

Resource Material

MASS MEDIA STUDIES

CODE-835

CLASS -XI

SESSION: 2018-19

MASS MEDIA STUDIES
PAPER CODE-835 SESSION: 2018-19
Unit-I-Introduction to Mass Media
Chapter-Introduction to Media

The women's reservation bill intends to reserve 33% of seats in Lok Sabha and state assemblies for women. One expected the House of Elders or Rajya Sabha to take a sympathetic view of the proposal for two reasons. First, it did not affect the dynamics of elections to Rajya Sabha. Second, the members being elders, having seen life and society and the unfair manner in which both treat women, were expected to wisely. The pandemonium that preceded the debate and passage of the bill surely left a bad taste in the mouth of many. Unbelievably, a seasoned parliamentarian thanked the marshals for the valuable service they rendered in making the debate and passage of the bill in RS a reality.

If the bill generated so much heat in the upper house, it is likely that the unruliness could go up many notches in Lok Sabha, which has many younger MPs who have proudly imbibed the social values and beliefs of those elders who stoutly opposed the bill.

Far away from Delhi, a similar scene is being enacted in Jammu and Kashmir assembly. A private proposal – J&K Permanent Resident (disqualification) Bill 210- seeks to disqualify a J&K girl of her permanent resident status if she gets married to a non-resident.

Similarly, girls from outside the state marrying a J&K permanent resident run the risk of being stripped of permanent resident status if their husbands divorce them. And it does not matter even if the marriage has lasted decades.

To sum up the bill, girls from J&K better not marry anyone from outside and those from outside marrying men from the state will do well to keep the marriage. Otherwise, both would be disinherited from landed property.

Whether the bills, the one in Parliament and the other in J&K, get through or not, it actually reveals the ingrained values of politicians.

In a democratic set-up, ideas are succeeded by debates even as they take years to take root. Every idea, which in itself is an experiment, takes decades before being translated into action. We all know experimentation is key to the vibrancy of a democracy. And every idea which has taken root social thinking should be put up for experimentation on the altar of democracy-the floor of the house—to expose the true colours of parliamentarians and legislators.

There is an interesting passage from a Supreme Court judgment that reflected the understanding of traditional views about marriage and role of men and women in society and relationships and the present dynamics.

It may not add to the women’s reservation bill or stand against the J&K bill but it would surely educate those who stand to vote for or against the proposed legislations.

In state of Delhi vsLaxman Kumar {1985 SCC (4) 476}, the SC had said, “of late there is a keen competition between men and women all over the world. There has been trying raise their heads by claiming equality. We are of the view that women as possessor of those unique qualities.”

It added, “it is the woman who is capable of playing the more effective role in the preservation of society and, therefore, that had to be respected. She can protect the society against evil. To that extent, women have special qualities to serve society in due discharge of the social responsibility.

The apex court went on to say that society needed both men and women in equal measure and status as one without the other could never form a place called civilized society. “therefore, in a world where men and women are indispensable to each other and the status of the other, to what extent is competition between the two justifiable is a matter to be debated in a cool and healthy setting.” It said, did you mean parliament is not a “cool and healthy” setting for such a debate?

Express your understanding about:

1. The salient details of the bill.

2. The arguments for the bill.

3. The arguments against the bill.

What is a medium? What is Mass Communication?

A medium is defined variously as that entity through which information, signals, and messages are transmitted. In short, it is an agency or technology which makes any communication possible between the sender and the receiver of any signal.

What is a mass medium?

Every medium is not a mass medium. Theatre is not a mass medium. Plays are performed, enjoyed by the audience and then it is only in one's memory. Secondly the experience is limited to those, who are physically present at a given place and at a given time. So are song and dance performances; we could call these the 'performing arts.'

Then there are what we could call the 'fine arts' such as painting, sculpture and architecture.

Depending upon the content and the functions they serve, the media can be classified as art media and communication media. Painting and music are art media essentially expressing artistic content. In contrast, a medium like telephone is purely a communication medium. It is functional and carries messages between distant places.

Today, we live in a very predominantly technological age, hence the word communication is almost synonymous with mass communication and the word media is likewise synonymous with mass media for us. It is technology and the reach afforded by

it that makes a medium a mass medium. The term was coined in the 1920s with the advent of nationwide radio networks, mass circulation newspapers and magazines. However, some forms of mass media such as books and manuscripts had already been in use for centuries.

Radio and TV have been the dominant mass media so far; one of them broadcasting audio, while the other broadcasting audio-visual signals. They operate on a gigantic scale. The newspapers and periodicals are also mass media, but their reach is limited as compared to radio and television. Their working is such that, the programme {signal} generated by a few hundred of media-persons reaches billions of people across the continents. This is essentially a one-way communication, meaning that the response of the spectators/audiences will not have any bearing on the quality of the programme. This communication is instant and global simultaneously. These are the basic features of mass communication.

Mass Communication

Mass communication is essentially unidirectional, from a handful of people to many. It involves technology based organization.

Whereas, interpersonal communication is informal, with an instant feedback, one to one or within a small group present in the same place. It is not dependent of technology based organization. Both modes of communication may be oral or written.

The Function Of Mass Media is Mass Communication.

Earlier mass communication was limited to only those few agencies, who had the vast means to launch a newspaper, radio channel or a TV channel, but the arrival of The World Wide Web has changed the old motions. Web has features like blogs, message boards, podcasts, and video sharing. Individuals now have access that is comparable in scale to what was previously restricted to a select group of mass media producers. The communication audience has been viewed by some commentators as forming a mass society with special characteristics, notably atomization or lack of social connections, which render it especially susceptible to the influence of modern mass-media techniques such as advertising and propaganda.

The term “public media” is less used and can be defined as “media whose mission is to serve or engage a public.” Marshall McLuhan, one of the biggest critics in media’s history, brought up the idea that “the medium is the message.”

Mass Audience

Millions watch a big event like an IPL Cricket match at the same time. That forms a mass audience, and attracts advertisers to sponsor the event and the telecast. Even though all these people can be reached simultaneously, they do not exist in the same social space. They are in different cities, localities and are spread over a vast geographic area, different time zones and are NOT in communication with each other. This is unlike the audience for the same match at the stadium, where the match is being played. There they form a compact mass and can do react in unison.

The Various other Functions of Mass Media

Mass media can be used for various purposes:

- Advocacy, both for business and social concerns. This can include advertising, marketing, propaganda, public relations, and political communication.
- Entertainment, traditionally through performances of acting, music, and sports, along with light reading; since the late 20th century also through video and computer games.
- Public service announcements.

News Reporting and Information Journalism

Journalism is the discipline of collecting, analyzing, verifying and presenting information regarding current events, trends, issues and people. Those who practice journalism are known as journalist.

Journalism refers to the production and distribution of reports on recent events. The word journalism applies to the occupation (professional or not), the methods of gathering information and organising literary styles. Journalistic mediums include print, television, radio, Internet and in the past: newsreels.

Screen Entertainment

There are some media, which are primarily considered as art media like music and painting and there are some media which are considered as communication media such as the television and telephone. Film combines both these properties and therefore is such a complete medium.

All film stories written on paper but created on screen and are told by means of image and sounds.

Chapter-Aspects of Mass Communication

Forms of Communication

All living things communicate, but in human beings the process is far more complex than it amongst the animals. This has been an important part of human evolution. To communicate is a very basic need for human beings, next in importance to the primary necessities of life food, clothing and shelter.

Communication is an individual as well as a social need. In our everyday life we go through the various possibilities of communication such as individual to individual, individual to group, group to individual and groups to groups. Any interaction, interchange, transaction, dialogue, negotiation, sharing, communion, feeling of commonness is communication. We express our needs, thoughts and emotions.

Aspects of Mass Communication

There are three stages of interpersonal communication

The Phatic Stage

The Personal Stage

The Intimate Stage

The Phatic Stage - This word is derived from the Greek word 'phasis' meaning an utterance. This is the formal stage of conversation and begins with the usual salutation like Hi! Hello! Namaskar! Salaam Aleikum etc. the salutation would be more or less the same, whether the persons meeting and greeting each other or are meeting for the first time. It is warming up stage, that may or may not lead to the next i.e personal stage.

The Personal Stage - In this stage we are prepared to open up a bit more with our feelings and thoughts and would talk about one's job, profession, family, friends, etc. Reciprocal response is expected during this conversation..Like's what i told you about me, but hey, I would like to know more about you similarly.

This stage also means that we are willing to go beyond the formal stage with a new acquaintance.

The Intimate Stage - It is reserved for friends and relatives, whom we trust and look to for listening to, sharing our personal feelings. The degree of intimacy depends upon the closeness of relationship.

