articles; and the third indicator is the perspective from which the issues of climate change have been presented in the news – particularly the risk emphasis. The findings show that international news agencies and foreign media together dominate the coverage with 42% of all articles. He found the origin of actors in the articles as Bangladeshi - 37% and other countries or foreign actors – 63%. On contrary, newspapers portrayed climate change as issue of imminent 'risks' for Bangladesh (localizing a global

risk) that needs urgent 'actions'. However, such 'actions' to mitigate risks are not consensual, but a matter of 'conflict'. Much of the conflict was involved concerning economic consequences of mitigation actions (e.g., reducing CO2 emissions) by the developed countries and countries labeled as emerging economies (Mahmud, 2011).

In another study, Mofizur Rahman investigates through close textual inspection how two foremost Bangladeshi newspapers have approached the topics of climate justice while covering three major climate conferences, Bali 2007, Copenhagen 2009, and Durban 2011. The analysis exposes noteworthy shifts in treatment of issues linked to climate justice by Bangladeshi reporters. Earlier reporting framed complications essentially in terms of compensatory and distributive justice, but by 2011 discontent, lost hopes and the need for the activist drive are more projecting. The final analysis finds important strains between international developments and local rendezvous and perceptions, demonstrating that national and even local developments to address climate change problems in Bangladesh appear set to become more prominent news objects in the future. (Rhaman, 2016). In 2019 the International Institute for Environment and Development (IIED) in their study show that poor rural Bangladeshis are spending far more than the government and aid agencies to battle the effects of climate change, distracting what little money they have away from elementary needs (Bangladesh Rural Poor Bear Financial Burden of Climate Change, 2019).

### **Theoretical framework**

Framing is a process, and an innate part of perception whereby content is built – in the form of issues, events, and information – to order, shape, and control everyday life. It can be demarcated as how fundamentals of discourse are accumulated that then privilege definite explanations and understandings over others (Goffman 1974). Entman states that "framing fundamentally encompasses selection and salience. To frame is to select some features of a supposed reality and make them more salient in a communicating text, in such a way as to endorse a specific problem definition..." (Entman 1993, 52). Roger Pielke Jr. has scrutinized the policy repercussions of the constrained definition of 'climate change' by the UN Framework Convention on Climate Change (Pielke Jr. 2006). The procedure of media framing comprises a foreseeable series of choices to cover certain actions within a larger current of events. These actions are then adapted into news stories.

## **II. Research Design and Methods**

Five leading newspapers of Bangladesh were selected for analysis for this study. The daily Prothom Alo is one of the most popular and widely read newspaper, The Daily Ittefaq is

one of the oldest and broadly recognized newspaper, The Daily Star is the leading English language broadsheet newspaper, Bangladesh Pratidin is the most circulated and Jugantor is the fourth most circulated newspaper. All the news for the study have been taken from the print version only. To collect data, purposive sampling method was chosen. All the news has one common thing and it is COP-25. These five newspapers have been analyzed for duration of COP-25 (from 02 December 2019 to 17 December 2019) under the study to investigate how Bangladeshi print media frames the climate change issue while covering the COP-25. Emphasis has been given on the type, element, treatment, and size of news stories. The researchers analyzed a total of 33 news published within the sample time of COP-25.

To analyze the data, a coding schedule was constructed with different categories such as publication date, headline, reporter types, news source, news element, news issues, news treatment, & picture and news size. (Statistical analysis package for the Social Sciences (SPSS) was used to analyze the content.)

### III. Results and Discussion

Table 1, present the news sample for the study. COP-25 is important news for the dailies as climate change is a common problem and lot of discussion happen around it. The same thing repeats in COP-25, during the duration of 16 days important meetings and discussions take place in the summit. But the newspapers of Bangladesh published most news (33.3%) on 3rd December just after the prime minister reached Madrid and gave her speech. Though climate change is a global issue but for the newspaper of Bangladesh, the prime concern was on arrival of the Prime Minister in the summit.

This study shows that daily Prothom Alo did not use the term climate summit in 60% of news headlines while The Daily Star, Bangladesh Pratidin & Jugantor used this term 77.8%, 80% & 75% respectively whereas Ittefaq made equal distribution of both using and not using climate summit in their news headlines. (Fig-3). As per figure 2, the leader and political viewpoint was important for the newspapers. Figure 4 show that, the newspapers gave more importance to climate issues related to this conference (political issues 42.4%, climate issues 57.6%). As per figure 5, on an individual newspaper assessment, the study show that Prothom Alo, Ittefaq gave more importance to political viewpoints related to the COP-25 news (Prothom Alo 80%, The Daily Ittefaq 66.7%). On the other hand, The Daily Star, Jugantor & Bangladesh Pratidin gave more importance to climate issues related to this conference (The Daily Star 77.8%, Jugantor 75%, Bangladesh Pratidin 60%). As per figure 6, the

newspapers which gave more importance to political perspective related to COP-25 gave more importance to prominence, Prothom Alo 60%, The Daily Ittefaq 50%. And the human interest and climate was the most important element in the news related to COP-25 in The Daily Star (44.4%). Jugantor gave more importance to climate (37.5%) and Bangladesh Pratidin gave more importance to money (40%).

The study also shows that most of the popular newspapers of Bangladesh published the news related to COP-25 as hard news; Prothom Alo 80%, The Daily Ittefaq 66.7% and Jugantar 75%. Rather the Bangladesh Pratidin gave equal importance to hard news (40%) & interpretative news (40%) and The Daily Star gave equal importance to hard news and the editorial (33.3%). The study also shows that during period of study Prothom Alo, Bangladesh Pratidin & Jugantar did not publish a single photo story on this issue and The Daily Star published 22.2% and Ittefaq published 16.7% photo stories. And for both these newspaper the content of the photo was 'promonance' (100%).

Figure 8 shows that, Prothom Alo (100%), Ittefaq (75%) , Bangladesh Pratidin (100%) published more hard news based on political aspects and on the other hand Jugantor published 33.3% hard news related to political issues and 66.7% hard news related to climate issues. In addition The Daily Star published all the hard news related to climate issues.

The study also analyzed that during summit period Prothom Alo and The Daily Ittefaq published more news on the front page 60% and 66.7% accordingly and the Bangladesh Pratidin published 60% news on last page. But The Daily Star and Jugantor published the climate summit news more on the inside pages 66.7% and 75% respectively which shows that the summit news got good treatment in these newspapers as compared to The Daily Star and Jugantor. The study shows that Prothom Alo, The Daily Star & Jugantor published most of the COP-25 related news in 401-800 words 60%, 33.3% & 50% respectively. So these newspapers are writing news in a descriptive manner but The Daily Ittefaq and Jugantor published most of the news in a brief, within 251-300 words (The Daily Ittefaq 50% & Bangladesh Pratidin 40%) (fig-10). As per figure 11, most news on COP-25 was covered from desk reporters. Prothom Alo 80%, The Daily Star 66.7% , The Daily Ittefaq 66.7% & Jugantor 75% accordingly and they use news agency as source or other media to publish the information which eliminate the viewpoints of their own. Only Bangladesh Pratidin publishes 60% news as byline. The study presents that total 33 news articles (Table 1) had been published in these newspapers during COP-25 regarding climate change where five of them were only regarding the speech of the Prime Minister, Sheikh Hasina delivered during

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the opening ceremony of "Action for Survival: Vulnerable Nations COP-25 Leaders Summit" on the first day of the conference. Six of these articles were, hard news covered of the PM as regular coverage of Sheikh Hasina as a prominent political person.

The percentage of Interpretative news was Prothom Alo 20%, the Daily Star 11.1%, The Daily Ittefaq 16.7% & the Jugantor 12.5% (Fig 7). Generally, interpretative and investigative news stories on climate change issues, where Bangladesh is at risk, facing challenges like migration crisis due to the rise of sea level and impact on agriculture and food supply and fighting for compensation from wealthy countries are rare to find. These issues get little to no coverage. Attempts of Bangladeshi experts to bring benefits to Bangladesh remain out of focus of the press due to a lack of prominence elements in the news. As a result, news on COP-25 becomes a piece of political coverage news. Though 57.6% news was talking about the climate but the content were somehow covering the viewpoints of the political leaders and made this climate issue national rather than global. (Fig-4). No news was published in any of these newspapers on the success or achievement and failures or setbacks of Bangladesh from the conference.

The Daily Ittefaq has treated the reports of COP-25 as any other political piece on Prime Minister Sheikh Hasina (75%) as per Graph-8. While analyzing the treatment of the paper it has been noticed by the researchers that every day the paper prints news on activities of the prime minister on the right side of the upper fold of the first page of the newspaper. The news of COP-25 had been the same. It had been treated like any other activity of the Prime Minister. During the 16 days of the summit, only six stories were published on it. 75% of these stories were regarding political issues based on activities of the prime minister in the summit (see Graph-8). An individual photo story was run on the PM with only prominence value about her visit to the Bangladesh stall at the fair inside the summit. Whereas only one interpretative news was published titled 'the production of the sea will be affected by the lack of oxygen due to climate change' ('jolobayu poribortone oxygen komche sagore, kombe macher utadon') about risks of marine life due to low level of oxygen in the ocean as an impact of climate change which was a report by a special correspondent based on a research report of an international research organization. No editorial or opinion column was published in the paper on the climate issue on any day of the summit. No news was published on the success or failures of attempts of different Bangladeshi officials and experts attending the summit on climate risk reduction or getting compensation from the developed countries causing carbon emission. Instead of stories on the climate issue, news was published about prime ministers meet and greet with other world leaders and Bangladeshi communities in Spain.

Coverage of the summit stopped on 08 December, nine days before the summit ended, and four days after the prime minister left, which proves that the prime minister was only concern for the Ittefaq during COP-25.

The Daily Jugantor covered the COP-25 mostly depending on the translation of agency news to Bangla and publishing it. So, as per the figure almost all the news published on COP-25 are desk report (75%). During the 16 days of the summit, only eight stories were published on it. Five of them were printed on the international news division of the newspaper. All of the analytical or interpretative news of this paper were published in the international news section. This approach may create a sense of distance for the issue in the mind of a reader. Because of this treatment some reader may assume the environment issue is only relevant and important for people of foreign countries or this issue is only important because many international and global leaders are involved with this issue whereas Bangladesh is the most vulnerable country in the impact climate change (Environmental Risk Consulting & Climate Change, n.d.). In this case the approach of the Daily Jugantor of placing the COP-25 news in the international section has failed to create awareness and alertness about the immediacy and danger of climate change among readers in Bangladesh according to the researchers. However, it is hopeful and appreciable that the daily Jugantor has written their only editorial column on the failure of the climate summits to reach any decision and on the importance of goodwill of developed countries to donate into the climate fund and on compelling the countries responsible for carbon emission and climate change to compensate the countries in the risk of natural disasters due to climate change including Bangladesh. Besides, The daily has also run a special feature titled 'the refugees are at risk for global warming' ('boisshik ushnotar jhukite soronarthritis') on how refugees are facing the peril of climate change with details of sufferings of refugees in South African countries like Zimbabwe, South Sudan and many more due to cyclone like natural disasters frequently formed as a result of climate change. This feature also touches the issue of Rohingya refugees regarding how they are facing the impact of climate change due to heavy rain, flood, and landslide and calls for immediate action. The daily also wrote attractive and impactful headlines which are successful to aware the readers about the threat of climate change according to the researchers. Overall the daily Jugantor should change their view of treating the climate change issue as international news to improve coverage.

The daily, Bangladesh Pratidin published 5 stories on the COP-25 during the 16 days of the summit. One editorial was published on 04 December, which focused on the speech of Prime Minister Sheikh Hasina; how she emphasized on the importance of securing the future of the next generation. This



daily has treated the COP-25 as a regular event for the prime minister and covered it as political news. Most of the news is byline report (60%) as the daily did not depend on desk news and had a correspondent of their own in Madrid (see Graph 11). But the daily lost the opportunity to cover the scope and struggles of Bangladeshi delegates to levy compensation from industrially developed countries who are mainly responsible for climate change as it didn't report on many issues like increase in the frequency of natural disasters in Bangladesh, sustainable development efforts and funding needed for those and how industrially developed countries are responsible for and should pay for these development efforts. Its only focus was on carbon emission reduction efforts. Coverage of the summit stopped on 08 December, nine days before the summit ended and four days after the prime minister left. It's almost as if the climate summit lost all importance without our prime minister being present in it. Overall, the daily Bangladesh Pratidin stood out from other newspapers by publishing byline reports sent from special correspondent in Madrid to cover the summit, but could not take advantage of it. The daily shows promise but cannot keep up.

The Daily Star stood out among all of the dailies. It treated the COP-25 issue with its due importance and significance. During the 16 days period total of nine news items were published in the daily. The Daily Star did not look at the COP-25 as a political or international issue, rather it covered the summit as a national issue and dealt it with utmost importance. Interpretative news (11.1%) and Hard news (33.3%) from many angles such as legal, diplomatic, political, economic and international perspectives were published with equal importance to all the sections (see Graph 7). One editorial and three opinion columns (33.3%) were published covering compensation allocation, disaster management, regulating the emission of carbon and many other issues. Special feature was published regarding the relevance of COP-25 for Bangladesh and how mitigation efforts and easier access to funding can benefit Bangladesh in the special supplementary page. As per Graph 11 the published news were a mixture of Byline (22.2%), desk (66.7%) and editorial news (11.1%). The balance was maintained giving equal significance to all aspects of the climate change issue. News were covered regarding and beyond activities and efforts of the Prime Minister Sheikh Hasina.

Prothom Alo published four news concerning COP-25 during the 16 days. None of them were editorial or opinion column. Almost all of them were hard news (80%) except one. One was interpretative news titled 'Bangladesh third in line for disaster attack, seventh in risk' ('durjoger aghate Bangladesh tritiyo, jhukite soptom'). It is a byline story written on the amount of risks our country is facing due to climate change. It is a well-written story based on the report of the climate

change index 2020. This story emphasizes on the significance of the capacity of Bangladesh to face the challenge of disasters happening as an impact of climate change and the importance of increasing the capacity at a safe level. Other than this one story the overall coverage of cop-25 in the daily Prothom Alo circles around the activities of Prime Minister Sheikh Hasina. Her arrival, speech, other activities, and departure is the topic of the rest of the three news stories. All of these stories are desk news (80%) collected from a prominent Bangladeshi news agency named BSS (see graph 11). These stories are general news coverage on the prime minister. These stories were run due to prominence and political factor rather than climate value. No special stories were run about the success or failure of Bangladeshi delegates in the summit. The daily treated the COP-25 as a regular political phenomenon of the prime minister. Coverage of the summit stopped on 05 December, twelve days before the summit ended and one day after the prime minister left.

### **Recommendations**

1. Bangladeshi newspapers should refrain from treating climate change as a political or international issue. It is a national and global catastrophe, which deserves treatment with utmost importance and significance.
2. Our prime minister is the leader of the delegates from Bangladesh and an important participant in the summit. She deserved coverage in Bangladeshi newspapers for that role. But all the coverage of the COP-25 summit should not limit within coverage of her activity.
3. Bangladeshi newspapers should make aware their readers of the dangers of climate change the country is facing and the ways and process of limiting the impact of climate change to the world. While covering the summit, efforts and success or failure of Bangladeshi delegates in such sectors should be of the topic of importance for Bangladeshi reporters.
4. While analyzing the data, the researchers have found that the Daily Star has comparatively given better coverage and treatment of climate change issue in COP-25 coverage. As it was the only English daily in this study, it is difficult to determine if and why English language dailies are covering climate summit better than contemporary Bangla language newspapers. More study is necessary to determine this.