We tend to share our anxieties and ambitions during these conversations.

Aspects of Mass Communication

ALL COMMUNICATION IS AN EXTENSION OF OUR SENSORY CAPABILITIES.

- Circa 1919 AD, the eminent Marathi historian Itihasacharya Vishwanath Kashinath Rajwade produced a great essay entitled - "The Evolution of Means of Human Thought and Expression."

- This essay develops a perspective that, there are FORTY forms of artistic communication developed by the human race during the course of its evolution. And these forms have been derived from FOUR natural abilities that human beings possess viz. Speech, Gesture, The Ability to Draw and The Ability of Making Solid Figures.

-He says further that, making good use of these basic abilities, humankind has developed a few external means - such as musical instruments, puppets , camera etc. - to extend the range of its own expressions. He has summarized the brilliant formulation as follows:-

NATURAL ABILITIES PLUS EVOCATIVE	FUNCTIONAL USE EXTERNAL MEANS	EVOCATIVE USE	FUNCTIONAL
Sound Instrumental music	Language	Singing	Verse
Drawing Photography	Alphabet	Painting	Illustrated Books
Gesture Puppetry	Acting	Dance	Theatre

Solid figure
Landscape

Pottery

Sculpture

Architecture

According to him, these twenty forms as tabulated above can function on both -

a) functional/realistic and b) fantastic planes. Thus giving rise to FORTY forms of expression.

There are TWO important points to be taken from this formulation.

1. All forms of human communication have involved over the centuries and they continue to evolve.
2. There is a close relationship between them.

Chapter-Barriers to Communication

Communication is not always smooth and clear. There are many reasons for this. They are identified as barriers to communication. Barriers are difficulties that come in the way of communication. They may be physical, mechanical, psychological, cultural or linguistic in nature.

Physical barriers

The major environmental / physical barriers are Time, Place, Space, Climate and Noise. Some of them are easy to alter whereas, some may prove to be tough obstacles in the process of effective communication. These factors may just cause distraction leading to inattentiveness or totally alter the message, causing miscommunication.

Ill health, disturbed condition can cause subjective stress and obstruct communication.

Psychological Barrier/Self Image

Each of us has a frame of reference of our own. The psychological barrier of communication is the influence of psychological state of the communicators (sender and receiver) which creates an obstacle for effective communication.

Communication is highly influenced by the mental condition that the communicators are in and is disturbed by mental disturbance. If the people involved in communication are not emotionally well, they won't be able to communicate properly.

Every person's mind is unique and communication does not work like that in machines or in numbers.

Defensiveness and Fear

Defensive behaviors show up when a person doesn't feel physically or emotionally safe. Usually there is a perceived or real threat. When acted on – defensive behaviors are a barrier to effective communication.

Linguistic and Cultural Barriers

Effective communication is a necessary part of dealing with individuals. The inability to communicate using a language is known as language barrier to

communication. Language barriers are the most common communication barriers which cause misunderstandings and misinterpretations between people.

Cultural differences causes behavior and personality differences like body language, thinking, communication, manners, norms, etc

Mechanical Barriers

Deficiencies of signal reception, mechanical communication barriers are technical sources of interference in the communication process. A mechanical barrier stems from a problem in machinery or instruments used to transmit the message. This is not limited to media forms such as radio and television; it also includes machines used by those with hearing or speech impairments

MASS MEDIA STUDIES
PAPER CODE-835 SESSION: 2018-19
Unit-II-Evolution of Media

Chapter 1:- Understanding Cinema I

Chapter 2:- Understanding Cinema II

Chapter 3:- Understanding T.V.

Specificity of Television as a Medium

The Purpose of Television Programming

Chapter 4:- Print Media and Its Type

Chapter 5:- Radio Genres in Radio Programming

Chapter 6:- Internet

CHAPTER: - 1

UNDERSTANDING CINEMA I

Film as a medium and an art as different from other arts and media

We all love stories. We love to tell them and as well as listen to them. We love stories that appeal to us in various moods. Some are romantic, some are mysterious, some are scary, while some are amazing. We have changed and become so different from our ancestors in many ways, but in one respect we are no different from them. They loved stories as much we do. Over the centuries, making has evolved various forms of storytelling. Some have been verbal that is orally transmitted or literary stories some have been purely pictorial, some have been based on our ability to perform and some have been technology based like cinema and television in the Twentieth century. Cinema emerged as the premier story telling medium, incorporating many qualities of other arts. Although we see many arts reflected in cinema, it still retains its individual, unique quality. This would be the first step in understanding cinema as a narrative medium and art.

Activity

Watch the beginning portion of Lagaan FROM 00.00 TO 16.00 minutes.

Observe and write down the following details.

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Write a summary of what actually happens [the plot]

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Who are the characters? Describe them with respect to the following details – age, gender, appearance, clothes, emotional state.

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What is their environment? And what does it tell you about the time period of the story?

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Do you think that these sequences were filmed on sets or actual locations?

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Which would be better & why?

What are the different sounds that you hear/could listen?

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Now see the same segment of the film again and see in light of what you have written, whether you have observed all or you have noticed a few things that you have missed in the first viewing of the film.

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“Films are difficult to explain, because they are easy to understand!”

Christian Metz

French critic, theoretician

Why are films easy to understand?

[illegible]

Activity

See about 10 minutes of a film in that is a language that you do not understand. The film should be without subtitles and /or not dubbed in a language that you understand.

Either now, compares this experience with your normal film viewing experience.

[illegible]

What was missing when you were watching a film in the language that you did not understand? What does it tell you about the nature of the cinema as a medium?

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CINEMA is essentially as story-telling or in other words a NARRATIVE MEDIUM.

CINEMA tells stories on screen by means of visuals and sounds i.e. in AUDIO-VISUAL manner.

CINEMA tells stories that are bound in time and space i.e. they are SPATIO-TEMPORAL.

SUMMING UP...

CINEMA IS AN AUDIO – VISUAL, SPATIO – TEMPORAL, NARRATIVE MEDIUM.

Visual on screen contain Actors, Locations, Lighting, Objects, Compositions

Sound-track consists of Speech, Effects, Music, Silence

These are the basic elements that go into the composition of any film. That is how, Cinema tells stories in its own way.

Medium and material –

Every medium has its own material through which it realizes itself.

Literature uses words [language]

Painting uses lines, surface [canvas], colours/tones, shapes and two-dimensional space.

Sculpture uses solid objects [like metals, stones, real objects], textures, colours/tones and three-dimensional space and offers multiple points of view of looking at an object.

Architecture uses building blocks [like brick and mortar, stones metals], textures, colours/tones and three- dimensional space.

Music uses sound and silence

Theatre uses sound and space

BUT CINEMA USES ALL OF THESE.

THAT IS WHY WE SEE THE ELEMENTS OF THE OTHER ARTS BEING USED IN CINEMA

Cinema uses the story-telling techniques of literature

Cinema uses the same basic elements of line, shapes and colours/tones in composing visuals like Painting

Cinema uses [the illusion of] the three-dimensional space and composes figures in depth and offers multiple points of view

Cinema uses architecture and natural structures as settings.

Cinema uses music as a part of the story and dramatic structure

Cinema uses actors and depends upon their performances

THIS IS HOW CINEMA IS INTIMATELY RELATED TO LITERATURE, VISUAL ARTS AND PERFORMING ARTS, BUT STILL HAS ITS OWN IDENTITY AND IS DIFFERENT FROM THEM.

Understanding this relationship of cinema to the other arts is taking the first step towards understanding the basic quality and property of cinema.

When we start seeing the links between cinema and the other arts an exciting world opens up before us.

LITERATURE AND CINEMA

❖ Images in mind and images on screen-

Literature uses words and when you enjoy a work of fiction, we read the words first, then assimilate them and after that we form our own mental pictures of places and characters.

Moreover, these images are not the same for all of us, although we all read the same words.

In cinema, exactly opposite of this happens, when we see a film. We directly see the image of the place, person, landscape or building on screen. All of us see the same image and for the same amount of time and exactly as composed by Director.

Activity

Read the following passage from a story...

A dark January night. In the sky even the stars seemed to be shivering. At the edge of his field, underneath a shelter of cane leaves, Halku lay on a bamboo cot wrapped up in his old burlap shawl, shivering. Underneath the cot his friend, Jabra, the dog, was whimpering with his muzzle pressed into his belly. Neither of them was able to sleep.

[-From Posh ki Raat (January Night) by Premchand].

Q1. Write a paragraph each 1. On the field you 'see', 2. On the appearance, age, physical state and his occupation?

Q2. Sketch five images like five shots that would appear in the movie that would bring out the essential details of the man and the atmosphere surrounding him. Indicate what kind of sounds would you associate with these.

When you would compare your notes with your classmates, then you will see the point very clearly.

❖ Characterization in literature and characterization in cinema

Portraying a character is essential and common to literature and cinema. Now let us proceed to understand this relationship through the work of accomplished writers and filmmakers.

The portrait in Novel and the Portrait in Cinema

During the evolution of the novel, an interesting convention seems to have been strongly established and i.e. of painting a word picture of character at the point of entry in the novel. This description seeks to introduce the reader to the character in a manner that will make a strong impact and thus form a graphic image of the character in his/her mind. The authors have done this by describing the basic physical, sociological and psychological dimensions of the character. The following passage from Iris Murdoch ["Under the net," 1954] is a good example of this fact...

“Magdalen, I should explain, is a typist in the city, or she was at the time of the earlier events related in this story. This hardly describes her, however. Her real employment is to be herself, and to this she devoted tremendous zeal and artistry. Her exertions are directed along the lines suggested to her by women’s magazines and the cinema, and it is due to some spring of native and incorruptible vitality in her that she has not succeeded in rendering herself quite featureless in spite of having made the prevailing conventions of seduction her constant study. She is not beautiful: that is an adjective which I use sparingly; but she is both pretty and attractive. Her prettiness lies in her regular features and fine complexion, which she covers over with a peach-like mask of make-up until all is smooth and inexpressive as alabaster. Her hair is permanently waived in whatever fashion is declared to be the most becoming. It is a dyed gold. Women think that beauty lies in approximation to a harmonious norm. The only reason why they fail to make themselves indistinguishably similar is that they lack the time and the money and the technique. Film stars, who have all these, are indistinguishable similar. Magdalen’s attractiveness lies in her eyes, and in the vitality of the manner and expression. The eyes, and in the vitality of the manner and expression. The eyes are one part of the face, which nothing can disguise, or at any rate nothing which has been invented yet. The eyes are the mirror of the soul, and you can’t paint them over or sprinkle them with gold dust. Magdalen’s eyes are big and grey and almond-shaped, and glisten like pebbles in the rain. She makes a lot of money from time to time, not by tapping on the typewriter, but by being a photographer’s model; she is everyone’s side of a pretty girl”

Notice that this description of Magdalene is from somebody’s eyes-and in this case from the author’s own- point of view, as he is the main character from whose point of view the story is told.

This is a part of the rich legacy of literature. Does cinema also introduce characters in this manner?

READ THE SUMMARY DESCRIPTION OF THE TWO IMPORTANT SCENES FROM TWO INDIAN FILMS VIZ. CHARULATA BY SATYAJIT RAY AND MUGHAL EAZAM BY K.ASIF.

CHARULATA-

Satyajit Ray's *Charulata* [1964] has an opening, which is right out of this tradition of introducing a character very vividly. Ray spends a good ten minutes in the exposition of the main character right at the beginning of the film. The film opens with a close up of Charulata sewing delicately the letter B [for Bhupati – her husband] on a handkerchief. As the clock strikes four chimes, she gets up and orders the servant to take tea to the master. Then we see her feeling bored with nothing specific to do at that afternoon hour. And begins her small journey within the house from bedroom to corridor to bedroom to drawing room. She meanders through this time in a space of about ten minutes doing small little inconsequential things like opening the cupboard, feeling a book, looking at the world outside through opera glasses etc. we see her in terms of her physiognomy, costumes, occupation, ambience, social background, historical time period. Her demeanour suggests that there is more than boredom locked up within her.

The world seems to go on outside and inside the house, too oblivious of her mental state at that hour. All those who enter picture frames leave them shortly, including her husband. Interestingly, there is no other character present there to interact with her. So there is practically no dialogue. This is her private drama and director depicts it directly to us. The household is also described through a variety of camera movements, which are sometimes brisk, sometimes languorous in consonance with her moods. We see it to be a rich upper-class Bengali household of the Nineteenth century: the size of the rooms, the architectural style, elegant furniture suggest it to be a westernized household during those times. Most of the time in this sequence the camera is mobile: relentlessly following her, feeling with her feeling for her. The character glides beautifully through a non-verbal space that is made eloquent by the mobile camera.

Concept of Anarkali

There is an interesting scene in K. Asif's *Mughal-e-Azam*. It is a prelude to the arrival of Anarkali. Sangtarsh [Nigar Sultana] that his work – the statues and morals – is not liked by the rulers, as they speak the truth. And he points to a wall-mural that depicts a person being crushed by the elephant as punishment, saying that this is what one gets as one's reward for speaking the truth. But he agrees to carve out a figure that shall be so beautiful that on seeing her the soldiers will lay down their swords at her feet, the emperors will lay down their crown at her feet and all others will lose their hearts for her. This is the best that his imagination can offer.

This kind of introduction to a character in such a literally poetic manner is rare in cinema. It defines a character not by any realistic means, but in terms of a concept

of beauty. It also foreshadows the fate of Anarkali in terms of her relationship with Salim and her conflict with Akbar and herself, for Anarkali is the one who dares to speak the truth. This dramatic element is further developed in to the ritual of Naquab-poshi, when Salim like a true warrior inaugurates the statue by unveiling it by means of an arrow. The statue is not ready on time, so the model herself stands in statuesque form risking her life too in the process. The impact of her beauty on all present is dramatic and especially so, on Prince Salim as for him it is Love at first sight.

Charulata is defined historically, psychologically, realistically and Anarkali is defined as a legend. This is so, because Satyajit Ray's idiom is that of modern cinema, whereas K.Asif's happens to be of a traditional kind.

PAINTING AND CINEMA

The art of painting has had a very strong influence on cinema, as painting developed much before the advent of cinema. Painting is a medium of expression, which creates aesthetic experience by means of lines, shapes, tones and colour. These elements are composed in frames by the painters. This concept of framing all these elements is borrowed by cinema to tell a story on screen.

In fact, some of paintings remind you instantly of certain scenes from popular films. e.g, Pierre-Auguste Renoir's painting titled 'Dance at Le Moulin de la Galette' instantly remind one of a very famous scene from the film, Godfather Part1. For those who have not seen the film, it is the opening of the film, the wedding reception of Don Corleone's daughter, Connie. Notice the way the painter has played with light in the painting below and the composition, as in, the number of subjects that have been accommodated to portray a realistic feel of a dance ceremony. This is the equivalent of a 'frame' in cinema, which captures the various contents of a visual.

The shot composition in cinema or capturing a particular moment or emotion, involves the main elements of foreground and background. The latter is the placement of subjects or objects in relation to the camera. This is also borrowed from the art of painting.

A fine example of foreground and background in a painting is Gustave Caillebotte's Paris Street, Rainy Day, shown below.

Here, the man and woman under the umbrella are the primary subjects as they are in the foreground and facing the painter. The architectural structure in the back is the background, which acts as the backdrop of the painting. The other subject are secondary elements but have a crucial function in making the painting 'real'. You must have heard people comment on a film maker saying that he has an eye for

details. Notice the detailing in this painting – the light falling on the wet cobbled street, the waistcoat in captured motion, the angle of the umbrella being carried by the couple. Do you see the connection between cinema and painting with ‘detailing’ as the main parameter?

Activity

Do an exercise of collating paintings that instantly remind you of visuals from films. How many can you think of?

What are the other similarities that you can spot between the art of painting and cinema?

SCULPTURE AND CINEMA

Any work of sculpture is in three dimensions. Moreover unlike painting it can be viewed from very many almost an infinite points of view. As we move around it, the object appears different to us from different places. This is the unique quality of experiencing a work of sculpture. It makes the same object/form appear different to us making our experience richer and multi-dimensional. Observe the following sculpture by celebrated English sculptor Henry Moore, to understand the concept of dimensions better.

See the following images from-

The Henry Moore Sculpture Center was opened in 1974, Art Gallery of Ontario, Canada. Outside the museum, Moore’s bronze work, Two Large Form (1966-69) greets the visitor.

Notice how the same sculpture appears different, when viewed from different point of view as in the above photographs.

Activity

Take an object that you would have with you in your home: say like a handicraft made of stone or metal. Take still pictures of it in the following manner-

Place the object on a table with a uniform surface or put a piece of cloth or a paper that would not distract.

Now, take still pictures of it

- ❖ From as many points of view
- ❖ Of different magnification
- ❖ In different lighting conditions

Tip-you can shoot it in daylight, artificial room light and even spotlight it with a small lamp or torch ect.

See all the picture together.

Write down your description of each of them in a few lines about each of them.