### **IV. Conclusion**

The data is worthwhile to consider the role of media coverage to cover the news related to climate and the climate is a major concern in today's development process. To describe the mass media influence, Bennett said, "Few things are as much a part of our lives as the news...it has become a sort of instant historical record of the pace, progress, problems, and hopes of

society" (Bennett 2002, 10). The study aims to help to understand the current trends, strengths, and weaknesses of media representations of climate change. In addition, it shows that a change of outlook regarding climate summit in journalist society of Bangladesh is truly necessary for the benefit of people, as the climate issues are still considered as a political issue in the journalistic culture. However, this framing of climate news is also connected to newspaper policy and journalists' general ideological positioning. In addition there are also complaints that some journalists who write about climate issues consider the chance of covering the COP summit as a reward and an opportunity for a vacation. Some media houses don't even have a regular beat reporter for climate issues. Before covering the climate summits properly, changes in the mindset of newsmen have become a precondition for better news treatment of climate summit. Because of the sustainable development, it is necessary to determine the future and present effects of climate change and the source to collect this information is the summit. And only the journalists can collect and then can provide enough information for research on this issue. Most importantly it is not an international issue, rather it is a matter of justice between wealthy and weak countries, between polluter and victim countries and we are the victim in this climate change.

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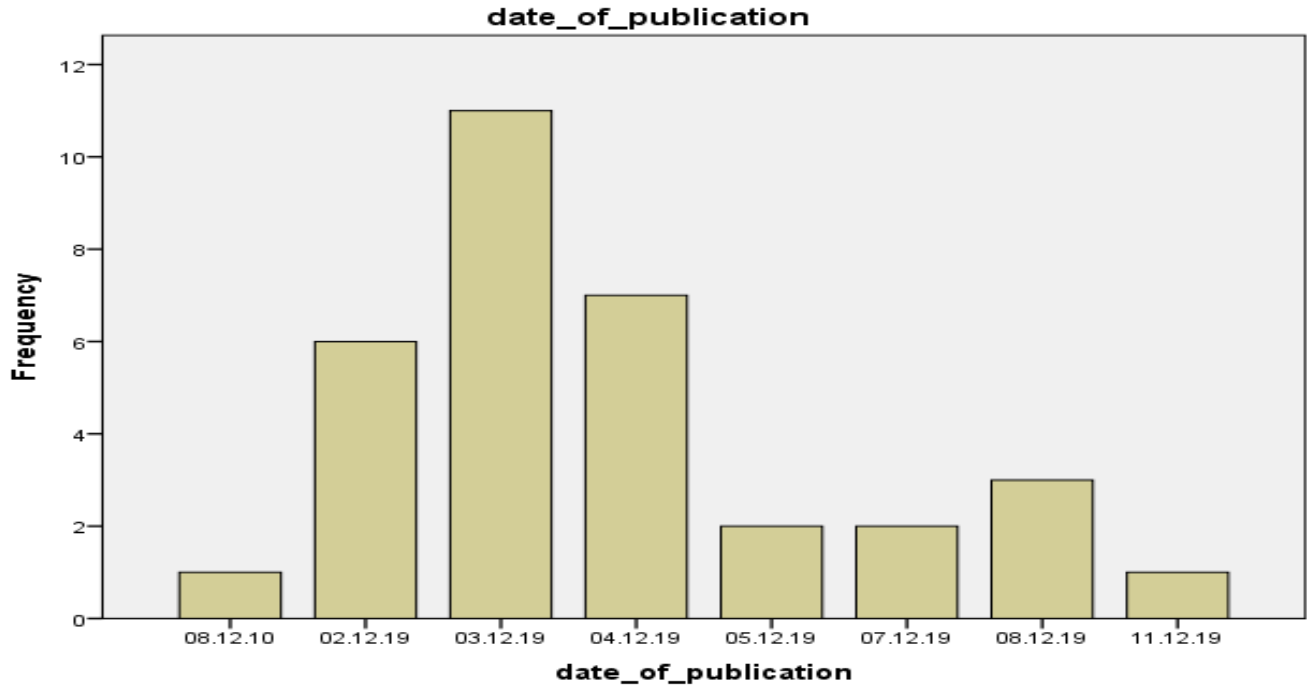
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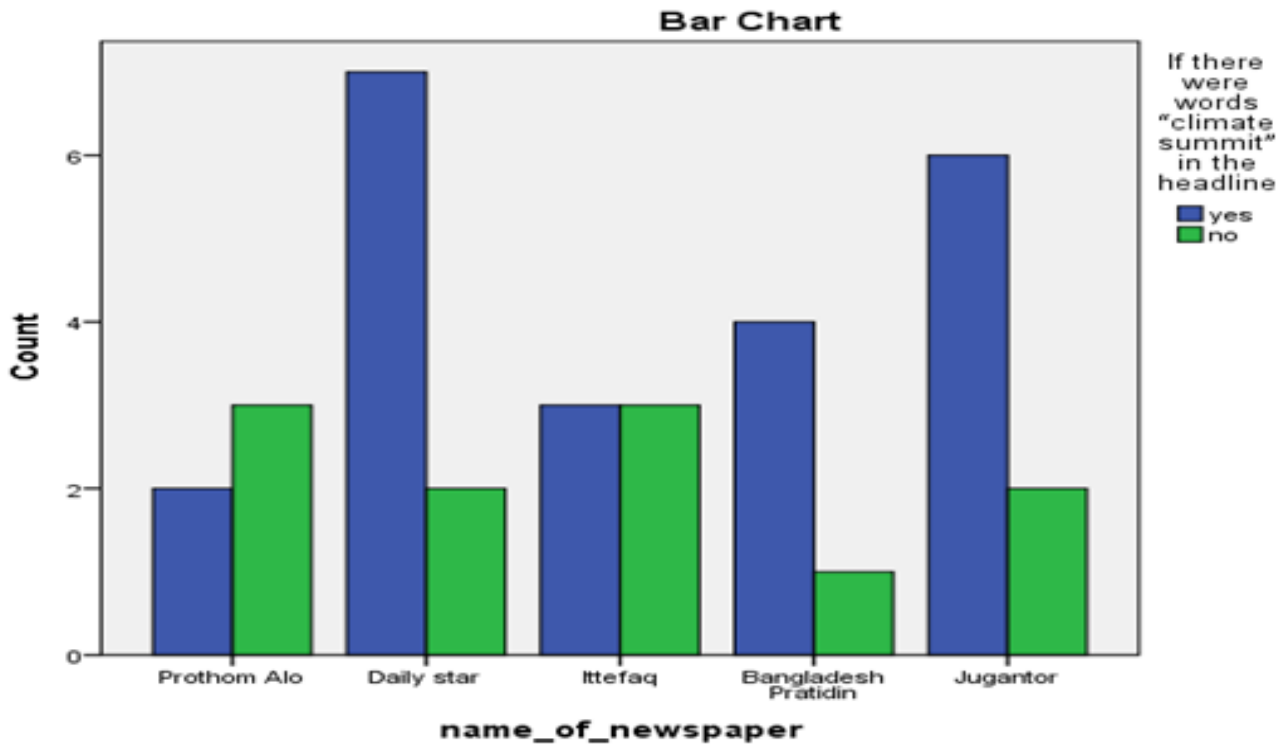
**Table 1: News sample for the study.**

|       |                     | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------|-----------|---------|---------------|--------------------|
| Valid | Prothom Alo         | 5         | 15.2    | 15.2          | 15.2               |
|       | The Daily star      | 9         | 27.3    | 27.3          | 42.4               |
|       | The Daily Ittefaq   | 6         | 18.2    | 18.2          | 60.6               |
|       | Bangladesh Pratidin | 5         | 15.2    | 15.2          | 75.8               |
|       | Jugantor            | 8         | 24.2    | 24.2          | 100.0              |
|       | Total               | 33        | 100.0   | 100.0         |                    |

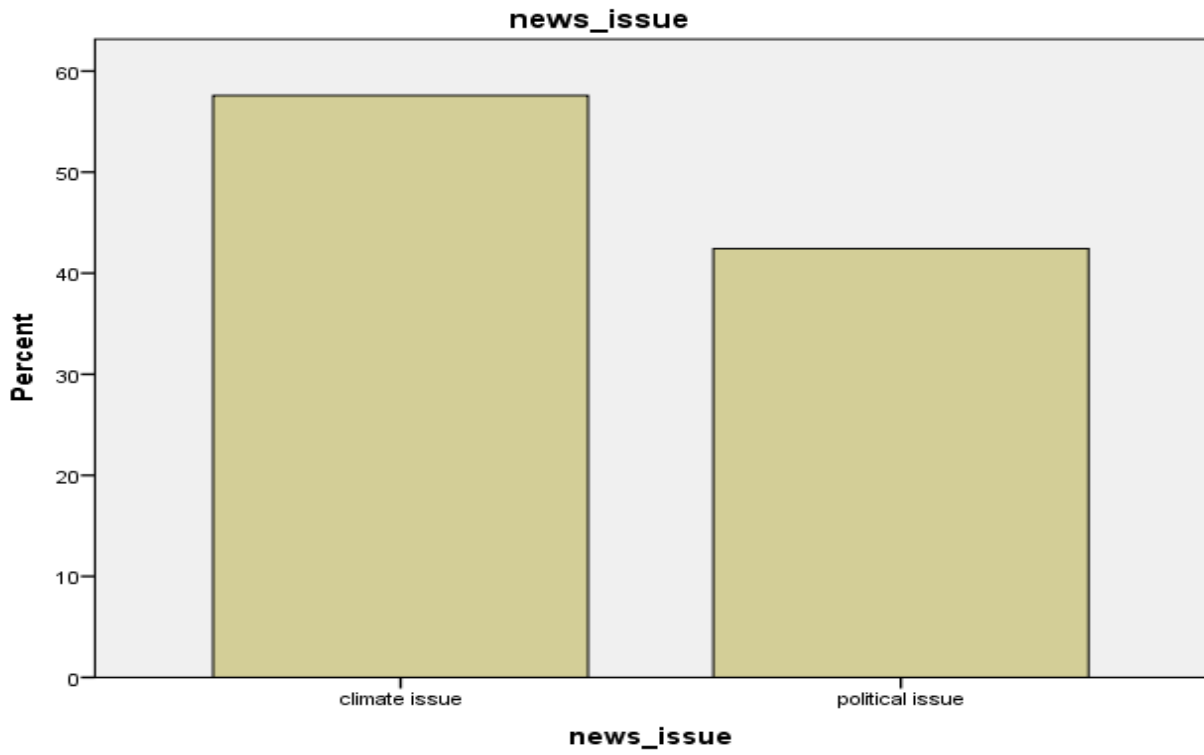
**Figure 2:** Percentage of published news on COP-25 according to timeline.



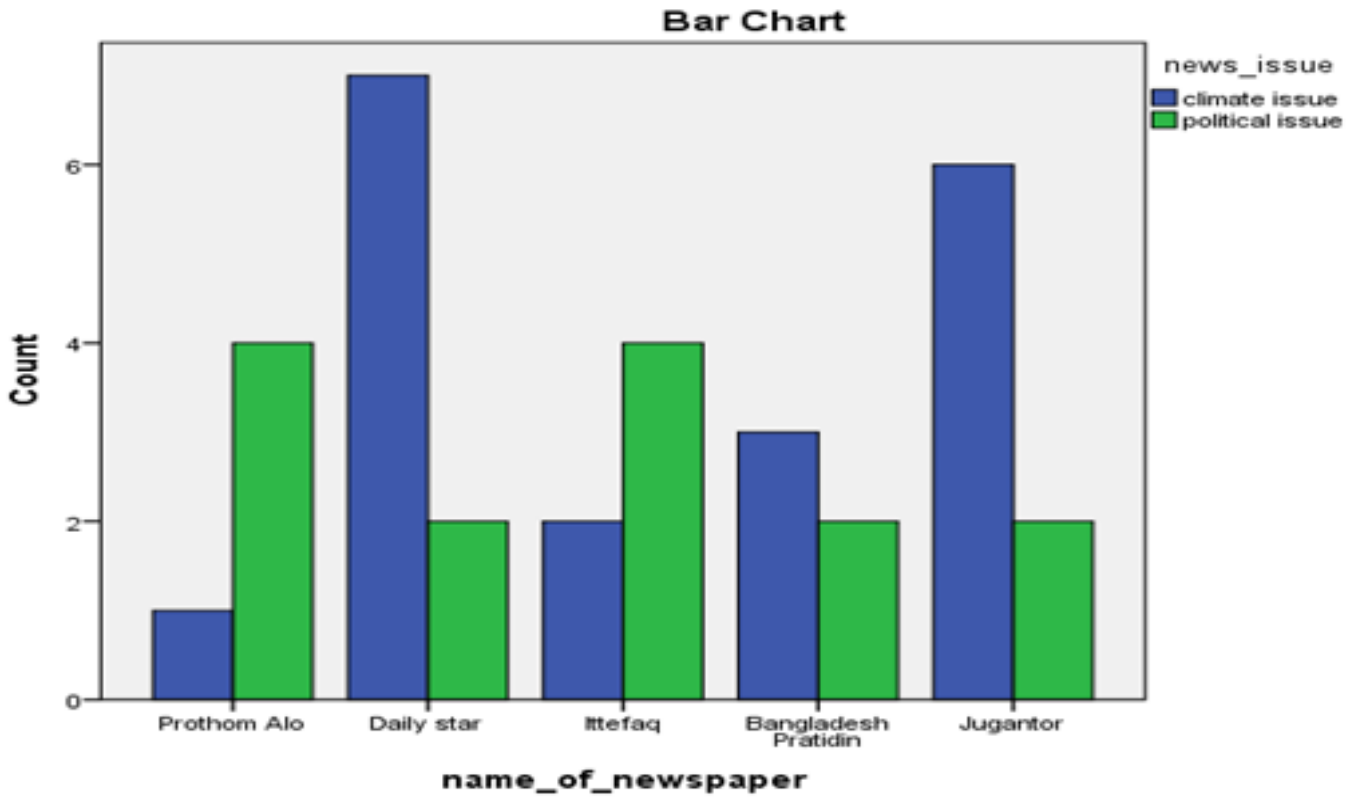
**Figure 3:** Percentage of news headline tagged with climate summit.



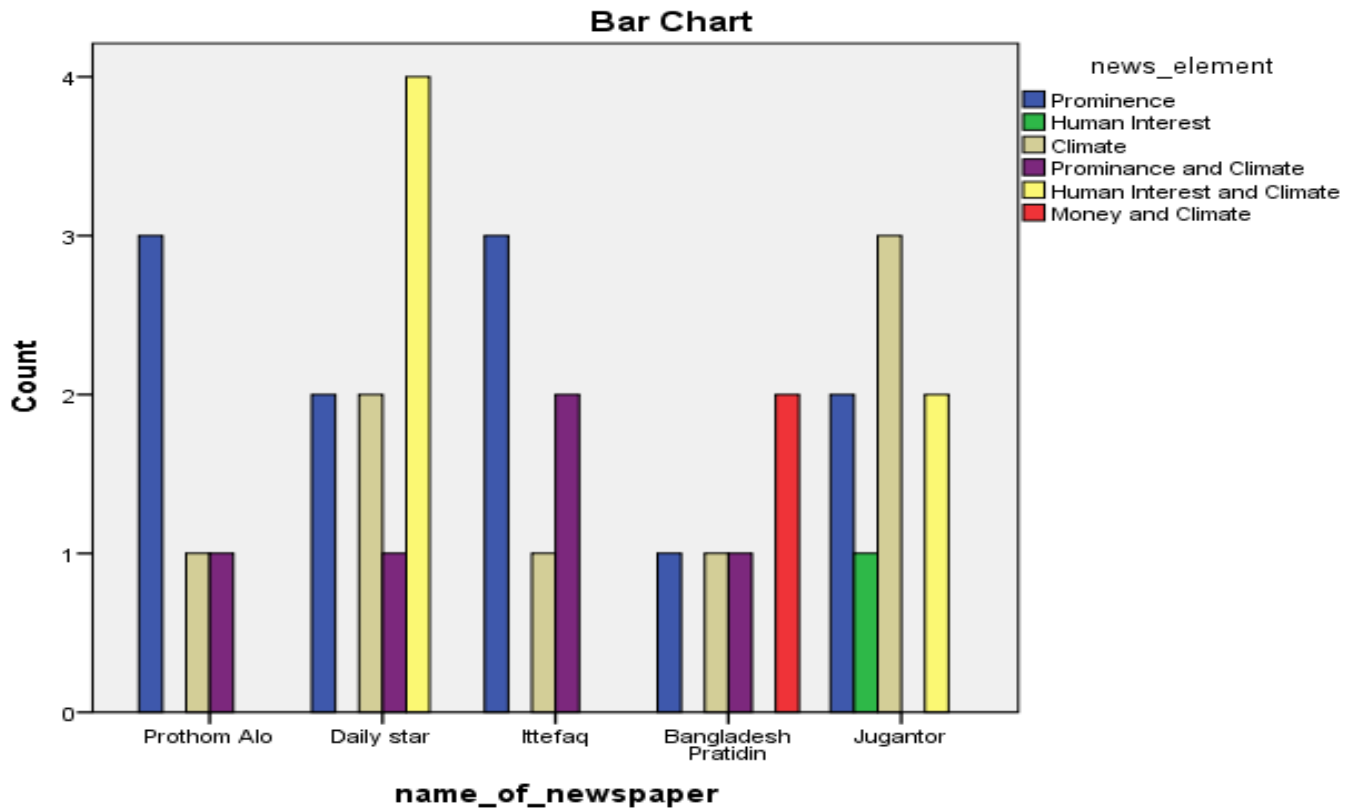
**Figure 4:** Percentage of news based on climate issue & political issue.