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Cinema incorporates this quality of looking at an object or a person from multiple points of view in continuous time.

Activity

Watch any clip of a film for about 5 minutes to understand this point for yourself.

ARCHITECTURE AND CINEMA

Architecture is a spatial, three-dimensional art. Like sculpture, an architectural work also reveals itself through multiple points of views. Architecture is also the most 'functional' of all arts in the sense that there is 'a use value' to it. A building has got to be not just aesthetically pleasing, but serve the purpose for which it was originally planned and constructed.

Architecture has a certain stand-alone quality and timelessness about it. Famous buildings in the cities usually become the landmarks for the citizens of that city and signs of the city's identity for the others like the Eiffel Tower is synonymous with Paris.

Activity

Visit a temple/mosque/church/gurudwara in you vicinity. Study the whole lay out of the sacred place from outside to the sanctum sanctorum to feel the architecture.

In various state emporia or exhibitions of handicrafts you find many metallic and wooden sculptures. Describe the experience of viewing them from multiple viewpoints. Notice how such objects placed in the windows of the state emporia are highlighted by strong lights.

What are the devices that Hindi films use to depict the arrival of character in Mumbai?

- ❖ Clue 1 – They use architecture for this purpose
- ❖ Clue 2 – see the beginning segments of the films – Shree 420 and Satya.

Write your observations.

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Architecture offers to cinema interesting setting to stage scenes. Many directors have made use of this fact to give us memorable scenes. Alfred Hitchcock was one such director, who used famous buildings as a setting for his film sequences. In India, many directors have made good use of architectural landmarks.

Activity

See the segments from the following films to understand this point.

- ❖ Yuva [2003] by Mani Ratnam begins with the climactic sequence that takes place on Vidyasagar Setu in Kolkata
- ❖ Aparajito [1957] by Satyajit Ray begins with the panoramic depiction of the ghats at Varanasi [Benaras].
- ❖ The climax of Alfred Hitchcock's Vertigo [Shot at an old church tower] and the man who knew Too Much [shot at Royal Albert Hall in London].

Kundan Shah's Jaane Bhi Do Yaro makes use of many locations such as old bridges, unfinished buildings, parks, shopping centres that are unmistakably signs of

Mumbai city. In Martin Scorsese's Taxi Driver the streets and exteriors of New York city have been brilliantly used throughout. Many chase sequence in our films have been made very intricate and enthralling due to the complicated settings like a Mumbai slum. The India Gate in Delhi, is strategically used by the maker of 'Rang de Basanti' to mark the turning point of this script.

MUSIC AND CINEMA

Music is a performing art and therefore is time bound i.e. temporal.

Music is an aural art.

Music uses sound and silence in different patterns combinations.

Music is one art that can be transferred to cinema in its original form. A song or a theme music composed for a film can and does become a part of the film and yet retains its independent existence as a musical piece. Since music can be used in its undiluted and most impacting manner, it has formed such a brilliant association with cinema. In India especially, music has been a strong factor in success of some films. for both aesthetic and commercial reasons music has always been considered important and essential in films in India.

Music can do the following [and more] in films...

- It can add an emotional depth to the scene.
 - It can help move the story forward through narrative song sequence.
 - It can offer a melody or a rhythm for the actors, directors, choreographers and editors to work on.
 - It can create and sustain a mood, especially, prominently in scenes, where there is no dialogue
 - It can help in the publicity of the film.
 - Some musical themes and songs get associated with the image of the film.
 - It can help bring out the sub-vocal feelings and moods without the use of the words
- Music is usually used in three ways in films;
1. As title/theme music
 2. Background score
 3. Songs

Activity

1. Listen to the themes of the following films –
Title music of any James Bond film, Pather Panchali, Title music of Hitchcock's Psycho.
Note down the names of the composers. What feelings did each piece of music invoke in you? Describe the feelings in your own words.

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2. Now watch the title or other sequences with music and try to see how it relates to the visuals of the films. Write down your thoughts.

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A title sequence is the method by which cinematic films present their title, key production and cast members, or both, utilizing conceptual visuals and sound. It usually follows but should not be confused with the opening credits, which are generally nothing more than a series of superimposed text. The title sequence of Chalti Ka Naam Gadi is an animated sequence. The musical score likewise indicates

that it is a comedy that one is expected to see. Watch the film's title sequence with this in mind.

THEATRE AND CINEMA

"I can take any empty space and call it a bare stage. A man walks across this space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged."

So says Peter Brook in his book *The Empty Space*.

You cannot have a more succinct definition of theatre than this.

Theatre is live communication and actors, empty space and audience are the three most essential factors necessary for a performance of a play.

Prima facie, theatre is an art that looks to be the closest to cinema.

Like cinema it is audio-visual and, spatio-temporal...

Like cinema it has actors, scene changes, lighting, costume, make up, sets, story, etc.

But, these similarities are superficial and the differences between these two arts are many and basic as can be seen below-

Theatre	Cinema
❖ While watching a play – Point of view of the spectator is fixed depending upon where he is sitting in the auditorium. ❖ Each spectator has a different point of view of looking at the stage/play. ❖ Technology can be useful, but not necessary for the production of a play. ❖ Theatre is Live Communication. ❖ Quality of the performance varies each time. ❖ In theatre we see actors in life size reality. ❖ An actor's presence is the defining feature of the art of theatre.	❖ While watching a film – Point of view of the spectator is constantly changing due to the editing and camera movements. ❖ Each spectator has the same point of view as the other at all times. ❖ Technology is absolutely essential. ❖ Cinema is absolutely recorded audiovisual images. ❖ Quality of the performance is fixed once and for all. ❖ In cinema, the actors are always larger than life images. ❖ The process of editing, which brings together various elements gives cinema its own identity.

Returning to Cinema

Thus, we move from a simple definition of cinema like – Cinema is an audio – visual, spatiotemporal art to...

A more refined one that says...

Cinema is a temporal art that creates an illusion of a complete three dimensional world through the projection of a two – dimensional image and recorded sounds.

Activity

Read Anton Chekov's play given below and enact a portion from it in a group of five. Study the way your group presents the portion compared to other groups.

Title: The Anniversary

Author: Anton Chekhov [More Titles by Chekhov]

CHARACTERS

ANDREY ANDREYEVITCH SHIPUCHIN, Chairman of the N—Joint Stock Bank, a middle-aged man, with a monocle

TATIANA ALEXEYEVNA, his wife, aged 25

KUSMA NICOLAIEVITCH KHIRIN, the bank's aged book-keeper

NASTASYA FYODOROVNA MERCHUTKINA, an old woman wearing an old-fashioned cloak

DIRECTORS OF THE BANK

EMPLOYEES OF THE BANK

The action takes place at the Bank.

RUSSIAN WEIGHTS AND MEASURES

AND MONEY EMPLOYED IN THE PLAYS, WITH ENGLISH EQUIVALENTS

1 verst = 3600 feet = $\frac{2}{3}$ mile (almost)

1 arshin = 28 inches

1 dessiatin = 2.7 acres

1 copeck = $\frac{1}{4}$ d

1 rouble = 100 copecks = 2s. 1d.

The Anniversary.

Translated, with an introduction, by Julius West.

[The private office of the Chairman of Directors. On the left is a door, leading into the public department. There are two desks. The furniture aims at a deliberately luxurious effect, with armchairs covered in velvet, flowers, statues, carpets, and a telephone. It is midday. KHIRIN is alone; he wears long felt boots, and is shouting through the door.]

KHIRIN

Send out to the chemist for 15 copecks' worth of valerian drops, and tell them to bring some drinking water into the Director's office! This is the hundredth time I've asked!

[Goes to a desk]

I'm absolutely tired out. This is the fourth day I've been working, without a chance of shutting my eyes. From morning to evening I work here, from evening to morning at home.

[Coughs]

And I've got an inflammation all over me. I'm hot and cold, and I cough, and my legs ache, and there's something dancing before my eyes.

[Sits]

Our scoundrel of a Chairman, the brute, is going to read a report at a general meeting. "Our Bank, its present and Future. "You'd think he was a Gambetta... [At work] Two... one... one... six... nought... seven... Next, six... nought... one... six... He just wants to throw dust into people's eyes, and so I sit here and work for him like a galley – slave! This report of his is poetic fiction and nothing more, and here I've got to sit day and add figures, devil take his soul!

[Rattles on his counting-frame]

I can't stand it!

[Writing]

That is, one... three... seven... two... one... nought... He promised to reward me for my work. If everything goes well to-day and the public is properly put into blinkers, he's promised me a gold charm and 300 roubles bonus... We'll see. [Works] Yes,

but if my work all goes for nothing, then you'd better look out... I'm very excitable... If I lose my temper I'm capable of committing some crime, so look out! Yes!