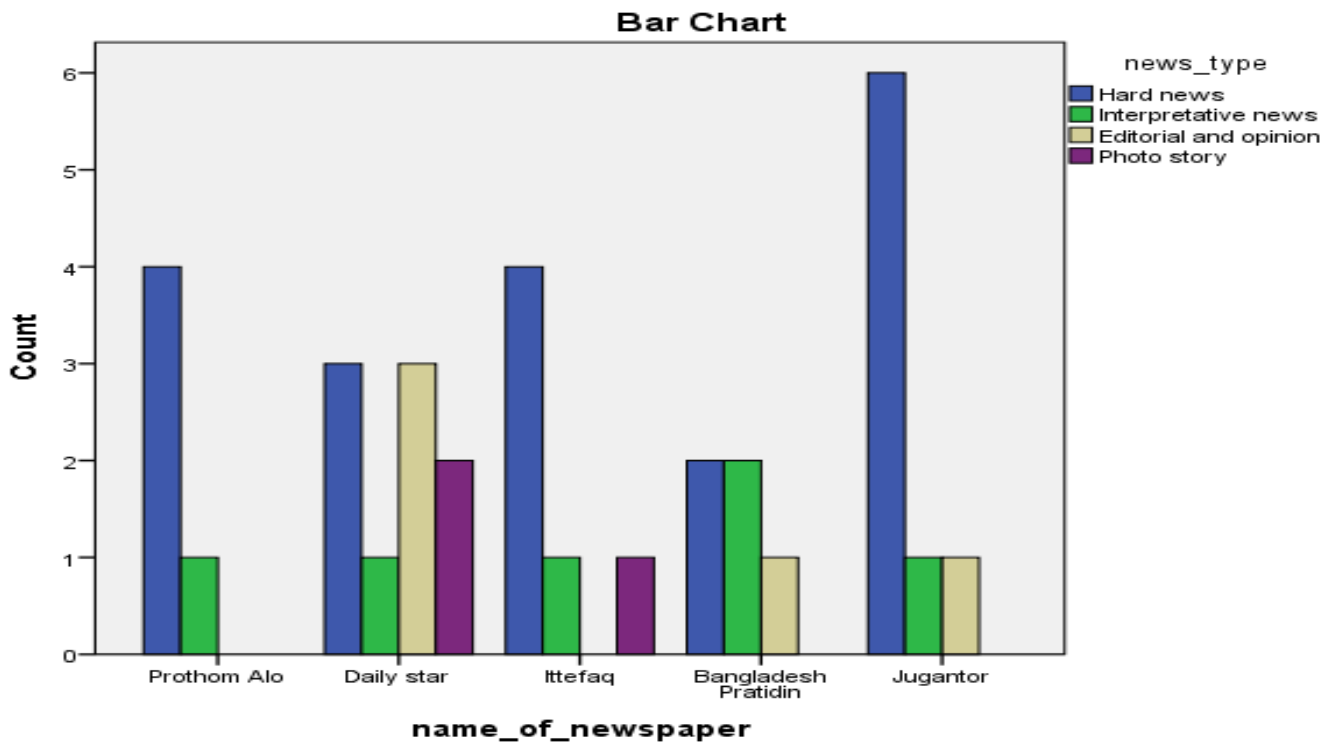
**Figure 5:** Percentage of published news as per news issues.



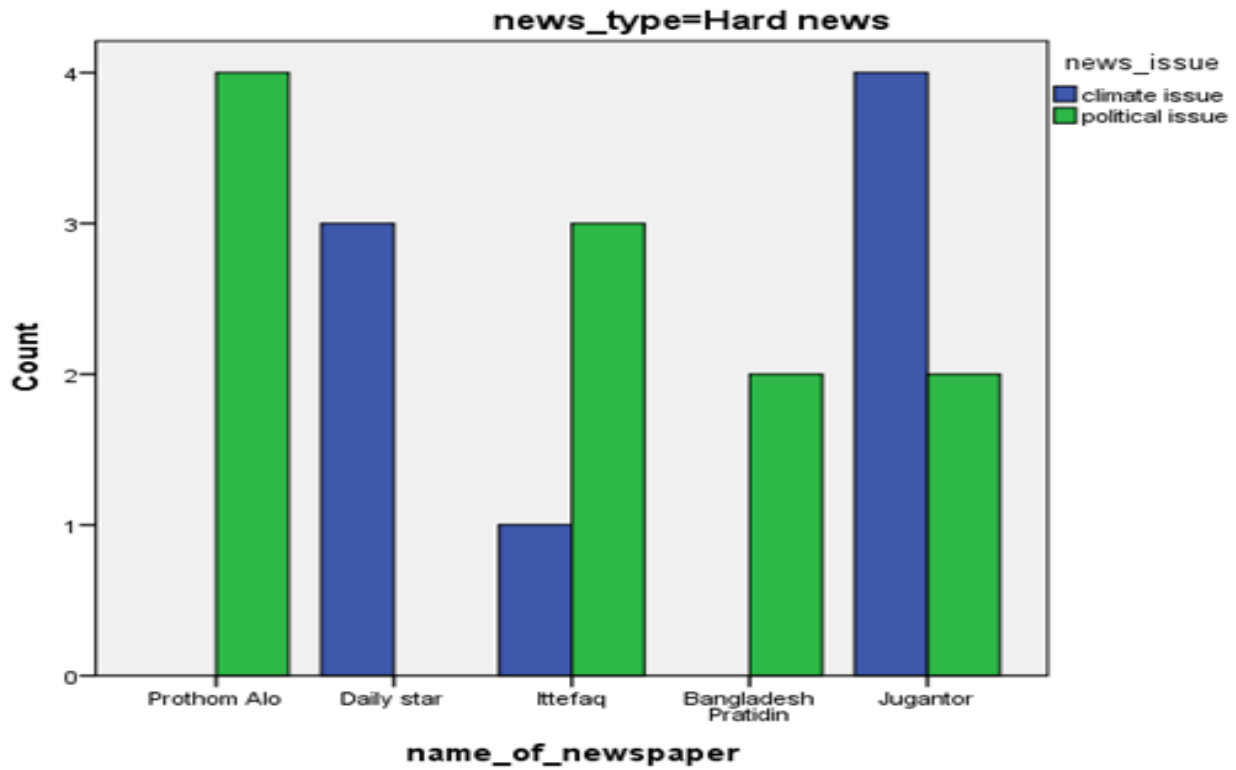
**Figure 6:** Percentage of published news as per news element.



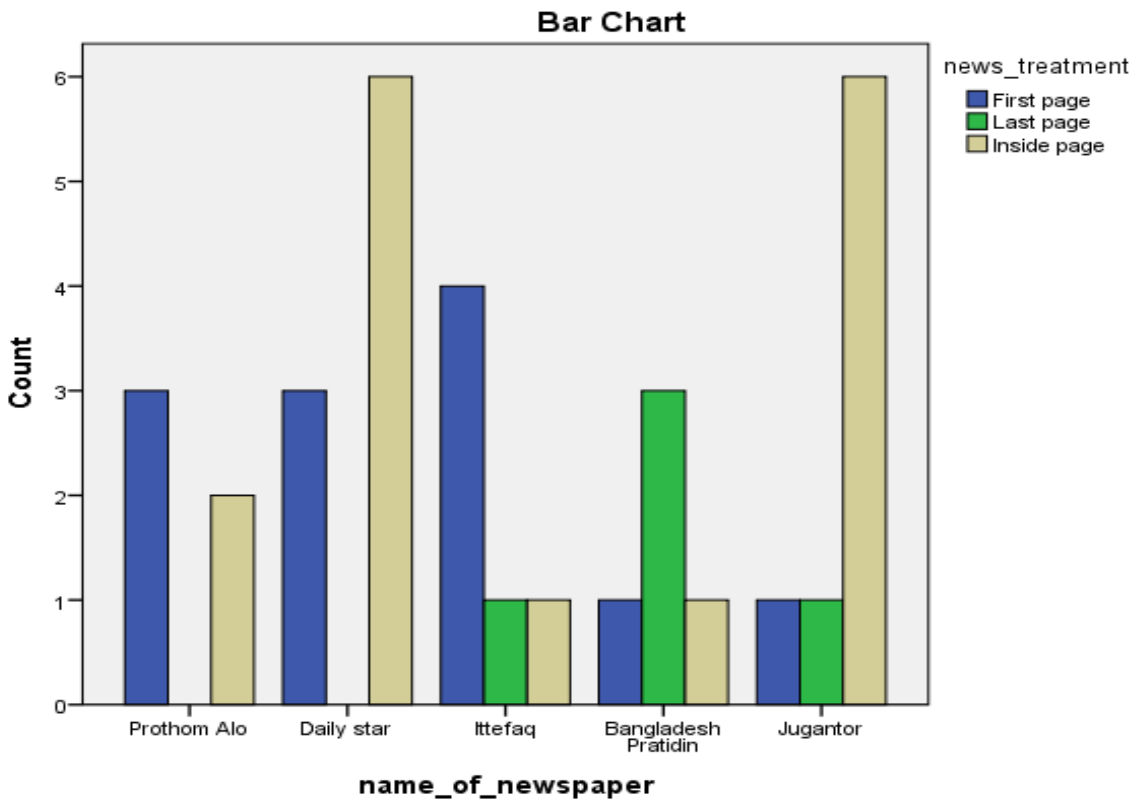
**Figure 7:** percentage of published news as per news types.



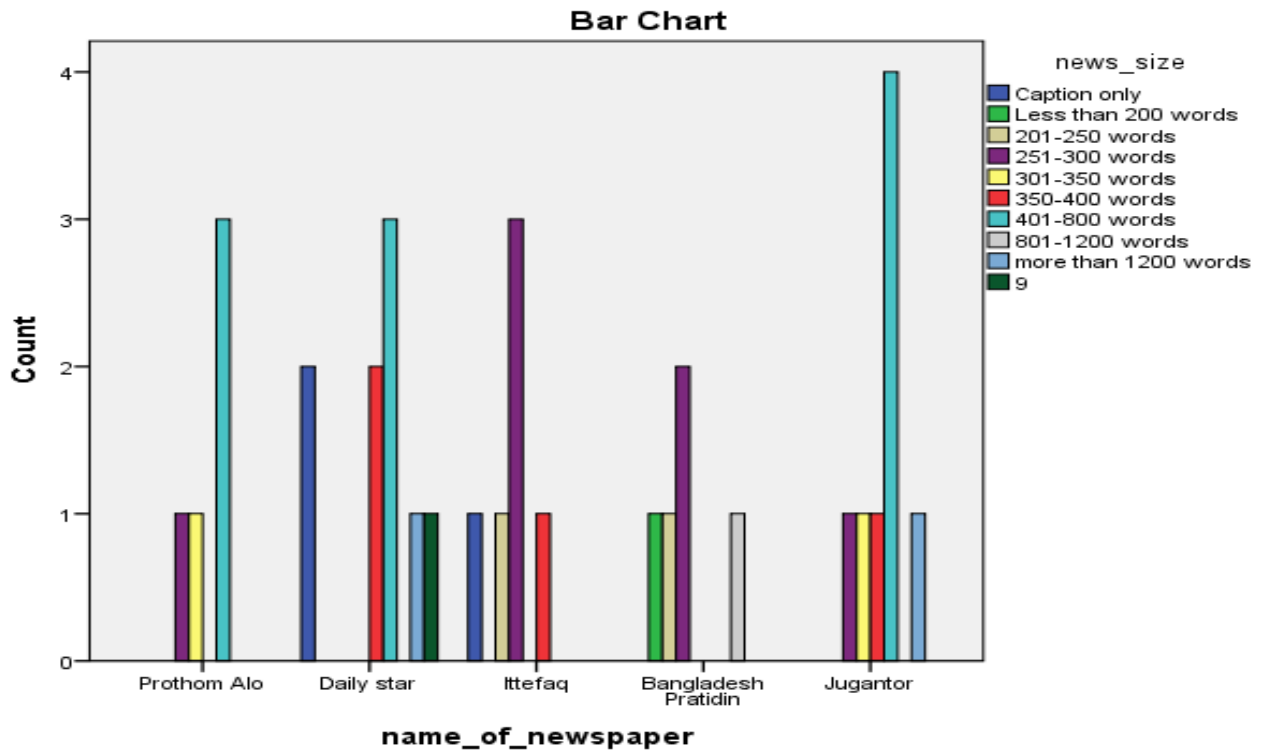
**Figure 8:** Percentage of published hard news as per news issues.



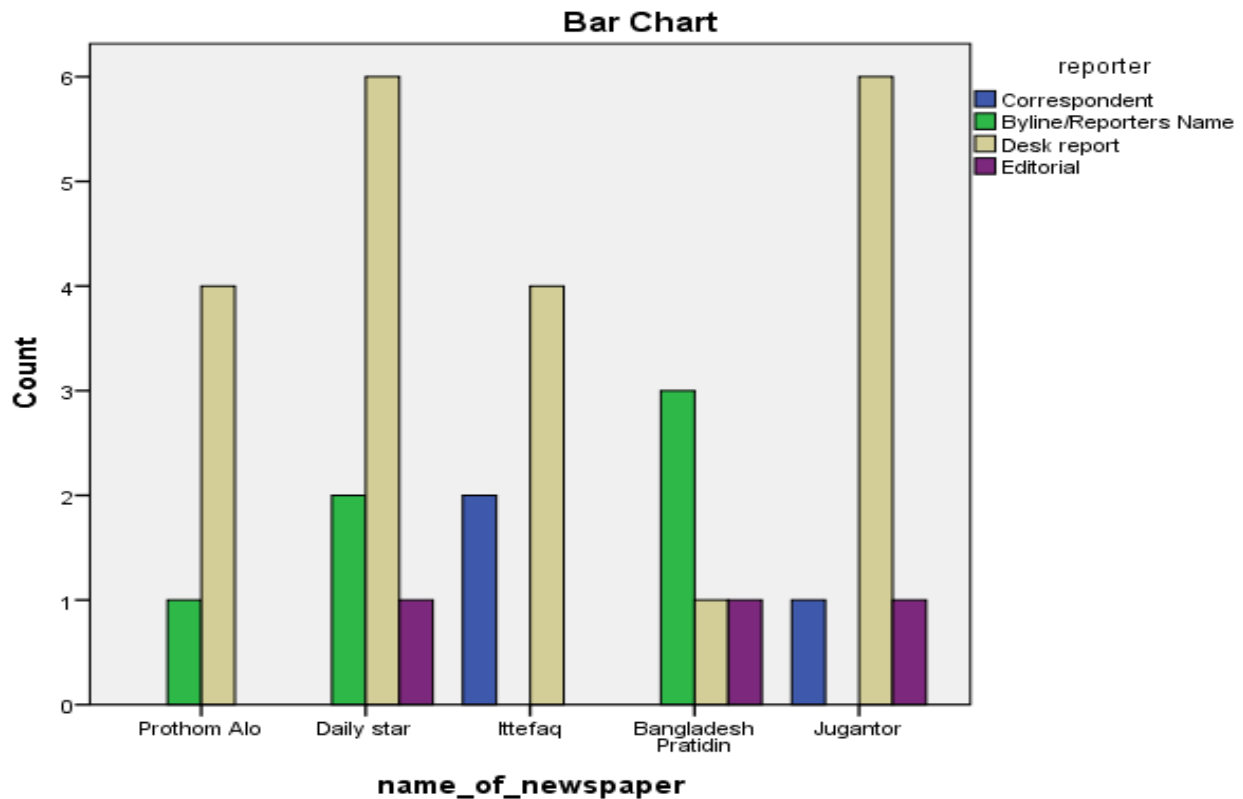
**Figure 9:** Percentage of published news as per page number.



**Figure 10:** Percentage of published news as per word limit.



**Figure 11:** percentage of published news as per reporting source.





# EFFECT OF MEDIA USE AND INTER-SPOUSAL COMMUNICATION ON MALE PARTICIPATION IN CONTRACEPTIVE USE AND MATERNAL HEALTH

Sarwar Ahmad\* Muhammad Zakaria\*\*

*Male involvement is considered to be a promising means for ensuring the safe maternal health of women. Research findings show that media use, as well as inter-spousal communication, can promote men's participation in contraceptive use and maternal health. The present study aims at examining the impact of media use and couple communication as well on husbands' support in their wives' contraceptive use, antenatal, care/checkups delivery, and post-natal care. Data was collected from 200 married women aged 15-49 years from both the rural and urban areas through a structured questionnaire. Chi-square ( $\chi^2$ ) tests were performed to find the association between media use as well as spousal communication and husbands' help in contraceptive use and maternal health care. P-values of bivariate analyses of this study found significant differences in most of the variables related to male participation in family planning and maternal health care by the husbands' media use and couple communication as well. In other words, husbands with high media use and regular reproductive health communication with their wives were more likely to participate in wives' maternal health and family planning matters. This study suggests further research to adopt a new strategy and approach to reinforce male support in promoting maternal health.*

**Keywords:** Media Use, Couple Communication, Contraceptive Use, Maternal Health, Male Participation, Bangladesh.

In today's world, mass media has become one of the most influential communication channels for disseminating information and raising public consciousness in order to ensure acceptance of an idea that generates public interest. Media holds the real power to attract public attention towards a specific issue. It also emphasizes different affairs in a bid to address a problem (Ghanta, 2012). To carry out these functions, mass media of a country works as a motivator for people and remains open to any interactive user feedback and creative participation in a meaningful and purposeful manner (Naveena, 2015). Of a wide diversity of information, mass media also informs people about health issues to make them aware of the necessity of leading a healthy life. People indeed have a higher need for accurate and relevant public health information. As a result, their reliance on mass media as the primary source of information is ever-growing (Ghanta, 2012).

On the other hand, inter-couple communication or inter-spousal communication is an inescapable pattern of interpersonal communication that takes place within a family environment (Gamble & Gamble, 2005). By couple communication, meaning exchanging knowledge, ideas, and reproductive health issues between a husband and a wife, the status of women's health ultimately enhances, and can thus be defined as a health communication contour (Berry, 2007; Harrington, 2015; Hugman, 2009; Schiavo, 2007; Thomas, 2006). The promotion of reproductive health and family

planning is now seen as an essential aspect. The debate regarding family planning between husbands and wives is a crucial intermediate step towards ultimate acceptance and continued use of contraception (Drennan, 1998). The use of family planning approaches is encouraged and endorsed when couples discuss the subject and exchange views while lacking discussion that depicts a dearth of 'personal interest' in issues related to reproduction (NIPORT et al., 2009, p. 87). Over the last few decades, scholars, researchers, health care providers, and policymakers have stressed collaboration between husband and wife on reproductive health. This conversation between a couple lets the husband learn about the desires, expectations, and anxieties of his wife concerning various forms of contraception, which eventually leads to a more acceptable informed option for them. Spousal communication also enhances the maternal conduct of male and is considered to be an important technique for resolving women's reproductive health concerns and maintaining stable motherhood (Becker, 1996). On the opposite, by interaction with her husband, a wife may be told about the disposition

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and acceptance of the husband about family planning issues (Drennan, 1998). Consequently, preparing on the timing and spacing of their childbirth, knowing when and when to use a procedure and being aware of the side effects, risks, relative advantages and drawbacks of the currently employed process—all are the outcomes of couple communication. In the Bangladesh context, male partners have the critical potential for improving maternal health of women, and mass media, as well as spousal communication, can ensure male involvement in contraceptive use and maternal health. For this reason, the role of media usage and inter-spousal communication in females' maternal health is impertinent enough to be chosen as a topic of research. Therefore, this study aims to examine the effect of media use and spousal contact also in Bangladesh on men's participation in women's maternal health.

### I. Review of Literature

While Bangladesh has made considerable progress in raising the use of contraceptives for reducing fertility, reducing maternal and child mortality, controlling birth, preventing unintended pregnancies and unsafe abortion, it still faces some challenges in achieving its desired population program objectives and male involvement in reproductive health (Clark et al., 2008). Notably, the rural area situation has yet to hit a highly satisfactory point in some cases. In Bangladesh, the prevalence rate for contraceptives is 62.4 percent, where male participation is just 7.6 percent (NIPORT et al., 2015). In addition, statistics from the 2014 Bangladesh Demographic and Health Survey (BDHS) shows that 30 percent of contraceptive users stop using a form within 12 months of starting. Bangladesh's population policy emphasizes the need to increase male participation by using contraceptives. Consequently, improved spousal contact is recognized by the national program as one of the most promising approaches for increasing the rate of use of modern methods (Islam, 2008). Good spousal contact is commonly believed to inspire males in Bangladesh toward reproductive health.

Sahjahan et al. (2013) conducted a cross-sectional analysis among males who visited selected NGOs operating both in urban slums and rural areas of Bangladesh located in Agargoan (Dhaka), Narayanganj, Narsingdi, Tangail, Narail, and Gaibandha and found that people with mass exposure were more likely to engage in reproductive and maternal health services. The research suggests that people who are exposed to mass media have an impact on shifting attitudes towards the use of family planning and enhancing their spousal communication. However, Kamal et al. (2013) argued that inter-spouse communication in Bangladesh had a substantial correlation with male participation in family planning and maternal health. Similarly, Ditekemena et al.

(2012) observed that couple communication in sub-Saharan Africa emerged as a significant determinant of male participation in maternal and child health care services.

### II. Research Design and Methods

This study takes a quantitative approach with a descriptive and exploratory sample survey. It is a cross-sectional survey of married women of maternal age (15–49 years) who was living with her husband and had at least one child at least one year preceding the survey. The mean age of the respondents and their husbands were found to be 31.7 years (SD = 7.77) and 39.59 years (SD = 8.92), respectively. The study consists of 200 women having 100 from the rural area and the same number from the urban area. In the case of rural respondents, 100 respondents from five different Upazilas (20 for each Upazila) in Chittagong Division were taken for the study. Urban respondents' samples were taken among the dwellers from different areas of Chittagong City. Data were collected by pretested, structured, and facilitator guided self-administered questionnaire consisted of three parts such as demographic and socio-economic characteristics, the frequency of media use as well as inter-spousal communication; and the questions related to husbands' involvement in different elements of contraceptive use and maternal health. Ten female graduate students who were quite acquainted with social science research worked as data collection facilitators. All study participants had obtained informed consent. Due to low rates of literacy in the research setting or rural area, participants gave orally informed consent after they were introduced for the study purpose. The data were entered and analyzed using SPSS version 24 for windows. Descriptive statistics using cross-tabulation and chi-square ( $\chi^2$ ) were used to see the overall percentage distribution of the study for male involvement in different components of maternal health and their media use as well as inter-spousal communication. A p-value of less than .05 was considered statistically significant.

### III. Results and Discussion

The bivariate analyses of male participation in various elements of maternal health according to their media use (high/regular and low/irregular) were reported in Table 1. Results are presented as percentages of responses regarding men's role in contraceptive use and maternal health with a comparison of the rural and urban areas. P-values from chi-square tests show that the status of husbands' participation is highly significant in many cases by their media use. In terms of husbands' positive role in family planning, a highly significant association ( $p < .001$ ) was observed for husbands' currently using contraceptives according to media use. It is clear that husbands of high media use (42.7%) are more likely

to use family planning method than their counterparts of low media use (7.2%). At the same time, no significant difference was found in the case of husbands' assistance in wives' family planning use.

Regarding husbands' support in planning their families, husbands with regular media access had a higher likelihood of approval of small family (88.5%,  $p < 0.001$ ) and support in spacing births at least two years apart (94.7%,  $p < .001$ ) than low media user husbands with 59.4% and 63.8% respectively. In addition, 94.7 percent of husbands with high media use took care of their wives' nutrition and rest during pregnancy with the comparison of low media use counterparts (63.8%,  $p < .001$ ). Besides, significant differences observed in husbands' support in arranging ante-natal doctor visit ( $p = .006$ ), husbands' companion during ante-natal doctor visit ( $p = .002$ ) by their high media use.

Table 1 also demonstrates that husbands with regular media access had a higher likelihood (78.6%,  $p = .001$ ) to give a hand in arranging medical facility during delivery compared to their counterparts with irregular media use (56.5%). The results depict that the rate of husbands' support in arranging skilled health professional for their wives' delivery was higher among the regular media viewers (90.8%,  $p < .001$ ) than those with irregular media usage (68.1%). As it is reported in Table 2, the respondents' husbands who had high access to media were more likely to be active regarding providing support in visiting doctor during the post-natal period (84.7%,  $p < .001$ ) than those had low access to media (39.1%). Respondents' husbands who had high media use reported higher participation (92.4%,  $p < .001$ ) in assistance in wives' having nutritious food and heavy work during the post-natal period compared with their irregular counterparts (58%).

The cross-tabulation with chi-square tests of husband's involvement in various elements of contraceptive use and maternal health according to their inter-spousal communication on reproductive health issues (high/regular and low/irregular) is displayed in Table 2. The findings report that there was no significant relationship as to husbands' currently contraceptive use by couple communication on reproductive health ( $p = .117$ ). Husbands with regular RH discussion with wives (92%,  $p = .022$ ) were more supportive in wives' FP use than those with irregular discussion (80%). In comparison, 93.7 percent husbands ( $p < .001$ ) approved of a small family with the comparison of lower counterparts (64.8%). Moreover, it was evident that the higher the couple communication on reproductive health between the respondents and their husbands, the more support in spacing two years between two births were reported ( $p < .001$ ). The Table depicts that 96.8% of husbands with regular

communication took care of their wives' nutrition and rest during wives' pregnancy with the comparison of irregular counterparts (72.4%,  $p < .001$ ). Inter-spousal communication was proved as a non-significant determinant relating to husbands' role in arranging the ante-natal doctor visit ( $p = .093$ ), whereas husbands company during the ante-natal doctor visit differed significantly ( $p < .001$ ) between husbands of regular (86.3%) and irregular (65.7%) discussion with wives. The findings report the assistance of 81% husband with regular communication in arranging medical facility compared to irregular counterparts with 62% ( $p = .003$ ), while in case of arranging skilled and trained health professional the figure was 91.6% among husband with regular communication and 75% among couples with low communication ( $p = .002$ ). As regards husbands' help in post-natal care, significant difference was found in case of husbands' support in visiting doctor during postpartum period ( $p < .001$ ) and husbands' help in ensuring nutritious food and assisting with heavy housework ( $p = .001$ ) between couples engaged in regular (82%) and irregular (90.5%) interaction. This study documented a significant relationship between male participation and media access. Our results are consistent with earlier Bangladesh viewpoint studies (Kamal et al., 2013; Sahjahanet al., 2013). News media also disseminate the contents on family planning and maternal health issues from which viewers may have specific information and expertise available. Media has an important role in building a favorable climate for any well-being. Watching maternal health services and ads will inspire men to embrace contraceptive and maternal health problems faced by their wives.

Through inter-spousal communication, husbands and wives may exchange knowledge, ideas, and problems about maternal health with the result that women's health status is enhanced; thus, it is considered to be an important trigger for male motivation towards family planning and maternal health (Drennan, 1998). In Bangladesh, for example, the *Jiggasha* project was used in rural communication networks to make the discussion about reproductive health more culturally acceptable and to foster more communication among men and women (Piotrow et al., 1997). As noted, it appears that couple communication on maternal health is a highly significant factor correlated with men's involvement in it that supports specific findings of research in developing countries (Ditekemena et al., 2012; Kamal et al., 2013). Besides, wives are encouraged to communicate with husbands through regular communication and are inspired to share opinions, anxieties, and problems related to contraceptive and maternal issues that result in a male partner becoming highly involved. Regular couple communication opens the way for discussion of contraceptive use and maternal health and provides an inspiring environment in this area.

#### IV. Conclusion

In summary, several findings of this research found significant differences in male participation and a positive role among most of the variables regarding male involvement in contraceptive use and maternal health issues according to the husbands' media use and couple communication as well. Notably, highly significant relationships were manifested by the media use regarding husbands' self-use of contraceptive, approval of small family, support in spacing two years between two births, assistance in arranging medical facility, support in arranging ante-natal doctor visit, accompany pregnant wives in visiting doctor, care about wives' nutrition and rest during antenatal and post-natal period, arrange skilled provider as well as adequate medical facility during delivery. Furthermore, husbands communicated reproductive health with their wives were more likely to participate than their irregular counterpart in assistance in wives' FP use, spacing two years between two births, approving small family, companion during an ante-natal doctor visit, arranging medical facility and skilled health care professional during delivery, support in visiting doctor, take care about wives' having nutritious food and participate in heavy work during the post-natal period.

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**Table 1: Husbands' participation in contraceptive use and maternal health by media use.**

| Variables (N = 200)   | Media Use |          | $\chi^2$ | P     |
|---|-----------|----------|----------|-------|
|   | Low (%)   | High (%) |          |       |
| Husbands' currently contraceptive use   |           |          | 26.872   | <.001 |
| Yes (n = 60)  | 7.2       | 42.7     |          |       |
| No (n = 140)  | 92.8      | 57.3     |          |       |
| Husbands' assistance in wives' FP use   |           |          | 3.652    | .056  |
| Yes (n = 118)   | 77.2      | 89.2     |          |       |
| No (n = 22)   | 22.8      | 10.8     |          |       |
| Husbands' approval of small family  |           |          | 22.722   | <.001 |
| Yes (n = 157)   | 59.4      | 88.5     |          |       |
| No (n = 43)   | 40.6      | 11.5     |          |       |
| Support in spacing two years between two births                                   |           |          | 32.083   | <.001 |
| Yes (n = 168)   | 63.8      | 94.7     |          |       |
| No (n = 32)   | 36.2      | 5.3      |          |       |
| Care about wives' nutrition and rest during pregnancy                             |           |          | 32.083   | <.001 |
| Yes (n = 168)   | 63.8      | 94.7     |          |       |
| No (n = 32)   | 36.2      | 5.3      |          |       |
| Husbands' support in arranging an ante-natal doctor visit                         |           |          | 7.425    | .006  |
| Yes (n = 185)   | 85.5      | 96.2     |          |       |
| No (n = 15)   | 14.5      | 3.8      |          |       |
| Husbands' companion during an ante-natal doctor visit                             |           |          | 9.895    | .002  |
| Yes (n = 151)   | 62.3      | 82.4     |          |       |
| No (n = 49)   | 37.7      | 17.6     |          |       |
| Support in arranging medical facility during delivery                             |           |          | 10.725   | .001  |
| Yes (n = 142)   | 56.5      | 78.6     |          |       |
| No (n = 58)   | 43.5      | 21.4     |          |       |
| Arranging skilled health professional during delivery                             |           |          | 16.328   | <.001 |
| Yes (n = 165)   | 68.1      | 90.8     |          |       |
| No (n = 35)   | 31.9      | 9.2      |          |       |
| Support in visiting doctor during the post-natal period                           |           |          | 43.939   | <.001 |
| Yes (n = 138)   | 39.1      | 84.7     |          |       |
| No (n = 62)   | 60.9      | 15.3     |          |       |
| Help in wives' having nutritious food and heavy work during the post-natal period |           |          | 34.061   | <.001 |
| Yes (n = 161)   | 58.0      | 92.4     |          |       |
| No (n = 39)   | 42.0      | 7.6      |          |       |

Note: Columns against the categories of media use sum to 100%; FP = Family Planning.