[Noise and applause behind the scenes. SHIPUCHIN'S voice: "Thank you! Thank you! I am extremely grateful. "Enter SHIPUCHIN. He wears a frockcoat and white tie; he carries an album which has been just presented to him.]

SHIPUCHIN

[At the door, addresses the outer officer]

This present, my dear colleagues, will be preserved to the day of my death, as a memory of the happiest days of my life! Yes, gentlemen! Once more, I thank you! [Throws a kiss into the air and turns to KHIRIN] My dear, my respected Kusma Nicolaievitch!

[All the time that SHIPUCHIN is on the stage, clerks intermittently come in with papers for his signature and go out.]

KHIRIN.

[Standing up]

I have the honour to congratulate you, Andrey Andreyevitch, on the fiftieth anniversary of our Bank, and hope that...

SHIPUCHIN.

[Warmly shakes hands]

Thank you, my dear sir! Thank you! Think that in view of the unique character of the day, as it is an anniversary, we may kiss each other!...

[They kiss]

I am very, very glad! Think you for your service... for everything! If, in the course of the time during which I have had the honour to be Chairman of this Bank anything useful has been done, the credit is due, more than to anybody else, to my colleagues.

[Sighs]

Yes, fifteen years! Fifteen years as my name's Shipuchin!

[Changes his tone]

Where's my report? Is it getting on?

KHIRIN.

Yes; there's only five pages left.

SHIPUCHIN.

Excellent. Then it will be ready by three?

KHIRIN.

If nothing occurs to disturb me, I'll get it done. Nothing of any importance is now left.

SHIPUCHIN.

Splendid. Splendid, as my name's Shipuchin! The general meeting will be at four. If you please, my dear fellow. Give me the first half, I'll peruse it... Quick...

[Takes the report]

I base enormous hopes on this report. It's my _profession de foi __, or, better still, my firework.

[Note: The actual word employed.]

My firework, as my name's Shipuchin!

[Sits and reads the report to himself]

I'm hellishly tired... My gout kept on giving me trouble last night, all the morning I was running about, and then these excitements, ovations, agitations... I'm tired!

KHIRIN.

Two... nought... nought... three... nine... two... nought. I can't see straight after all these figures... Three... one six... four... one ... five...

[Uses the counting-frame.]

SHIPUCHIN.

Another unpleasantness... This morning your wife came to see me and complained about you once again. Said that last night you threatened her and her sister with a knife. Kusma Nicolaievitch, what do you mean by that? Oh, oh!

KHIRIN.

[Rudely]

As it's an anniversary, Andrey Andreyevitch, I'll ask for a special favour. Please, even if it's only out of respect for my toil, don't interfere in my family life. Please!

SHIPUCHIN.

[Sights]

Yours is an impossible character, Kusma Niclaievitch! You're an excellent and respected man, but you behave to women like some scoundrel. Yes, really. I don't understand why you hate them so?

KHIRIN.

I wish I could understand why you love them so!

[Pause.]

SHIPUCHIN.

The employees have just presented me with an album; and the Directors, as I've heard, as going to give me an address and a silver loving – cup...

[Playing with his monocle]

Very nice, as my name's Shipuchin! It isn't excessive. A certain pomp is essential to the reputation of the Bank, devil take it! You know everything, of course.... I composed the address myself, and I bought the cup myself, too.... Well, then there was 45 roubles for the cover of the address, but you can't do without that. They'd never have thought of it for themselves.

[Looks round]

Look at the furniture! Just look at it! They say I'm stingy, that all I want is that the locks on the doors should be polished, that the employees should wear fashionable ties, and that a fat hall-porter should stand by the door. No, no, sirs. Polished locks and a fat porter mean a good deal. I can behave as I like at home, eat and sleep like a pig, get drunk....

KHIRIN.

Please don't make hints.

SHIPUCHIN.

Nobody's making hints! What an impossible character yours is.... As I was saying, at home I can live like a tradesman, a _parvenu_, and be up to any games I like, but here everything must be _en grand_. This is a Bank! Here every detail must _imponire_, so to speak, and have a majestic appearance.

[He picks up a paper from the floor and throws it into the fireplace]

My service to the Bank has been just this – I've raised its reputation. A thing of immense importance it tone! Immense as my name's Shipuchin!

[Looks over KHIRIN]

My dear man, a deputation of shareholders may come here any moment, and there you are in felt boots, wearing a scarf... in some absurdly coloured jacket.... You might have put on a frock-coat, or at any rate a dark jacket....

KHIRIN.

My health matters more to me than your shareholders. I've an inflammation all over me.

SHIPUCHIN.

[Excitedly]

But you will admit that it's untidy! You spoil the _ensemble_!

KHIRIN.

If the deputation comes I can go and hide myself. It won't matter if... seven... one... seven... two... one... five... nought. I don't like untidiness myself.... Seven... two... nine...

[Uses the counting-frame]

I can't stand untidiness! It would have been wiser of you not to have invited ladies to to-day's anniversary dinner....

SHIPUCHIN.

Oh, that's nothing.

KHIRIN.

I know that you're going to have the hall filled with them to-night to make a good show, but you look out, or they'll spoil everything. They cause all sorts of mischief and disorder.

SHIPUCHIN.

On the contrary, feminine society elevates!

KHIRIN.

Yes.... Your wife seems intelligent, but on the Monday of last week she let something off that upset me for two days. In front of a lot of people she suddenly asks: "Is it true that at our Bank my husband bought up a lot of the shares of the Driazhsky-Priazhsky Bank, which have been falling on exchange? My husband is so annoyed about it!" This in front of people. Why do you tell them everything, I don't understand. Do you want them to get you into serious trouble?

SHIPUCHIN.

Well, that's enough, enough! All that's too dull for an anniversary. Which reminds me, by the way.

[Looks at the time]

My wife ought to be here soon. I really ought to have gone to the station, to meet the poor little thing, but there's no time.... and I'm tired. I must say I'm not glad of her! That is to say, I am glad, but I'd be gladder if she only stayed another couple of days with her mother. She'll want me to spend the whole evening with her to-night, whereas we have arranged a little excursion for ourselves....

[Shivers]

Oh, my nerves have already started dancing me about. They are so strained that I think the very smallest trifle would be enough to make me break into tears! No, I must be strong, as my name's Shipuchin!

[Enter TATIANA ALEXEYEVANA SHIPUCHIN in a waterproof, with a little travelling satchel slung across her shoulder.]

SHIPUCHIN.

Ah! In the nick of time!

TATIANA ALEXEYEVNA.

Darling!

[Runs to her husband: a prolonged kiss.]

SHIPUCHIN.

We were only speaking of you just now!

[Looks at his watch.]

TATIANA ALEXEYEVNA.

[Panting]

Were you very dull without me? Are you well? I haven't been home yet, I came here straight from the station. I've a lot, a lot to tell you.... I couldn't wait.... I shan't take off my clothes, I'll only stay a minute

[To KHIRIN]

Good morning, Kusma Nicolaievitch!

[To her husband]

Is everything all right at home?

SHIPUCHIN.

Yes, quite. And, you know, you've got to look plumper and better this week.... Well, what sort of a time did you have?

TATIANA ALEXEYEVNA.

Splendid. Mamma and Katya send their regards. Vassili Andreitch sends you a kiss. [Kisses him] Aunt sends you a jar of jam, and is annoyed because you don't write. Zina sends you a kiss.

[Kisses.]

Oh, if you knew what's happened. If you only knew! I'm even frightened to tell you! Oh, if you only knew! But I see by your eyes that you're sorry I came!

SHIPUCHIN.

On the contrary.... Darling....

[Kisses her.]

[KHIRIN coughs angrily.]

TATIANA ALEXEYEVNA.

Oh, poor Katya, poor Katya! I'm so sorry for her, so sorry for her.

SHIPUCHIN.

This is the Bank's anniversary to-day, darling, we may get a deputation of the shareholders at any moment, and you're not dressed.

TATIANA ALEXEYEVNA.

Oh, yes, the anniversary! I congratulate you, gentlemen. I wish you.... So it means that to-day's the day of the meeting, the dinner.... That's good. And do you remember that beautiful address which you spent such a long time composing for the shareholders? Will it be read to-day?

[KHIRIN coughs angrily.]

SHIPUCHIN.

[Confused]

My dear, we don't talk about these things. You'd really better go home.

TATIANA ALEXEYEVNA.