**Table 2: Husbands' participation in contraceptive use and maternal health by couple communication.**

| Variables (N = 200)   | Couple Communication |          | $\chi^2$ | P     |
|---|----------------------|----------|----------|-------|
|   | Low (%)              | High (%) |          |       |
| Husbands' currently contraceptive use   |                      |          | 2.464    | .117  |
| Yes (n = 60)  | 75.2                 | 84.2     |          |       |
| No (n = 140)  | 24.8                 | 15.8     |          |       |
| Husbands' assistance in wives' FP use   |                      |          | 5.232    | .022  |
| Yes (n = 118)   | 77.9                 | 92.1     |          |       |
| No (n = 22)   | 22.1                 | 7.9      |          |       |
| Husbands' approval of small family  |                      |          | 24.720   | <.001 |
| Yes (n = 157)   | 64.8                 | 93.7     |          |       |
| No (n = 43)   | 35.2                 | 6.3      |          |       |
| Support in spacing two years between two births                                   |                      |          | 12.627   | <.001 |
| Yes (n = 168)   | 75.2                 | 93.7     |          |       |
| No (n = 32)   | 24.8                 | 6.3      |          |       |
| Care about wives' nutrition and rest during pregnancy                             |                      |          | 22.204   | <.001 |
| Yes (n = 168)   | 72.4                 | 96.8     |          |       |
| No (n = 32)   | 27.6                 | 3.2      |          |       |
| Husbands' support in arranging an ante-natal doctor visit                         |                      |          | 2.822    | .093  |
| Yes (n = 185)   | 89.5                 | 95.8     |          |       |
| No (n = 15)   | 10.5                 | 4.2      |          |       |
| Husbands' companion during an ante-natal doctor visit                             |                      |          | 11.444   | .001  |
| Yes (n = 151)   | 65.7                 | 86.3     |          |       |
| No (n = 49)   | 34.3                 | 13.7     |          |       |
| Support in arranging medical facility during delivery                             |                      |          | 8.881    | .003  |
| Yes (n = 142)   | 61.9                 | 81.1     |          |       |
| No (n = 58)   | 38.1                 | 18.9     |          |       |
| Arranging skilled health professional during delivery                             |                      |          | 9.633    | .002  |
| Yes (n = 165)   | 75.0                 | 91.6     |          |       |
| No (n = 35)   | 25.0                 | 8.4      |          |       |
| Support in visiting doctor during the post-natal period                           |                      |          | 14.529   | <.001 |
| Yes (n = 138)   | 57.1                 | 82.1     |          |       |
| No (n = 62)   | 42.9                 | 17.9     |          |       |
| Help in wives' having nutritious food and heavy work during the post-natal period |                      |          | 11.588   | .001  |
| Yes (n = 161)   | 71.4                 | 90.5     |          |       |
| No (n = 39)   | 28.6                 | 9.5      |          |       |

Note: Columns against the categories of couple communication sum to 100%; FP = Family Planning.

# CONTENT ANALYSIS OF BBC SHERLOCK WITH SPECIAL REFERENCE TO PORTRAYAL OF SHERLOCK IN THE SERIES

Mohit Kumar\* Pawan Singh Malik\*\*

*BBC produced program Sherlock Holmes is a fictional Investigative Television Series, which is modern day adaptation of Sherlock created by British author Sir Arthur Conan Doyle. BBC Sherlock is famous for its production design & story treatment. Writers of the show creatively wrote the character of Sherlock and producers beautifully portrayed it onscreen. This paper attempts to analyse the portrayal of Sherlock in the show on different parameters through qualitative & quantitative data using observation & content analysis method from the selected sample. Three episodes as sample (one each from first three seasons) have been selected for the study following systematic random sampling method.*

**Keyword:** Masculinity, Sherlock, BBC, Observation, Content Analysis.

Sherlock is a British drama television series based on Sir Arthur Conan Doyle's Sherlock Holmes investigating stories. Created by Steven Moffat and Mark Gatiss, Benedict Cumberbatch and Martin Freeman stars as Sherlock Holmes and Doctor John Watson in Thirteen episodes series is divided into four seasons (three episodes each) aired from 2010–2017 and a special episode airing on 1 January 2016. The series is set in the present day scenario, while the one-off special trait a Victorian period fantasy resembling the original Holmes stories. Sherlock is a co-production of the British network BBC and the American station WGBH Boston for its Masterpiece anthology series on PBS, along with Hartswood Films, with Moffat, Gatiss, Sue Vertue and Rebecca Eaton serving as executive producers. The series is fundamentally filmed in Cardiff, Wales, with North Gower Street in London primarily used for exterior shots of Holmes and Watson's 221B Baker Street residence. Sherlock has been nominated for many prestigious awards including BAFTAs, Emmys, and Golden Globe, winning several of them in a different categories. The show won in three categories at the 66<sup>th</sup> Primetime Emmy Awards including Outstanding Writing for a Mini-Series, Movie or a Dramatic Special for Moffat, excellent Lead Actor in a Mini-Series or a Movie for Cumberbatch, and Outstanding Supporting Actor in a Mini-Series or a Movie for Freeman. Two years later, it won Outstanding Television Movie. In addition, the show was also honoured with a Peabody Award in 2011. The third series has been privileged to become UK's most-watched drama series since 2001. Sherlock has been sold to 180 territories. All the series have been released on DVD and Blu-ray, alongside tie-in editions of selected original Conan Doyle stories and an original soundtrack composed by David Arnold and Michael Price. In January 2014, the show launched its official mobile app called Sherlock: The Network.

## I. Review of Literature

Judith Fathallah in her paper has talked about how Sherlock has been criticized by a large number of academicians for conservative, indeed, regressive narrative. She also believes that Sherlock suits comfortably in the current conservative socioeconomic discourse, privileging individual talent and effort and also the structural inequalities and social issues. The show has also been criticized for queer baiting. Judith basically has mentioned all the aspects of the show which are related to gay and queer community focussing on the characters played by John Watson and Irene Adler. Both these characters are ultimately domesticated within the context of BBC text. Judith also clearly states that the broadcast of his challenge might be read as the ultimate for queer baiting, which is a deliberate market-minded tease intended to hook viewers for the next season. The paper has also mentioned clearly various instances from the show, which supports her findings in terms of her relativity of the show with the queer community. Marcus Free in the paper examines how television writer Graham Linehan has discursively elaborated a distinctly masculine identity as an Irish writer in London. It highlights his stress on the working environment of the British Broadcasting. They are biographically specific, but are also specific, but are also analogous to the changing political, social and industrial context. The paper majorly deals with the

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aspect of masculinity and how it has been represented in the entire show.

### Objectives of the study:

- i) To study masculine, childish, heroic, manipulative traits of Sherlock in the series.
- ii) To study sarcastic, rudeness, analytical, sociopath characteristics of Sherlock in the series. .
- iii) To study greyish aspects of Sherlock in series.

## II. Research Design and Methods

In the present study, the researcher has followed an exploratory research design. The required data was collected through video observation research and content analysis methodology. Video observation methodology provides researchers with permanent revisable documentation from the selected sample. This documentation may serve both as a source of data collection to be used in research or analysis or as a historical record (Rosenstein, 2002). In such exploratory studies, this method also allows the researcher to go back to the previous video content when after observing the first set they notice a certain pattern that was not observed before (Mesman, 2020).

In analysis, such observations allow the researcher the chance to reflect on their biases and use the video as a microscope that “allow(s) actions to be observed in detail” (Knoblauch & Tuma, 2011, p. 417). Examining the affordances and constraints of video in these types of research gives the researcher an opportunity to study the importance of including video within the study. An affordance of video, when employed in research, is that it allows the researcher to see an event through the camera lens either actively or passively and later share their observations (Chalfen, 2011). Researcher used one episode each from the first three seasons of BBC Sherlock based on systematic random sampling and analyzed every scene of the episode.

### Unit of Analysis

One episode each from the first three seasons of the series BBC Sherlock is taken as universe. The unit of analysis is different personality traits showcased by Sherlock throughout the episodes.

### Terminologies

- i. **Masculinity-** Masculinity (also called boyhood, manliness, or manhood) is a set of attributes, behaviour and roles generally associated with boys and men. Masculinity is made up of both socially defined and biologically created factors, distinct from the definition

of the male biological sex. Both male and female can exhibit masculine traits and behaviour. Those exhibiting both masculine and feminine characteristics are considered androgynous, and feminist philosophers have argued that gender ambiguity may blur gender classification. Masculine traits include courage, independence and assertiveness. These traits vary by location and context, and are influenced by social and cultural factors. An overemphasis on masculinity and power, often associated with a disregard for consequences and responsibility, is known as machismo.

- ii. **Childishness-** Childishness can be defined as a child like behaviour of a human being.
- iii. **Heroic** – A person having the characteristics of a hero or heroine admirably brave or determined.
- iv. **Manipulative-** A person exercising unscrupulous control or influence over a person or situation.
- v. **Sarcastic-** A person marked by or given to using irony in order to mock or convey contempt.
- vi. **Rude-**A person offensively impolite or bad-mannered nature.
- vii. **Analytical Strength-** Analytical strength is defined as a person who searches for reasons and causes. They have the ability to think about all the factors that might affect a situation. They tend to dissect ideas and examine them carefully.
- viii. **Sociopath-** A person with a personality disorder manifesting itself in extreme antisocial attitudes and behavior.
- ix. **Greyish Aspect-** Negative side of a normal person’s personality is known as greyish aspect of the person.

## III. Results & Discussion

### Characteristics of Sherlock

Table 1 shows the concerned episode taken for the study as sample using random sampling method, in which episode 1 of season 1, episode 2 of season 2 & episode of season 3 were taken as sample.

Table 2 shows that in total, 5 times Sherlock shows the trait of masculinity in a 90 minute episode. It shows 12 times childish traits, 5 times heroic traits, 4 times manipulative traits and sarcastic traits each, traits of a rude person & person with strong analytical strength is maximum frequency of traits as shown by Sherlock that’s 21 times each, 11 times Sherlock is shown as Sociopath & 6 times he shows some greyish aspect in his personality.

Table 3 shows that in total, 7 times Sherlock shows the trait of masculinity in a 90 minute episode of BBC Sherlock apart

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from that 16 times childish traits, 7 times heroic traits, 11 times manipulative traits, 12 times sarcastic traits. Traits of a rude person & person with strong analytical strength are the maximum frequency of traits shown by Sherlock that's 28 times & 29 times respectively, 20 times he is shown as sociopath & 4 times he shows some greyish aspect in his personality.

Table 4 shows that in total, 5 times Sherlock shows the trait of masculinity in a 90 minutes episode apart from that 11 times childish traits, 12 times heroic traits, 7 times manipulative traits, 17 times sarcastic traits are shown by Sherlock, Traits of a rude person & person with strong analytical strength maximum frequency are shown by Sherlock, 22 times & 28 times respectively, 10 times Sherlock is shown as sociopath & 8 times he shows some greyish aspect in his personality.

Table 5 shows that in total, 17 times Sherlock shows the trait of masculinity in a 270 minutes sample of BBC Sherlock apart from that 39 times childish traits, 24 times heroic traits, 22 times manipulative traits, 33 times sarcastic traits. Traits of a rude person & person with strong analytical strength is the maximum frequency of traits shown by Sherlock that's 71 times & 78 times respectively, 41 times Sherlock is shown as Sociopath & 18 times he shows some greyish aspect in his personality.

### **Masculinity**

Sherlock is portrayed as fairly masculine character and good enough to take tough decisions. He is ready to fight with villain face to face no matter this may put his life in danger. In opening of season 1, Sherlock willingly goes in the den of the serial killer because he wants to understand how he kills his victim. He is even ready to take poison just to prove his intelligence and on 17 occasions throughout the sample when Sherlock shows masculine traits.

### **Childishness**

There are 39 occasions when Sherlock portrayed childish traits therefore it is justifiable to say that the director wanted Sherlock to behave in childish manner. In the episode, the Hounds of the Baskerville he is shown impatient for smoking a cigarette which shows his childish trait. At another instance, his apology to Dr. Watson is another proof of his childish behavior.

### **Heroic**

Sherlock is the lead character of the show, so he must possess heroic qualities and he does that. On 24 occasions, he shows heroic qualities. In the climax scene of the Hounds of the Baskerville, Sherlock goes in front of Henry Knight despite of knowing that he is not stable and could fire the bullet from gun but he still tries to calm him down & succeeded in the

end. In "His Last Vow" he tries everything to save Marry despite of knowing that she fired, a bullet on Sherlock. These incidents put the light on heroic characteristics of Sherlock.

### **Manipulative**

Sherlock is portrayed as a manipulative person as a detective must possess manipulative qualities. In "His Last Vow" Sherlock even makes a fake girlfriend to break in Magnussen's office. There are 22 occasions in the three when Sherlock shows traits of a manipulative person.

### **Sarcastic**

Sherlock is full of sarcasm. He doesn't talk normally and is rather sarcastic most of the time. There is a scene in "The Hound of The Baskerville" when Sherlock tries to apologize to Dr. Watson and at the same he making fun of Dr. Watson in a sarcastic manner. In another episode of the same episode Dr. Watson asks Sherlock to apologise to the lady and he replied "John, I envy you so much, your mind it's so placid, straight-forward, barely used". There are 33 occasions through the three selected episodes when Sherlock shows sarcastic traits.

### **Rude**

Sherlock is rude to the people he communicates. Sometimes he shows rudeness in a sarcastic and straightforward way. This rude behavior of Sherlock creates humor in the show, which makes it more entertaining. On 71 occasions in the three selected episodes, Sherlock shows the traits of a rude person.

### **Analytical Strength**

Sherlock has been shown showing strong analytical strength and he can analyze things, which a common person cannot even sense. In those scenes where Sherlock shows analytical strength, he is portrayed in a very creative manner and use of special effects and different production techniques makes it more-effective. On 78 occasions, he shows analytical strength on screen.

### **Sociopath**

Sociopath is that person who doesn't fit into the society and not able to relate to norms of the society and Sherlock is just that kind of character In the climax scene of "His Last Vow" Sherlock himself says "Oh, do your research. I am not a hero; I am high-functioning sociopath". On 41 occasions, he behaves like a sociopath.

### **Greyish Aspect**

There are so many occasions where Sherlock shows his dark side. In season 3 finale "His last vow", he killed the villain 'Magnussen' to save Merry. This scene shows greyish shade of his character. On 18 occasions, he shows greyish aspects.



In 15900 seconds of content, 343 times at least one of the nine traits are shown by Sherlock, which means on an average there is a trait shown every 47 seconds. Among all the traits, analytical strength is most prominent; masculinity is least prominent followed by greyish aspect. In total, 17 times Sherlock shows the trait of masculinity in a 270 minutes, childish traits are shown 39 times whereas heroic traits 24 times. Manipulative traits are shown 22 times and sarcastic traits 33 times, rude person 71 times and strong analytical strength 78 times. Sociopath traits are shown 41 times whereas greyish personality traits 18 times.