In a minute, in a minute. I'll tell you everything in one minute and go. I'll tell you from the very beginning. Well.... When you were seeing me off, you remember I was sitting next to that stout lady, and I began to read. I don't like to talk in the train. I read for three stations and didn't say a word to anyone.... Well, then the evening set in, and I felt so mournful, you know, with such sad thoughts! A young man was sitting opposite me—not a bad-looking fellow, a brunette.... Well, we fell into conversation.... A sailor came along then, then some student or other....

[Laughs]

I told them that I wasn't married... and they did look after me! We chattered till midnight, the brunette kept on telling the most awfully funny stories, and the sailor kept on singing. My chest began to ache from laughing. And when the sailor—oh, those sailors!—when he got to know my name was TATIANA, you know what he

sang? [Sings in a bass voice] "Onegin don't let me conceal it, I love Tatiana madly!"
[Note: From the opera _Evgeni Onegin_ -- words by Pushkin.]

[Roars with laughter.]

[KHIRIN coughs angrily.]

SHIPUCHIN.

Tania, dear, you're disturbing Kusma Nicolaievitch. Go home, dear.... Later on....

TATIANA ALEXEYEVNA.

No, no, let him hear if he wants to, it's awfully interesting. I'll end in a minute. Serezha came to meet me at the station. Some young man or other turns up, an inspector of taxes, I think quite handsome, especially his eyes.... Serezha introduced me, and the three of us rode off together.... It was lovely weather....

[Voices behind the stage: "you can't, you can't! what do you want?" enter MERCHUTKINA, waving her arms about.]

MERCHUTKINA

What are you dragging at me for. What else! I want him himself!

[To SHIPUCHIN]

I have the honour, your excellency... I am the wife of a civil servant, Nastasya Fyodorovna Merchutkina.

SHIPUCHIN.

What do you want?

MERCHUTKINA

Well, you see, your excellency, my husband has been ill for five months, and while he was at home, getting better, he was suddenly dismissed for no reason, your excellency, and when I went to get his salary, they, you see, deducted 24 roubles 36 copecks from it. What for? I ask.

They said, "Well, he drew it from the employees' account, and the others had to make it up." How can that be? How could he draw anything without my permission? No, your excellency! I'm a poor woman... my lodgers are all I have to live on.... I'm weak and defenceless.... Everybody does me some harm, and nobody has a kind word for me.

SHIPUCHIN.

Excuse me.

[Takes a petition from her and reads it standing.]

TATIANA ALEXEYEVNA.

[To KHIRIN]

Yes, but first we.... Last week I suddenly received a letter from my mother. She writes that a certain Grendilevsky has proposed to my sister Katya. A nice, modest, young man, but with no means of his own, and no assured position. And, unfortunately, just think of it, Katya is absolutely gone on him. What's to be done? Mamma writes telling me to come at once and influence Katya....

KHIRIN.

[Angrily]

Excuse me, you've made me lose my place! You go talking about your mamma and Katya, and I understand nothing; and I've lost my place.

TATIANA ALEXEYEVNA.

What does that matter? You listen when a lady is talking to you! Why are you so angry to-day? Are you in love? [Laughs.]

SHIPUCHIN.

[To MERCHUTKINA]

Excuse me, but what is this? I can't make head or tail of it.

TATIANA ALEXEYEVNA.

Are you in love? Aha! You're blushing!

SHIPUCHIN.

[To his wife]

Tanya, dear, do go out into the public office for a moment. I shan't be long.

TATIANA ALEXEYEVNA.

All right.

[Goes out.]

SHIPUCHIN.

I don't understand anything of this. You've obviously come to the wrong place, madam. Your petition doesn't concern us at all. You should go to the department in which your husband was employed.

MERCHUTKINA

I've been there a good many times these five months, and they wouldn't even look at my petition. I'd given up all hopes, but, thanks to my son-in-law, Boris Matveyitch, I thought of coming to you. "you to, mother," he says, "and apply to Mr. Shipuchin, he's an influential man and can do anything." Help me, your excellency!

SHIPUCHIN.

We can't do anything for you, Mrs. Merchutkina. You must understand that your husband, so far as I can gather, was in the employ of the Army Medical Department, while this is a private, commercial concern, a bank. Don't you understand that?

MERCHUTKINA

Your excellency, I can produce a doctor's certificate of my husband's illness. Here it is, just look at it.....

SHIPUCHIN.

[Irritated]

That's all right; I quite believe you, but it's not our business. [Behind the scene, TATIANA ALEXEYEVNA'S laughter is heard, then a man's. SHIPUCHIN glances at the door] She's disturbing the employees.

[To MERCHUTKINA]

It's strange and it's even silly. Surely your husband knows where you ought to apply?

MERCHUTKINA

Your excellency, I don't let him know anything. He just cried out: "it isn't your business! Get out of this!" And...

SHIPUCHIN.

[Sighs]

Ouf!

KHIRIN.

Andrey Andreyevitch, 'I'll never finish the report at this rate!

SHIPUCHIN.

One moment.

[To MERCHUTKINA]

I can't get any sense out of you. But do understand that your taking this business here is as absurd as if you took a divorce petition to a chemist's or into a gold assay office.

[Knock at the door. The voice of TATIANA ALEXEYEVNA is heard, "Can I come in, Andrey?" SHIPUCHIN shouts]

Just wait one minute, dear!

[To MERCHUTKINA]

What has it got to do with us if you haven't been paid? As it happens, madam, this is an anniversary to-day, we're busy... and somebody may be coming here at any moment.... Excuse me....

MERCHUTKINA

Your excellency, have pity on me, an orphan! I'm a weak, defeceseless woman.... I'm tired to death.... I'm having trouble with my lodgers, and on account of my husband, and I've got the house to look after, and my son-in-law is out of work....

SHIPUCHIN.

Mrs. Merchutkina, I... No, excuse me, I can't talk to you! My head's even in a whirl.... You are disturbing us and making us waste our time.

[Sighs, aside]

What a business, as my name's Shipuchin!

[To KHIRIN]

Kusma Nicolaievitch, will you please explain to Mrs. Merchutkina.

[Waves his hand and goes out into public department.]

KHIRIN.

[Approaching MERCHUTKINA, angrily]

What do you want?

MERCHUTKINA

I'm a weak, defenceless woman.... I am look all right, but if you were to take me to pieces you wouldn't find a single healthy bit in me! I can hardly stand on my legs, and I've lost my appetite. I drank my coffee to-day and got no pleasure out of it.

KHIRIN.

I ask you, what do you want?

MERCHUTKINA

Tell them, my dear, to give me 15 roubles, and a month later will do for the rest.

KHIRIN.

But haven't you been told perfectly plainly that this is a bank!

MERCHUTKINA

Yes, yes.... And if you like I can show you the doctor's certificate.

KHIRIN.

Have you got a head on your shoulders, or what?

MERCHUTKINA

My dear, I'm asking for what's mine by law. I don't want isn't mine.

KHIRIN.

I ask you, madam, have you got a head on your shoulders, or what? Well, devil take me, I haven't any time to talk to you! I'm busy....

[Points to the door]

That way, please!

MERCHUTKINA

[Surprised]

And where's the money?

KHIRIN.

You haven't a head, but this

[Taps the table and then points to his forehead.]

MERCHUTKINA

[Offended]

What? Well, never mind, never mind.... You can do that to your own wife, but I'm the wife of a civil servant.... You can't do that to me!

KHIRIN.

[Losing his temper]

Get out of this!

MERCHUTKINA

No, no, no... none of that!

KHIRIN.

If you don't get out this second, I'll call for the hall-porter! Get out!

[Stamping.]

MERCHUTKINA

Never mind, never mind! I'm not afraid! I've seen the like of you before! Miser!.

KHIRIN.

I don't think I've ever seen a more awful woman in my life.... Ouf It's given me a headache....

[Breathing heavily]

I tell you once more... do you hear me? If you don't get out of this, you old devil, I'll grind you into powder! I've got such a character that I'm perfectly capable of laming you for life! I can commit a crime!

MERCHUTKINA

I've heard barking dogs before. I'm not afraid. I've seen the like of you before.

KHIRIN.

[In despair]

I can't stand it! I'm ill! I can't!

[Sits down at his desk]

They've let the Bank get filled with women, and I can't finish my report! I can't.

MERCHUTKINA

I don't want anybody else's money, but my own, according to law. You ought to be ashamed of yourself! Sitting in a government office in felt boots....

[Enter SHIPUCHIN and TATIANA ALEXEYEVNA.]

TATIANA ALEXEYEVNA.

[Following her husband]

We spent the evening at the Berezhnitskys. Katya was wearing a sky-blue frock of foulard silk, cut low at the neck.... She looks very well with her hair done over her head, and I did her hair myself.... She was perfectly fascinating....

SHIPUCHIN.

[Who has had enough of it already]

Yes, yes... fascinating.... They may be here any moment....

MERCHUTKINA

Your excellency!

SHIPUCHIN.

[Dully]

What else? What do you want?

MERCHUTKINA

Your excellency! [Points to KHIRIN] This man... this man tapped the table with his finger, and then his head.... You told him to look after my affair, but he insults me and says all sorts of things. I'm a weak, defenceless woman....

SHIPUCHIN.

All right, madam, I'll see to it... and take the necessary steps.... Go away now... later on!

[Aside]

My gout's coming on!

KHIRIN.

[In a low tone to SHIPUCHIN]

Andrey Andreyevitch, send for the hall-porter and have her turned out neck and crop! What else can we do?

SHIPUCHIN.

[Frightened]

No, no! she'll kick up a row and we aren't the only people in the building.

MERCHUTKINA

Your excellency.

KHIRIN.

[In a tearful voice]

But I've got to finish my report! I won't have time! I won't!

MERCHUTKINA

Your excellency, when shall I have the money? I want it now.

SHIPUCHIN.

[Aside, in dismay]

A re-mark-ab-ly beastly woman!

[Politely]

Madam, I've already told you, this is a bank, a private, commercial concern.

MERCHUTKINA

Be a father to me, your excellency.... If the doctor's certificate isn't enough, I can get you another from the police. Tell them to give me the money!

SHIPUCHIN.

[Panting]

Ouf!

TATIANA ALEXEYEVNA.

[To MERCHUTKINA]

Mother, haven't you already been told that you're disturbing them? What right have you?

MERCHUTKINA

Mother, beautiful one, nobody will help me. All I do is to eat and drink, and just now I didn't enjoy my coffee at all.

SHIPUCHIN.

[Exhausted]

How much do you want?

MERCHUTKINA

24 roubles 36 copecks.

SHIPUCHIN.

All right!

[Takes a 25-rouble note out of his pocket-book and gives it to her]

Here are 25 roubles. Take it and... go!

[KHIRIN coughs angrily.]

MERCHUTKINA

I thank you very humbly, your excellency. [Hides the money.]

TATIANA ALEXEYEVNA.

[Sits by her husband]

It's time I went home....

[Looks at watch]

But I haven't done yet.... I'll finish in one minute and go away.... What a time we had! Yes, what a time! We went to spend the evening at the Berezhnitskys.... It was all right, quite fun, but nothing in particular.... Katya's devoted Grendilevsky was there, of course.... Well, I talked to Katya, cried, and induced her to talk to Grendilevsky and refuse him. Well, I thought, everything's settled the best possible way; I've quieted mamma down, saved Katya, and can be quiet myself.... What do you think? Katya and I were going along the avenue, just before supper, and suddenly...

[Excitedly]

And suddenly we heard a shot.... No, I can't talk about it calmly!

[Waves her handkerchief]

No, I can't!

SHIPUCHIN.

[Sighs]

Ouf!

TATIANA ALEXEYEVNA.

[Weeps]

We ran to the summer-house, and there... there poor Grendilevsky was lying... with a pistol in his hand...

SHIPUCHIN.

No, I can't stand this! I can't stand it!

[To MERCHUTKINA]

What else do you want?

MERCHUTKINA

Your excellency, can't my husband go back to his job?

TATIANA ALEXEYEVNA.

[Weeping]

He'd shot himself right in the heart... here... And the poor man had fallen down senseless.... And he was awfully frightened, as he lay there... and asked for a doctor. A doctor came soon... and saved the unhappy man....

MERCHUTKINA

Your excellency, can't my husband go back to his job?

SHIPUCHIN.

No, I can't stand this! [Weeps] I can't stand it! [Stretches out both his hands in despair to KHIRIN] Drive her away! Drive her away, I implore you!

KHIRIN.

[Goes up to TATIANA ALEXEYEVNA]

Get out of this!

SHIPUCHIN.

Not her, but this one... this awful woman....

[Points]

That one!

KHIRIN.

[Not understanding, to TATIANA ALEXEYEVNA]

Get out of this

[Stamp]

Get out!

TATIANA ALEXEYEVNA.

What? What are you doing? Have you taken leave of your senses?

SHIPUCHIN.

It's awful? I'm a miserable man! Drive her out! Out with her!

KHIRIN.

[To TATIANA ALEXEYEVNA]

Out of it! I'll cripple you! I'll knock you out of shape! 'I'll break the law!

TATIANA ALEXEYEVNA.

[Running from him; he chases her]

How dare you! You

Impudent fellow!

[Shouts]

Andrey! Help! Andrey!

[Screams.]

SHIPUCHIN.

[Chasing them]

Stop! I implore you! Not such a noise? Have pity on me!

KHIRIN.

[Chasing MERCHUTKINA]

Out of this! Catch her! Hit her! Into pieces!

SHIPUCHIN.

[Shouts]

Stop! I ask you! Implore you!

MERCHUTKINA

Little fathers... little fathers!

[Screams]

Little fathers!...

TATIANA ALEXEYEVNA.

[Shouts]

Help! Help!.... Oh, oh... I'm sick, I'm sick! [Jumps on to a chair, then falls on to the sofa and groans as if in a faint.]

KHIRIN.

[Chasing MERCHUTKINA]

Hit her! Beat her! Cut her to pieces!

MERCHUTKINA

Oh, oh... little fathers, it's all dark before me! Ah! [Falls senseless into SHIPUCHIN'S arms. There is a knock at the door; a VOICE announces THE DEPUTATION] The deputation... reputation... occupation...

KHIRIN.

[Stamps]

Get out of it, devil take me!

[Turns up his sleeves]

Give her to me: I may break the law!

[A deputation of five men enters; they all wear frockcoats. One carries the velvet-covered address, another, the loving-cup. Employees look in at the door, from the public department. TATIANA ALEXEYEVNA on the sofa, and MERCHUTKINA in SHIPUCHIN'S arms are both groaning.]

ONE OF THE DEPUTATION.

[Reads aloud]

"Deeply respected and dear Andrey Andreyevitch! Throwing a retrospective glance at the past history of our financial administration, and reviewing in our minds its

gradual development, we receive an extremely satisfactory impression. It is true that in the first period of its existence, the inconsiderable amount of its capital, and the absence of serious operations of any description, and also the indefinite aims of this bank, made us attach an extreme importance to the question raised by Hamlet, 'To be or not to be,' and at one time there were even voices to be heard demanding our liquidation. But at that moment you become the head of our concern. Your knowledge, energies, and your native tact were the causes of extraordinary success and widespread extension. The reputation of the bank... [Coughs] reputation of the bank..."

MERCHUTKINA

[Groans]

Oh! oh!

TATIANA ALEXEYEVNA.

[Groans]

Water! Water!

THE MEMBER OF THE DEPUTATION.

[Continues]

The reputation

[Coughs]

... the reputation of the bank has been raised by you to such a height that we are now the rivals of the best foreign concerns.

SHIPUCHIN.

Deputation... reputation... occupation.... Two friends that had a walk at night, held converse by the pale moonlight.... Oh tell me not, that youth is vain, that jealousy has turned my brain.

THE MEMBER OF THE DEPUTATION.

[Continues in confusion]

"Then, throwing an objective glance at the present condition of things, we, deeply respected and dear Andrey Andreyevitch... [Lowering his voice] In that case, we'll do it later on.... Yes, later on...."

[DEPUTATION goes out in confusion.]

[Curtain.]

[The end]

Anton Chekhov's play: The Anniversary

FINALLY, WE CAN SUM UP THIS RICH RELATIONSHIP OF CINEMA

In the wise worlds of Sergei Mikhailovich Eisenstein

Eisenstein [1898-1948, USSR] was a great figure not only of the Soviet [Russian], but of world cinema. His most famous film is Battleship Potemkin, [in 1925] which is considered as one of the greatest films ever made. But Eisenstein was much more than a filmmaker: he was also a pioneer film teacher, who planned and executed a 5 year film course in Film Direction. He was a great theoretician of cinema and has written voluminously on practically all aspects of cinema over a period of two decades.

He has brilliantly summarized the relationship between cinema and other arts in his book **FILM FORM**, wherein, he talks about the achievements of cinema during the three decades of its existence: in these words-

The cinema would seem to be the highest stage of embodiment for the potentialities and aspirations of each of the arts.

For sculpture – cinema is a chain of changing plastic forms, bursting at long last, ages of immobility.