#### IV. Conclusion

BBC Sherlock as a show has great impact on the viewers. It manages to grab complete attention and creates curiosity among the viewers and all the credit goes to its brilliant story treatment & wonderful production design. While writing the characteristics of Sherlock, the writer of the show makes sure they did not lose the charm of vintage and perfectly adapt him in modern society of London, they perfectly blend the different traits mixture of masculinity, childishness, heroic, sarcasm, manipulative, sociopath, greyish aspect but rudeness & analytical strength is prominent among them, Whenever Sherlock shows analytical strength, the viewers just go wow, the way this show showcases Sherlock's analytical skills is marvellous with use of slow motion effect & zoom and his nonstop description to a situation which a common person can't get easily.

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**Table 1 – Selection of Sample**

|                           |                           |                           |
|---------------------------|---------------------------|---------------------------|
| <b>Season 1 Episode 1</b> | Season 1 Episode 2        | Season 1 Episode 3        |
| Season 1 Episode 2        | <b>Season 2 Episode 2</b> | Season 2 Episode 3        |
| Season 1 Episode 3        | Season 3 Episode 2        | <b>Season 3 Episode 3</b> |

As shown in table 1 the concerned episodes which are taken for this study as sample are taken by using random sampling method, in which Episode 1 of Season 1, Episode 2 of Season 2 & Episode 3 of Season 3 is taken as sample i.e. highlighted in the table.

**Table 2:** Analysis of Characteristics of Sherlock in Season 1 Episode 1.

| Characteristics     | Frequency |
|---------------------|-----------|
| Masculinity         | 5         |
| Childishness        | 12        |
| Heroic              | 5         |
| Manipulative        | 4         |
| Sarcastic           | 4         |
| Rude                | 21        |
| Analytical Strength | 21        |
| Sociopath           | 11        |
| Greyish Aspect      | 6         |

**Table 3:** Analysis of Characteristics of Sherlock in Season 2 Episode 2.

| Characteristics     | Frequency |
|---------------------|-----------|
| Masculinity         | 7         |
| Childishness        | 16        |
| Heroic              | 7         |
| Manipulative        | 11        |
| Sarcastic           | 12        |
| Rude                | 28        |
| Analytical Strength | 29        |
| Sociopath           | 20        |
| Greyish Aspect      | 4         |

**Table 4:** Analysis of Characteristics of Sherlock in Season 3 Episode 3.

| Characteristics     | Frequency |
|---------------------|-----------|
| Masculinity         | 5         |
| Childishness        | 11        |
| Heroic              | 12        |
| Manipulative        | 7         |
| Sarcastic           | 17        |
| Rude                | 22        |
| Analytical Strength | 28        |
| Sociopath           | 10        |
| Greyish Aspect      | 8         |

**Table 5:** Analysis of Characteristics of Sherlock in All Sample Episodes.

| Characteristics     | Frequency |
|---------------------|-----------|
| Masculinity         | 17        |
| Childishness        | 39        |
| Heroic              | 24        |
| Manipulative        | 22        |
| Sarcastic           | 33        |
| Rude                | 71        |
| Analytical Strength | 78        |
| Sociopath           | 41        |
| Greyish Aspect      | 18        |

# FEMALE POWER IN WOMEN CENTRIC TAMIL FILMS ON OTT PLATFORM AMAZON PRIME

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*Films in India have always been portraying man as the hero and also in the lead and the woman in secondary role. Women are shown as characters dependent on man for economic, emotional and other needs. It has been 100 years of Indian cinema and yet portrayal of women is still a concern as women centric films are almost negligible in number. Last few years have seen a few woman centric films in Hindi film industry- Queen, Thappad, Kahaani, Pink to name a few. These films also achieved critical and commercial success. In this study, the role of the women in Tamil films will be analyzed, films which are women centric and released exclusively on the OTT Platform- Amazon Prime during the lockdown due to the Coronavirus pandemic. The two films- Penguin and Ponmagal Vandhal have female protagonists and the story revolves around them. The study will highlight the shift in the Tamil films which has been primarily male dominated and theme of hyper masculinity to a more female oriented/protagonist approach. The results shed light on the powerful portrayal of the films.*

**Keywords:** Women centric films, Patriarchy, Women empowerment, Women Protagonist, Tamil Films, OTT

For a very long time, Tamil Cinema was an intransigent field, where pre-eminent heroic roles were played by men. They were tagged along with male filmmakers where there were few portrayals of female characters on the screen. Back in the days, men were preferred for having better roles in films, which indeed has pictured them being very sexist, having divergence of allowances, etc. But, from a few instances, there have been few compositions of female outlook on screen. In fact, there have been a few female characters that portrayed the part of being a woman, also having played roles of all iconic profiles. Women characters were rarely given an identity or a calling card for themselves in primarily the male dominated world of Tamil cinema. If the presence of women in front of the lens has been deteriorating, the presence behind it has also been paltry.

As published in The New Indian Express, "Women in Tamil cinema are glaringly one-dimensional". As per the report, it has always been seen that Tamil cinema highlights women as dutiful mother, lover, wife, sister or as a glamorous woman enchanting the male characters in the films. The sad truth of Tamil Cinema was that most heroines are content with dignifying the screen with the same roles but with skimpier outfits. They challenged their male competitors aggressively and gave quality cinema to an extent and it was around the 1970s that feminism had come in picture in Tamil cinema also. Since 1960s, women have had the opportunity to play leading roles in films, which in turn started to reformulate the rules in the film industry. While stereotyping was still active during the transition, women started to get lot of opportunities. Movies from the time-honored tradition, during the period of 1960s-80s had a larger share of well-written

female characters than the current times. These women made us turn our heads through their message-loaded performances. Some of the movies had come from women directors. During the 80s and 90s there were many more movies directed by women. Even the 80's and 90's had their share of feminists. Revathy, Rohini, Suhasini and Radhika defined a generation of ransom women. But in all fairness, one can say that people, especially women, may not have been enamored with the role even otherwise. Women have been strikingly successful in other spheres too. Women are illustrated as strong-willed individuals, with myriad shades, warts and all.

The Tamil films still didn't see women as having roles beyond the common social roles that of a mother, lover, sister, friend, etc. It was exciting and frequently exhilarating to see even the smaller female characters also have their moments in the film. For cinema, it is not just a medium of entertainment but also one of influence and documentation. Promotions of Tamil Cinema were never as good as the Bollywood, the mainstream Hindi Cinema. Of all the Tamil films released, there were a few that may not have created an impact at the

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box office but they appealed to a mixed audience with their unique storylines, talent and formats. There were few notable film directors, producers, singers, and male actors who excelled in promoting female roles in the Tamil Cinema such as K. Balachander, Balu Mahendra, Mani Ratnam, MGR, Sivaji Ganesan, etc. Film directors not only wrote about sturdy female protagonists but also fantastic supporting female characters. After K. Balachander, who defied all rules and was shrewd in exhibiting women from different walks of existence, often too close to truth, Mani Ratnam followed finely. These directors probably saw such brawny women and wanted the society to know or maybe they wanted women to be strong in the Tamil Cinema industry.

Movies are a reflection of our society. The more we observe women characters in Tamil cinema, the deterrent of a single-story rings blare. Most of our onscreen women are striking unidimensional. It was hard to shake off a rather strong feeling. The characters are treated with immense dignity by the hero. The women in our society are no longer the ones who lived 50 years ago. Few notable female actresses were P Bhanumathi, Kavitha, Sridevi, Avargal, Thappu Thalangal, Sindhu Bhairavi and many others. Many Tamil movies like Mayangukiral Oru Maadhu, Snegithiye, Sakuntalai, Vattathukkul Chadhuram, Neethane En Ponvasantham have portrayed female roles about love, bonding, friendship, etc. beautifully. These characters were some of female characters who were rebels with a cause and broke the clichés, altering the dynamics of female portrayals in Tamil Cinema.

From the 21<sup>st</sup> century, things have really changed. The viewers are very much looking forward to watching the leading ladies grace the screens, and no wonder these reel women have left indelible impressions on our intellect. Reflected on the portrayals of women that have impressed us over the years, some of the recent directors may have portrayed women better than our previous generation directors as times are changing. Filmmakers started to make something different, something more mature. Tamil cinema has moved to an era where filmmakers like Gautham Menon have pushed boundaries in the right direction. Even Mani Ratnam had directed ablaze movies back in the days of how the typical Ratnam heroine has rarely, if ever, been a pushover. As part of the promotions for these movies, we invariably also hear mentions of the rarity of women filmmakers.

Tamil cinema audiences are best-known for hero-worshipping, and fandom in Kollywood is at yet another level. In such a patriarchal and male-dominant industry, it is not hard to identify some of the notable films that have represented women as self-sufficient, independent and bold characters. Be it *Veedu* (1988), *Aval Oru Thodarkathai* (1974) and other women-centric films that came up in the late 70s

and 80s or *Kalki* (1996) which came up in the early 90s, or films like *36 Vayathinile* (2015), *Kaattrin Mozhi* (2018), *Aramm* (2017) and *Penguin* (2020), which came up recently, the narratives have broken the stereotypes which even now in the 21<sup>st</sup> century is existent. The culture of misogynistic representation of women is rampant in contemporary Tamil Cinema than ever before. Most of the movies have the heroines only as a glamour element and often entertains sexual objectification of women as normal.

However, the trend of oppressing female characters began way back since the stage-theatre era, when *therukoothu* was a prominent art form and a well-known medium of communication in the pre-independence period when misogyny was disguised as wisdom, morality and sacrifice. Later, in the 80s when Director K. Balachander brought some of the classics like *Thanneer Thanneer* (1981) where he has given a balanced role to male and female characters, without compromising on the plot. Also, in movies like *Kalki* (1996), *Magalir Mattum* (1994), etc, he does not show women to be waiting for the arrival of a male character or a 'Macho hero' to rescue them from any danger.

However, in some of his works like *Arangetram* (1973), *Noolveli*(1979) and *Oru veedu Iru vaasal*(1990), he ended up showing the resolution where the female protagonist usually compromises or sacrifices for the well-being of others. Most of his films like *aval apadithaan* (1978), *16 vayathinile* (1977) and *Kizhakke pogum rail* (1978) are often considered as cult classics, each with a unique storyline and treatment. Looking beyond K. Balachander, it can be noticed that most films that came later were filled with a misogynistic, irrational representation of women, usage of double meaning dialogues, slut-shaming, body-shaming and racist approach, often quoting women who are fair to be beautiful and ideal.

In the late 90s when movies like *Padayappa*(1999) came up, it was the peak of misogyny that caused internalized oppression of women in society. The infamous dialogue in the film

"Yen ippadi ellathukkum kova padareenga  
Pombalai na porumai venum, kovapada koodadhu  
adakkam venum, avasarapada koodadhu  
Amaidhi venum, Aathirapada koodadhu  
Kattupadu venum, ippadi katha koodadhu  
Bayabhakthi ya irukkanum, Bajarithanam panna koodadhu  
Mothathula - pombala, pombalaiya irukkanum"

This shows how the superstar of Kollywood goes on to say how an ideal woman should be and the character Nilambari is shown as an evil character just because she is educated and belongs to a high-class family. Perhaps, after such

representations, students belonging to many households were advised to be obedient and not end up being like Nilambari after getting educated. Through films like *Sivagasi (2005)*, where the hero Vijay comments on the heroine Asin for wearing short clothing, it can be seen as the extreme male chauvinism being preached by the director and praised by the audience. Almost no one questioned the representation and still, there are thousands of people who remember the dialogues by heart. If we wonder if the patriarchal representation could be because of male directors taking charge, there comes the movie *3(2012)*, breaking this statement, being directed by women director Aishwarya R. Dhanush. The movie embraces stalking as a normal activity, by and large, a lot of Tamil films are extremely based on stalking, the film *Remo (2016)* is one of the contemporary examples where the whole story is based on stalking and cheating to win a girl's heart, similar to the film *Minnale (2001)* by Gautham Vasudev Menon where Madhavan tells a lie to get Reema sen to marry him.

Another category of Tamil films is the one where nobody knows why the female character exists at all in the first place. Films of Raghava Lawrence involve too many female characters who have no significant role other than just dancing on item numbers and flirting with the protagonist. A classic example is his *Kanchana* film series, which surprisingly won the hearts of Tamil audience for the story and the effects as thriller films and yet have failed to give the right recognition for the female lead. Talking about the songs that either glorify women as goddesses or put them down into the trash, Rajnikanth's wife Latha had sung a misogynistic song in the film *Kochadayan(2014)*, where she goes on to say how *she would be an ideal wife for him by being the best in the kitchen and bedroom*, in the song *Manamagalin Sathiyam*. This is not the only example of songs in Tamil cinema that oppresses women. Songs like '*Un samayalarayil naan uppa, sakkarayai*' from the movie *Dhill(2001)*, represents that the female character is always in the kitchen and so the hero could relate something in the kitchen like salt and sugar. But when the female part comes, she sings '*Nee padikum arayil naan kangala puthagama*' which shows the male counterpart to be an intellect. The alpha male characters are everywhere in Tamil films and watching just a song or a 20-minute preview of films, even the blockbusters like *Enthiran (2010)* will show how misogynistic the films are. The female characters are shown as the weak and dependent characters contrast to the strong and fierce male characters who always have a solution and guts to fight the villain.

## I. Review of Literature

Nazini N & A.R.Vimal Raj (2019) in the study on women centric Tamil films in the past few years appreciated the

commendable effort of the film makers in bringing out women based stories but urge the filmmakers to make more positive portrayal which will change the perception of the audience. The authors strongly recommended films to be made defying the stereotypes and churning out stories which will motivate the audience.

Johnson Seena & Nivedhitha, D. (2016) in the study comprising 29 Malayalam films from 2004 to 2014, found that most of the characters were portraying soft, suppressive and stereotype roles wherein the traditional roles played by women in society were highlighted and women were shown under the domination of men. Here it is shown that filmmakers should make an effort to depict more women as protagonist and bold and not the, ever suffering characters which is not inspiring for the audience.

Sarkar Srijita (2012) in her study on parallel films, commercial films of Hindi cinema found that parallel films showcased women in their truest sense with their struggles and emerging victorious. On the other hand, commercial films portrayed women as glamorous dolls, pawns in the hands of women who barely had any mind of their own.

Following objectives were formulated for the study:-

- To analyse the portrayal of women in the films chosen for the study released during the lockdown on the OTT platform, Amazon Prime
- To analyse whether the protagonists have done justice to their characters in the perspective of women empowerment.

## II. Research Design and Methods

The study adopted qualitative content analysis method where the portrayal of women has been analyzed. After the nationwide lockdown announced on 24th March 2020, there was a surge in online viewing of films. The viewership of films on OTT Platform increased and even films were released exclusively on different platforms, on Amazon Prime, Disney Hotstar or Netflix. The films for the study were selected through purposive sampling method. Penguin and Ponmagal Vandhal films were selected for the study. The IMDB rating of Penguin is 4.6 and was released on 19th June 2020 and for Ponmagal Vandhal, it is 6.8 released on 29th May 2021. The ratings of these films may not be very high but they definitely created a trend in their own way as being prime release during the pandemic.

### Theoretical Framework

The films adopted two theories for the theoretical framework. The feminist film theory is basically a sociological theory which tries to examine the portrayal of the women in films

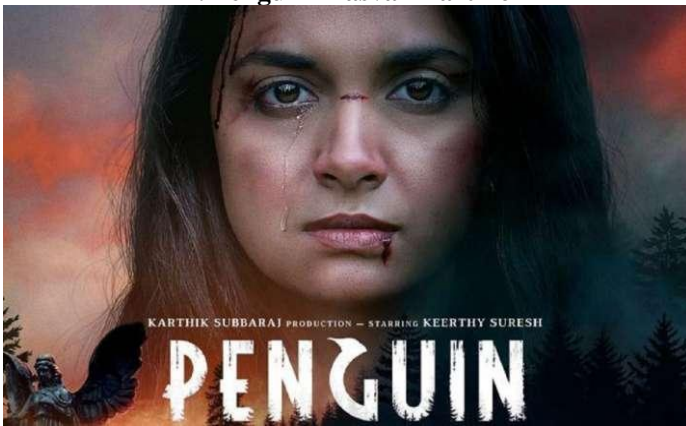


and whether they were active or passive. The theory also examines the amount of screen time given to women. Apart from, the feminist theory, the Auteur theory too examines the filmmaker's vision of the visuals and theme, which forms his artistic identity. The feminist film theory has also assessed how women's participation and roles change from community to community in society. Instead of being a sidekick to the male characters they carved out a niche of their own without any compromise and depicted reality.

### III. Results and Discussion

This research work intends to lay emphasis on the director's idea of women through his lens and therefore depiction of women in these women-centric films is indeed important to analyze. The paradigms of the depiction of women have been studied for decades now but during the lockdown and amidst the pandemic, the release of these two films created a stir.

#### 1. Penguin- Easvar Karthic



Pic Source: Google

Eashvar Karthik's Tamil film Penguin is the story of an adamant yet serene mother who pulls out all stops and leaves no monolith unturned to find her missing son. Penguin has its centre of attention on Ajay's abduction and Keerthy Suresh's search. Writer- director, Eashvar Karthik takes no attention to the need to show a happy family montage song, father and son playing mock-boxing etc. There is no contrast of a saccharine happiness against chest- beating loss. Therefore, there is little melodrama, just simple melancholy. Cinematographer Kharthik Palani proved it through his ophthalmic. The stunning landscapes of the opening credits; the scene where Rhythm discovers Ajay in the din of the forest lit by the headlights of her car; or the eerie low-angles of her recurring dreams, frames are masterly drawn.

Keerthy Suresh also does a shrewd job of conveying the tone. Through most of the film, she looks rather expressionless, her stoicism swaying between unfounded hope and the temptation

to mourn. Keerthy brings a mix of emotions and even reluctant resistance to fill Rhythm's character with completeness. In a film about the dauntlessness of a woman, we see none of her script's character outside her role as a mother. In fact, for the most part until Ajay is found, she is resilient. When her friends talk of her enviable scholarly excellence, it is surprising that it is missing. As the film progresses, it gets dusky. For a film that targets a distinct audience genre to understand this darkness, immoderate flashbacks has been a spoiler. There is no suspense in the divulge, the delightful sleuthhound, Cyrus, the family's dog, does most of the spadework. The film does not make any assertions about any of the humans' investigation skills, including the police, so this is not censure, as much as an affirmation of fact. The film progresses away from its characteristic stoicism into being gimmicky. While the twists land in the right scene, and catch us by surprise, the reasons are laughable. The mind games played to arrive at the resolution are uncharacteristically philosophical. The answer to "why the hell would someone do something so cruel to a child?" can never be compelling. Released on Amazon Prime Video, in view of the theatres being shut down due to Corona pandemic, in austere contrast to anything she has played so far, Penguin is a landmark film Suresh's career, the one film that promulgate her appearance. But, at the same time Penguin seals her place as a star worth applauding. Apart from her, the acts of other cast were meager and short.

#### 2. PonMagal Vandhal- J.J.Fredrick



Pic Source: Google.

She is a victim who is fighting for her rights. The film discussed small snippets of male dominance in everyday life. The film highlighted about social evils like honour killing, intercaste marriage, rape and how women suffer these patriarchal acts. It does not portray all men as evil but also instances where men have been a great support to the

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protagonist. This film highlights the importance of seeking justice or being empathetic but this film emphasises the fact that women's voice should be raised against any kind of male dominance. Maximum part of the film had the protagonist (Jyothika's) presence with the camera showing several close-up shots.

Ponmagal Vandhal is the story of Venba who put herself in the shoes of another woman. But it is also a clarion call for all of us to believe women's stories. It matches Jyotika's pursuit: Every film is a turning point in her single-minded journey of women's empowerment. In spite of Jyotika, who plays the protagonist in the movie, being a lawyer, the film is not a legitimate thriller. The film can be best described only as a courtroom spectacle: A major part of it happens in the courtroom, and it relies heavily on drama.

Jyotika plays Venba, a lawyer reviving a 15-year-old case. Bagyaraj is her supportive father, 'Petition & Pethuraj. Together, they spend 15 years concocting this particular case, which Venba is determined has to be her first. So much in the film, there is little by means of legal intellect. Almost all corroboration is eyewitness testimony, which gets swiftly disputed. News anchors describe a good part of the happenings, the investigating cop explains to the lawyer what happened, the victim's mother tells her backstory in court, and Venba herself narrates most of the story. In fact, in a scene where she is supposed to bait the antagonist into a confession, she goes, "Avar sollamaataaru, naan solren" (He will not tell you, I shall), and continues her narration. Her case feels fragile, resting on the trustworthiness of the victim rather than the brawn of the prosecution's case. By choosing a theme that is heart-wrenching, director JJ Fredrick relies deliberately on its own ability to persuade the audience rather than on the tautness of his writing. There is a scene where a mother, still drenched in her abused child's blood, is sitting next to her, patting her to sleep. The daughter instantaneously wakes up, quivered by a bad dream, screaming in fear. This is written and performed with such an exquisite hand that it would remain an image strenuous to shake off even long after the film is over. The film does have moments like these, but it also incorporates shots of a man unbuckling his belt, while talking about a child's rape.

Actress Jyotika plays the role of Venba with immense grit, and melancholy in her eyes. The inopportune ways in which he tries to make people laugh make him part-irritating, part-endearing. But there is no doubt he is utterly moving as the father swinging between emotions for his daughter.

It is not a coincidence that most lead characters bring a little bit of their past, as an actor and person, into Ponmagal Vandhal. Prathap Pothen sings 'En Iniya Pon Nilaave', the

actor's most popular Tamil song, to himself, in a somewhat inorganic scene that tries to establish his character. Jyotika herself is set in motion on a bike, as though it was left over from her role in Magalir

Mattum (2017), but we never see her riding after that. This movie is one that evokes an unusual empathy. Thus it can be seen that the films portrayed women with considerable screen presence and in a natural setting. Their characters were essayed in the lines of bold and bright women who wanted to fight for their plight and injustice. Tamil films, especially commercial cinema have been mostly male dominated. Herein these two films are like breaths of fresh air. But it needs special mention here that for Penguin, the struggle of a mother was shown. She as a pregnant woman single handedly found the culprit of her child whereas in Ponmagal Vandhal, it could be seen that a rape victim is struggling to seek justice for herself and also others like her. In Penguin, the protagonist did not challenge the patriarchy as the antagonist was itself a female and on the other hand, in Ponmagal Vanthal, the protagonist was challenging the hyper masculine domination in the society.

Tamilselvi N (2018) has stated in her study that females should not be portrayed as an object of "male utility" but should have considerable role in the plot and a character of their own. In her study, she conducted the FITMUS test (Female Integrity, Male utility sensitivity test). Her study also reported that women empowerment is a topic less traded by the filmmakers as the term "women empowerment" is very misunderstood. She strongly recommended female makers to narrate great tales where women are not objects of desire but characters which inspire and motivate others.

As per feminist film theory, both the films have done justice to the protagonist in terms of their dressing sense, role portrayal, voicing their opinion, screen presence, determination and grit to survive on their own. Taking Auteur Theory into account, it can be seen that the perspective of both the filmmakers have been quite radical and leaves a sense of guilt among the audiences pertaining to the treatment of women. Their characterisation of Independent women is appreciable and also well taken by the audiences. This kind of theme layered with empowered women definitely motivates the audience and breaks the age old stereotypes of women being traditionally confined to the four walls as helpless and under the tutelage of men.

The key findings show women as strong independent characters and one can say as protagonist, active and positive depiction of women has been done in these films. The female characters in these two films are shown as taking their own decisions. Divorce has not been depicted as a social stigma

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and both the protagonists are shown as well educated, but one chose to be a lawyer and the other homemaker. The female characters are also not shown as being overshadowed by male characters and have considerable screen presence throughout both the films.

#### IV. Conclusion

With increased production in number of short films, however, the culture of taking women-centric films has increased. *Penguin (2020)* which was released directly on the OTT platform Amazon Prime, gained attention as a good film but did not gain the recognition that it deserved. It is tough to predict if the same culture will be taken to the next generation filmmaking or if the filmmakers would still go on to make misogynistic films in future. It involves various aspects like the target audience, their expectations; the responsibility to keep the story treatment uncompromised and so on, especially when the films are remade or recreated.

In essence, respect shown to women in the movies should not come as a surprise to the audience but should be a given. To have filmmakers acknowledge the depth and intricacy of women would be a meaningful augury for the future of this medium. Even more so than the average book, images and sounds from a film do make an impact on the human psyche. They are watched by everyone, they are held up as examples, the dialogues are repeated in casual conversations among friends, the men find endorsement of their viewpoints in them. Female portrayal in movies is so broadly staged and so gratuitous, both to unemployed engineers and women. There is a lot of potential in Tamil cinema because of its proximity to everyday life.

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# A STUDY OF FACEBOOK FOR COMMUNICATING MESSAGE REGARDING COVID-19

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*The rapid spread of corona virus causing COVID-19 pandemic worldwide lead to lockdown in most of the countries across the globe. The lockdown restricted people to the fore walls of their homes who started actively accessing social media sites to stay engaged and for corona virus updates. The purpose of the study is to know how efficiently Facebook was used by the government and people for communicating messages regarding health communication during the pandemic. The study employed online survey to learn about perception of the Facebook users. The findings show that Facebook in delivering the messages in textual manner was more in demand regarding COVID-19.*

**Keywords:** Covid 19 Pandemic, Facebook, Health Communication.

The end of December 2019 saw the outbreak of Novel Coronavirus, a highly infectious disease which spread globally bringing the entire world to a pause. In such a scenario, media was one of the key players in dissemination of information regarding spread of corona virus. The doctors and frontline workers worked tirelessly to manage and control the situation. The coming of new media has changed the pace of communication globally. It has provided people with a platform for expression with an instant reach. During the pandemic, social media, platforms kept the people going whether it was Facebook professional or personal front. As social media is part of new media and people are active on this platform to post and share messages by government bodies like ICMR & international bodies like WHO for communication during the COVID-19, pandemic. The current study is aimed to investigate on how effectively the Facebook were used for health communication by the people or the agencies.

## I. Review of Literature

Johnson and Hariharan (2017) researched the topic, "public health awareness: knowledge, attitude and behaviour of the general public on health risks during the H1N1 influenza pandemic." The objective of the study was to find the importance of providing information regarding personal hygiene among the community regarding health awareness. The method taken to bring out the results was through emails. The researchers made a questionnaire about the answerers understanding of H1N1 influenza like the symptoms, high-risk groups, and methods of spread, the significance of personal hygiene and safety measures to prevent the spread of the disease. In this study, it was found that people were not aware of the aspect of the disease such as related to high-risk groups and proneness of this disease and the general public

was needed to be made aware of use of face mask as well as all the preventive measures which were to be taken to avoid this illness. It was found that lack of clarity among the general public regarding the pandemic was due to the chaotic form of information which reached the public through Facebook, Instagram, LinkedIn and other platforms'. The information was not checked before being posted on social media platforms. The limitations of the study were that only a section of the population was studied in the survey via email and all the information obtained from the questionnaire was self-reported, so there could have been some reporting bias due to socially desirable attitudes.

Mheidly and Fares (2020) researched the topic, leveraging media and health communication strategies to overcome the COVID-19 infodemic. The objective of the study was to find the implication of COVID-19 infographics and search the actual process to support health communication strategies to overcome infodemics during COVID-19. Through this research, the researchers came out with a comprehensive tool, the Infodemic Response Checklist (IRC). It consisted of 12-items like providing more submission from medical professionals and public health staff to provide authentic, crystal clear and useful information for the public and more

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such kind of checklist questions was made. It was also suggested that further research could be made on health communication strategies that can assess communal view of health communication and awareness. Chan, Nickson, Rudolph, Lee and Joynt (2020) researched the topic, Social media for understanding dissemination: Early experience from the COVID-19 pandemic. The objective of the study was to find a way to transfer knowledge of current best practices to people who need it most, at a pace equal to or better than spreading the epidemic. In this research, it was found that social media has the power to spread the information quickly rather than traditional tools like websites and many more. Social Media, on one hand spreads information on the click of a button but let of information gets circulated which is not peer reviewed or can be fake.

Liu et al. conducted research on the topic, "Health communication through news media during the early stage of the COVID-19 outbreak in China: Digital topic modelling approach." The objective of the study was to track the patterns of media-directed health communication as well as the role of the media in this ongoing COVID-19 crisis in China. In was found nine main primary themes were based on the topic visualization figure. The top three most popular themes were prevention and control procedures, medical treatment, research, and global or local social and economic influence.

In the research, it was noted that although there were several corona virus cases in December 2019, but they observed few news reports regarding COVID-19, which meant that, the print media did not focus on it. But the reports regarding COVID-19 started increasing after January 19, 2020. The limitation of the study was that the news report was collected from the wise Search mass media database which only contains text news articles. This means that other mass media containing video, audio and image contents were missing from the survey. The second limitation was the certain limited period of the outbreak. Third was the LDA Model such as a lack of qualitative thematic analysis and poor performance on short articles. The researchers suggested that further research should be considered to explore the impact of mass media on the readers through a sentimental analysis of news data and the influence of misinformation about COVID-19 delivered through mass media.

## II. Research Design and Methods

In India to combat COVID-19, the first-ever nation wide lockdown was declared by the government of India for 21 days. During that time the usage of social media increased. A query arises on how information regarding COVID was surfacing on SNS's particularly on top, the most used SNS Facebook. For the study, a questionnaire was developed and

shared with the Facebook users through Facebook messenger, the Netizens and specifically users of Facebook. The questionnaire link was sent to 200 FB users, but responses from 110 Facebook users were received. The questionnaire consisted of 23 questions. These questions were regarding their gender, education, occupations, whether they receive any kind of Covid-19 update from Facebook other than general posts, whether the government efficiently used Facebook disseminate information regarding COVID-19.

## III. Results and Discussion

The survey results found that male respondents were more than the female respondents and out of 110 respondents 52.7% were male and 47.3% female. Out of the 110 responses, 96.4% said that they have their Facebook accounts. 92.7% surveyed respondents prefer to use Facebook on their mobile phones, 24.5% netizen prefer to use Facebook on laptops, remaining 10% and 5.5% prefer Facebook on Personal Computer and Tabs respectively.

Fig. 1 shows that 73.6% of the Facebook users got COVID related updates through Facebook other than general posts.

Fig 2 shows that the surveyed Facebook users reported that they found more textual content regarding COVID-19 in the posts rather than audio or audio-visual or visual content.

Fig 3 shows that about almost 60.9% of the users partially believed in the posts related to COVID-19 on Facebook and about 61.8% of the Facebook users felt that Facebook had helped in giving information about COVID-19. The other information which came through this survey was that 44.5% of the respondents feel that these posts related to COVID-19 did create scare among the users. There were only 40% of Facebook users who shared COVID-19 related posts on their Facebook page. Out of that 40%, only about 15.5% created a video regarding COVID-19 and posted on their Facebook page.

It was found that 56.4% of the people do check the credibility of news post related to COVID-19. 47.3% of the surveyed people did not come across any page specifically highlighting COVID-19 Information and 34.5% of the people did come across any such page focussing on the same. The remaining 18.2% people were not sure whether they came across any such page. The survey also showed that 54.5% of the people came across Governmental Health Ministry posts on Facebook related to COVID-19 and 31.8% of the people did not come across it and the remaining 13.6% of people were not sure about it. 67.3% of people feel that the Health ministry could have utilised Facebook more efficiently to inform about COVID-19, pandemic.

#### IV. Conclusion

This current research study had a specific community as respondents and it lacked in the variety in the community of respondents as majority of the surveyed respondents were students. The second limitation was the duration of the time taken was less. It was done during the initial period of the lockdown. Further, research can be done on the health communication, awareness through other social media platforms and WhatsApp.

The Covid 19 pandemic brought the nations across the globe at a standstill. So, in such an emergency situation communicating fact based and correct information to overcome the spread and prevention by promoting following of corona protocol was very important. The study focussed on awareness related to corona virus through Facebook. The current study found that people expect that the government will take Facebook as a tool to inform the public regarding pandemic. Majority of the people feel that Indian health ministry has put the effort to post regarding COVID-19 but in the future they can use this platform more efficiently to control the situation. The number of posts in Facebook related to COVID-19 was less which can be increased by looking into the situations. The post related to COVID-19 were more textual in nature based rather the pictorial and audio-visual. The current research found that Health communication

through Facebook has been done efficiently in this pandemic situation as was opined by the surveyed respondents.

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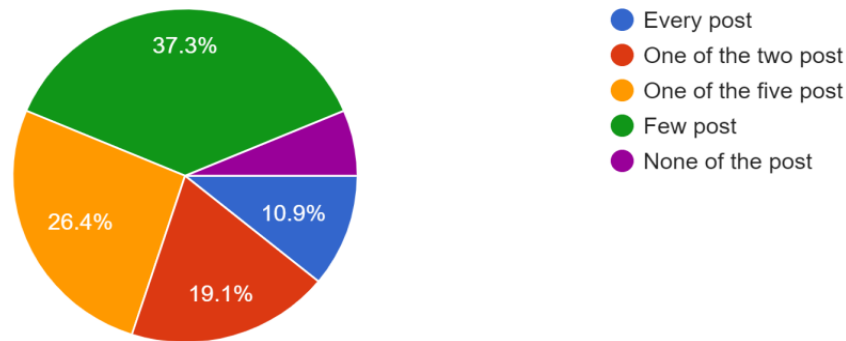
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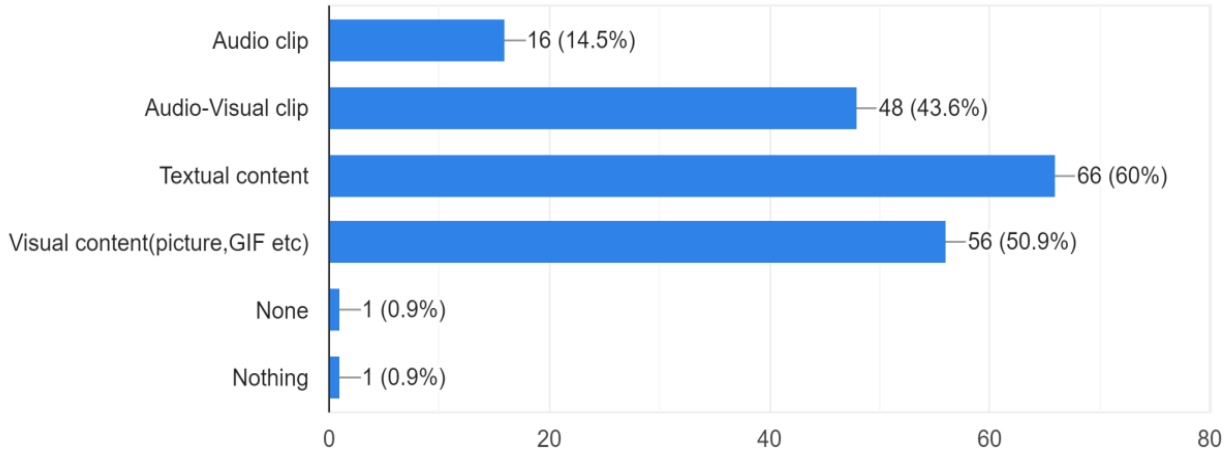
Fig. 1

How often you have come across Coronavirus (COVID-19) related post on Facebook?  
110 responses



**Fig. 2**

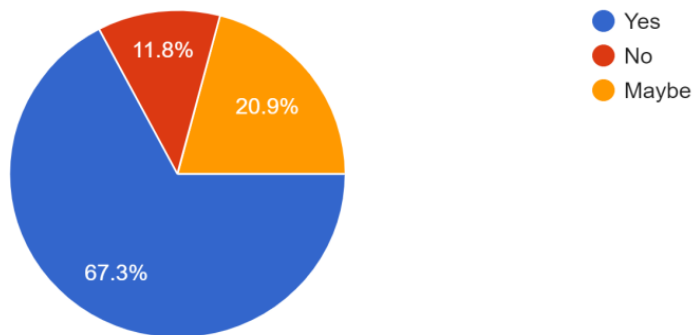
The posts related to Coronavirus (COVID-19) which you come across in Facebook is  
110 responses



**Fig. 3**

Do you think your government health ministry could have utilised Facebook more efficiently to inform about pandemic COVID-19?

110 responses



# TECHNOLOGICAL ADVANCEMENTS IN INDIAN CINEMA

**Rashmi Singh\* Sachin Bharti\*\***

*Indian cinema has grown as a powerful medium of communication in India and all over the world. It has grown immensely technologically over a period of time. This technological advancement has changed the theatrical experience of masses moving towards digital from celluloid. There is a lot of confusion among the masses about the technological advancements that are taking place in the Indian cinema these days especially in literary form: conceptualization of celluloid & digital film making technologies. People are not aware of the basic facts of celluloid or single screen cinema and digital or electronic cinema. Many researches have been done about the marketing strategies of Indian cinema but technological facet is still untouched. To explore the technological up-gradation and changes in Indian cinema this researcher paper tries to summarize the basic traits of both the technologies which will help in knowing the technological advancements in a better and conceptual way.*

**Keywords:** Indian cinema, Celluloid films, Digital films, Technology.

Indian Cinema is means of video graphic creative expression. Being the vital medium of information, education, entertainment and transmission of culture, it provides pervasive power of social influence. Indian cinema draws heavily from reality, portraying situations that resemble day to day stress, aspirations, inspirations, dark truth and ugly sides in both general and specific terms. It provides video graphic realism, vivid visuals via LCD, LED, HD, 4K & 8K display and immersive sound presentations MP3, MP4, Dolby Digital. Such display engraves long lasting impressions of messages to the viewers. Since, it is very powerful audio-visual mass medium depicting social, cultural, political, regional, and religious stories and characters round the traditional ideas & role of stereotypes which cultivates and shapes cultural practices, opinions, thoughts, ideas of masses had lot to do with its depiction. Apart from projection of cinema, it undergoes through various stages of scripting known as Misc-en-scene & then the actual production: shot, scene & sequence. In recent years technological innovation has revolved a lot with digital experiences and also with 3D experiences. From 3D to High Frame Rate to immersive audio film makers are taking various digital advantages for making advance projection experience through various digital tools. Following are the research objectives of the study;

R1: To find out the major differences regarding the techniques and processes of celluloid and digital cinema.

R2: To outline the theatrical experience of digital technology of display and sound in multiplexes.

## History of Indian cinema: A Glance

Indian cinema is being recognized as one of the largest film producing industry in the world. Indian cinema came into news since 1898, mere six months after the first film was

premiered, when Hiralal Sen, filmmaker and photographer had taken few photographs of the stage show in Calcutta. “A Dancing **Scene**” was the first film made by Sen from opera, “**The Flower of Persia**”. The Stevenson guided Sen for the same by providing his equipment for shooting the film. Later, Hiralal after acquiring camera from London, a projector from Warwick Trading Company made Royal Bioscope, with his brother, Motilal Sen in 1899. After that in 1899, H.S. Bhatwadekar shot his first documentary which got popularized as “*The Wrestlers*”. On 7<sup>th</sup> July, 1896, the first film advertisement appeared in “*The Times of India*”, inviting people to see “*The Wonder of the World*” by Lumiere Brothers.

“Indian Cinema and Culture”, published by UNESCO on 27 December, 1963 (Paris), in English states that, “*In 1963, Indian film celebrates its Golden jubilee as it successfully completed its 50 years of journey as feature film production. India, with Japan leading, is the second largest film producing country in the world with USA and Hongkong coming 3<sup>rd</sup> and 4<sup>th</sup> in the list....there are presently 4500 cinema houses in India. The Indian film has varied in length from 13000 to 16000 feet, now restricted to 13000 feet by the government to save foreign exchange.*”

Dada sahib Phalke was a legend who initiated his efforts in making of the epic, “*Raja Harishchandra*”, which was his first silent feature film which made its commencement in

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1913. There is not much evidence on the kind of technical equipment's that were used by him for production. Dadasaheb Phalke, after deciding to make a film, purchased a film stock (Kodak negative), a Williamson camera and a printing machine from Europe and shot a story from *Mahabharata*, "*RajaHarishchandra*". In those days, men use to enact female roles. The 40 minute film was exhibited at Coronation Theatre in Bombay in 1913.

The first simple camera was given to the world by George Eastman in 1888. A German director, Franz Osten, helped Himanshu Rai in making "*Light of Asia*" (1925), which has the honors of becoming the first Indian film to be released abroad. By 1930's, India was making about 200 films a year and the domestic distribution became well organized with the coming of studios like Bombay Talkies, Prabhat Film Company, Imperial film Company, Sagar Film Company, Sharda Film Company, New Theatres, Ranjit Movietone, Prakash Pictures and so on. India's first sound film, narrowly beating "*Shirin Farhad*" (1931) (recorded sound and image separately) to the screens, was "*Alam Ara*" (1931), by Ardeshir Irani who made it possible through Tanar single-system camera which means recording of image and sound simultaneously. Cinecolor process(a two-color motion picture process of 1910's and 20's, in which the camera is loaded with two film stocks; one recorded only blue and green image and its red filtration passed red light to the other film stock), acquired by Imperial Film Studios, was used in the first Indian color film in Hindi, "*Kisan Kanya*" (1937) by Gidwani.

### The Digital Era

It is the opposite of celluloid era or single-screen cinema, digital technology is used for making and projecting a film.

This era started in 1998, when "*The Last Broadcast*", an American movie by Stefan Avalos, became the first feature-length movie which was shot, edited and then distributed digitally among distributors and theaters by using digital light processing (DLP) projector technology. Disney, Fox, MGM, Paramount, Sony Pictures Entertainment, Universal and Warner Brothers Studios are tremendous motion studios which came together in a project to make a common system for digitizing cinema in the world which marked its commencement in March, 2001 as Digital Cinema Initiatives (DCI).

Mrs. Benzy Martin in August, 2006 produced "*Moonnamathural*", in Malyalam, which was distributed via satellite to cinema houses also known as the first Indian digital movie. Emil and Eric Digital Films was the company which initiated such inventiveness based on Thrissur viz.. The Real Image Media Technologies digitally mastered "*Guru*", the first Indian movie known to be stored in DCI complaint Jpeg 2000 Interop format. It was marked as the first Indian film to make its theatrical projection digitally and internationally in Toronto.

Real Image (QUBE) and UFO Moviez are the two companies that are working for the digitization of Indian film industry since their inception in India in 2005. UFO Moviez was founded in 2004 and started working in 2005 in India. Real Image came into being in 1986 but, was introduced in India in 2005. UFO Moviez is based in Mumbai whereas Real Image in Chennai. The latest news about the two is that they merged together in November, 2017 and will now work hand in hand for the digitization process.

**Table 1:** Details of UFO Moviez and Real Image (QUBE).

| S. No. | UFO Moviez  | QUBE   |
|--------|---|--|
| 1.     | Founded in 2004 by Sanjay Shankar Gaikwad Narendra Hete operates through satellite -based digital cinema distribution network | Founded in 1986 by Jayendra Panchapakesan provides technology for film, video and audio including digital cinema distribution, editing, production and sound |
| 2.     | Operates through UFO-M4 platforms and D- Cinema network   | Operates through computer- based non- linear editing with Media Composer technology  |
| 3.     | Provides delivery of digitized full-length feature films and content in theatres via satellite electronically.                | Brought digital cinema technology in partnership with Digital Theatre System (DTS) in 1995   |
| 4.     | Claims release of more than 11,000 films in 22 languages.   | Claims 4000 cinema screens across India.   |
| 5.     | Provides MPEG4 technology for E-cinema theatres   | QUBE have MPEG2 technology   |
| 6.     | Has penetration in rest of India  | Deeper penetration can be experienced in South India.  |
| 7.     | Headquarters is in Mumbai   | Headquarters is in Chennai   |

### Comparison of Celluloid and Digital Film Making Technology

With the making of film (processing), it is actually not a surprise that people are moving towards digital cinema screen as it provides better theatrical experience in terms of visuals and sound. The same was the situation with celluloid films earlier but shifting towards digital technology of film can be

called as the inevitable future of Indian film industry. Filmmakers are looking forward towards such technology and adapting the same for breaking box - office records and also for significant impact on audience which are dragged from home to theaters. Filming advancement is growing at its peak with digital and 3D filming techniques and high defined cameras providing advance generation better experience.

**Table 2**

| S. No. | Celluloid Cinema Technology  | Digital Cinema Technology   |
|--------|--|---|
| 1      | Described as analog medium of filmmaking made up of a strip or sheet coated with gelatin emulsion. It is used for recording motion pictures with help of traditional equipment like film stock, non- digital cameras, celluloid screens like 70mm theatre (Sheila cinema, in Delhi, in 1961) | Digital medium used for recording motion pictures with help of digital equipment like digital cameras, internet, Blu-ray technology etc.  |
| 2      | With the latent image it is available in various sizes viz. 8mm, 16mm, 35mm and 70mm and was used according to the need of the film  | No film stock is required in digital filmmaking. Only discs, hard drives, internet etc. are needed for film making and distribution process   |
| 3      | Measured in length and meters as the film rolls used were of different lengths   | Measured in seconds and minutes also  |
| 4      | First 70mm film was “ <i>Around the World</i> ” (Hindi-Urdu) that came in 1967   | First Hindi movie mastered in digital format was “ <i>Guru</i> ” that came in 2007  |
| 5      | Is called single-screen cinema that uses various screen types of various sizes viz. 35mm, 70mm etc.  | The screens are digitized and are called multiplexes and are either E-cinema or D-cinema  |
| 6      | A conventional projector is used to show the films in theatres which actually works as a projector and rotates the film stock to display its projection in continuity  | D-cinema is the DCI complaint cinema with 2K or 4K resolution projectors, a defined minimum contrast ratio, precise brightness level on screen and a calibrated minimum color gamut. E-cinema typically uses a 3-chip DLP projector that provides better quality than 35mm film |
| 7      | Is a lengthy process of film making, starting from pre-production to production to post- production. Many film stocks were used; editing was clumsy at times with processes like AB Roll or Cut (manual) and time consuming as everything is done manually                                   | Only digital formats are used in filmmaking, every step of film production has become easier and not clumsy.  |
| 8      | Time consuming and very costly and leads to wastage at times.  | Not time consuming and also cost effective.   |
| 9.     | Clarity of projection depends on sensitivity of light, short exposure to the camera lens leads to darken images on the film stock.   | Clarity in digital filmmaking is crystal clear as it provides high resolution display on basis of pixels. The image is much more sharp and clear.   |

The annual report by Central Board of Film Certification (CBFC) states the following statistics about filmmaking using above two techniques: celluloid & digital filmmaking.

**Table 3**

| S. No. | Total No. of films  | April 2013 to March, 2014   | April 2014 to March, 2015  |
|--------|---|---|--|
| 1      | Number of certificates issued<br>- Celluloid films<br>- Digital films       | 280<br>9050   | 82<br>9906   |
| 2      | Indian feature films<br>- Celluloid<br>- Digital                            | 188<br>1778   | 18<br>1827   |
| 3      | Largest number of Indian feature films certified in celluloid<br>* Language | <ul style="list-style-type: none"> <li>• Marathi – 43</li> <li>• Bengali – 38</li> <li>• Gujarati – 24</li> </ul> | <ul style="list-style-type: none"> <li>• Telugu – 7</li> <li>• Tamil – 6</li> <li>• Bengali – 3</li> </ul>     |
| 4      | Largest number of Indian feature films certified in digital<br>* Language   | <ul style="list-style-type: none"> <li>• Telugu – 334</li> <li>• Tamil – 306</li> <li>• Hindi – 252</li> </ul>    | <ul style="list-style-type: none"> <li>• Hindi – 297</li> <li>• Tamil – 297</li> <li>• Telugu – 284</li> </ul> |

Indian cinema is seeing a major technological transformation from celluloid to digital. These two are actually different from each other in every aspect but also have some commonality and celluloid will always be of archival value.

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