For painting – cinema is not only a solution for the problem of movement in pictorial images, but is also the achievement of a new and unprecedented form of graphic art, and art that is a free stream of changing, transforming, commingling forms, pictures and compositions, hitherto possible only in music.

Music has always possessed this possibility, but with the advent of cinema, the melodious and rhythmic flow of music acquired new potentialities of imagery – visual, palpable, concrete...

For literature – cinema is an expansion of the strict diction achieved by poetry and prose in to a new realm where the desired image is directly materialized in audio-visual perceptions.

And finally, it is only in cinema that are fused into a real unity all those separate elements of the spectacle once inseparable in the dawn of culture, and which the theatre for centuries has vainly striven to amalgamate anew. ...

CHAPTER- 2

UNDERSTANDING CINEMA II

In the previous chapters, we have seen that Film as a complex narrative as it incorporates various elements of the other major arts. Yet, Cinema has its own language that demands to be understood in its technicalities.

What makes film a complex narrative?

Technically,

- ❖ A film is written script
- ❖ A film is acted
- ❖ A film is photographed
- ❖ A film is recorded
- ❖ A film is edited
- ❖ A film is directed
- ❖ A film is produced

And as a narrative

A film deals with time and space in a dynamic way.

In other words, there is so much to be observed in a film at any given point, in terms of the techniques used and the pattern of story telling as,

- ❖ All these factors have direct bearing on the quality of the film
- ❖ And you have 'watched' the film in the real sense only when you have seen all these details.

Moreover, all these details have to be observed, while the film is running. A book can be read, or a painting can be observed at one's own pace or leisure. But, we have no such choice in case of films, as they run at their own pace on screen.

How do we watch the films?

OR

DO WE REALLY 'WATCH' THE FILMS,

WHEN WE WATCH THEM?

Activity in the class

Watch the film 'Rang De Basanti' from the beginning- 00.00 to 26.00 minutes.

Make small groups of students. Each group should have 3-4 students. Keep class size in view to decide.

Each group meets after the screening in the class and discusses the film in details for a maximum of 20 minutes.

Any discussion can be effective only when it is participative.

The discussion should be free flowing and not monitored by the teacher. The following points should figure in the discussion-

- ❖ The flow of the story... how did it move in terms of time and space.
- ❖ Who are the principal characters so far.
- ❖ Has the basic situation of the film come through so far.
- ❖ Observations on cinematography, editing, use of sound, acting.

Teacher will Takeup these points further.

HOW CAN WE IMPROVE OUR PERCEPTION OF FILMS?

The simple answer to this question is watching them consciously and knowledgeably is

The more one does it; better does one get at it. We have to watch all kinds of films with an open mind.

When we see a film for the first time, we are engrossed in the story, impressed by the acting. But we are also aware of the quality of photography, music special effects, locations etc. although we do not continuously, we are aware of the changes of scene and time, i.e. sequential nature of the happening.

In cinema a story is important, but what matters equally is that how the story is told, its presentation and scheme.

A story is always structured in cinema. The first step towards that is to structure a story in terms of time and space. This happens during the scripting.

Given below is the script- extract of the beginning part of the film 'Alien'.

Read it to note the changes of scene that denote **the changes in time and space**. Then see the

Relevant part of the film to understand as to how the sequencing of the story has come about in the film based on the script.

“ALIEN” by Walter Hill and David Giler Based on screenplay by Dan O’Bannon Story by Dan O’Bannon and Ronald Shusett

Science fiction plucks from within us our deepest fears and hopes then shows them to us in rough disguise: the monster and the rocket. W.H. Auden

We live, as we dream—alone. Joseph Conrad

FADE IN SOMETIME IN THE FUTURE: INT. ENGINE ROOM Empty, cavernous. INT. ENGINE CUBICLE Circular, jammed with instruments.

All of them idle.

Console chairs for two.

Empty.

INT. OILY CORRIDOR – “C” LEVEL

Long, dark.

Empty.

Turbos throbbing.

No other movement.

Long, empty.

INT. INFIRMARY – “A” LEVEL

Long, empty.

INT. INFIRMARY- “A” LEVEL Distressed ivory walls.

All instrumentation at rest. INT. CORRIDOR TO BRIDGE – “A” LEVEL Black, empty. INT. BRIDGE Vacant. Two space helmets resting on chairs.

Electrical hum.

Lights on the helmets begin to signal on another.

Moments of silence.

A yellow light goes on. Data mind bank in b.g.

Electronic hum.

A green light goes on in front of one helmet.

Electronic pulsing sounds.

A red light goes on in front of other helmet.

An electronic conversation ensues.

Reaches a crescendo.

Then silence.

The lights go off, save the yellow.

INT. CORRIDOR TO HYPERSLEEP VAULT

Lights come on.

Seven gowns hang from the curved wall.

Vault door opens.

INT. HYPERSLEEP VAULT

Explosion of escaping gas.

The lid on a freezer pops open.

Slowly, groggily, KANE sits up.

Pale.

Kane rubs the sleep from his eyes.

Stands.

Looks around.

Stretches.

Looks at the other freezer compartments.

Scratches.

Moves off.

INT. GALLEY

Kane plugs in a Silex.

Lights a cigarette.

Coughs.

Grinds some coffee beans.

Runs some water through.

KANE

Rise and shine, Lambert.

INT. HYPERSLEEP VAULT

Another lid pops open.

A young woman sits up.

LAMBERT

What time is it.

KANE

(voice over)

What do you care.

INT. GALLEY

Pot now half-full.

Kane watches it drip.

Inhales the fragrance.

KANE

Now Dallas and Ash.

(Calls out)

Good morning Captain.

DALLAS

(voice over)

Where's the coffee.

KANE

Brewing.

LAMBERT walks into the kitchen.

Pours herself a cup.

INT. HYPER_SLEEP VAULT

Two more lids pop open.

A pair of men sit up.

Look at each other.

INT. GALLEY

Kane enjoys a freshly – brewed cup.

KANE

Ripley...

Another moment.

And then the sound of another lid opening.

KANE

And if we have Parker, can

Brett be far behind.

Lid opening sound.

KANE

Right.

INT. HYPER_SLEEP VAULT

DALLAS looks at his groggy circus.

DALLAS

One of you jokers get the cat.

RIPLEY picks up a limp cat out of one of the compartments.

INT. MESS

The crew of the United States commercial starship Nostromo seated around a table.

Dallas Captain

Kane..... Executive Officer

Ripley Warrant Officer

Ash Science Officer

Lambert Navigator

Parker Engineer

Brett Engineering Technician

Jones Cat

Five men and two women: Lambert and Ripley.

LAMBERT

Jesus am I cold.

PARKER

Still with us, Brett.

BRETT

Yo.

REPLEY

Lucky us.

They yawn, stretch, shiver.

Dallas looks over at a flashing yellow light.

KANE

I feel dead.

Kane is not yet fully awake.

Yawns.

PARKER

You look dead.

ASH

Nice to be back.

PARKER

Before we dock maybe we'd

Better go over the bonus situation.

BRETT

Yeah.

PARKER

Brett and I think we deserve a full share.

DALLAS

You tow will get what you contracted for. Just like everybody else.

BRETT

Everybody else gets more than us.

DALLAS

Everybody else deserves more than you two.

ASH

Mother wants to talk to you.

DALLAS

I saw it. Yellow light for my eyes only... now, everybody hit their stations.

This structuring of time and space in cinema is called as macro-structure. This happens in the process of scripting.

Activity

Name of the film – Shree 420- [Raj Kapoor]

Sequence – Raj arrives in Mumbai at the end of the song... Mera Joota Hain Janani

Watch from... the end of the song till... Raj [Raj Kapoor] pawns his medal for Rs. 40/-- in a pawn shop.

- ❖ Write out a sequence of events that take place. Although the entire action takes place over one large location of a Mumbai street and market, there are changes of space, time and characters.
- ❖ Observe as to how actions that have in terms of the time within the story would have taken perhaps 30-40 minutes, have been condensed into a few minutes due to the scripting.

MACRO-structure

- ❖ This is decided at the script stage.
- ❖ This is the composition of the film in a broad sense.
- ❖ It deals with structuring of the story in a definite spatio-temporal order
- ❖ It determines whether the film is a linear narrative, or a story told in a flashback or in any other way.

MACRO-STRUCTURE EVOLVES DURING THE SCRIPTING. IT HAS TWO MAJOR ASPECTS-

1. IT STRUCTURES TIME ORDER OF THE STORY AS LINEAR OR NON-LINEAR.
2. IT LAYS OUT THE STORY IN TERMS OF SEQUENCES/SCENES, WHICH ARE INDIVIDUALLY DEFINED IN TERMS OF SPACE AND TIME.

1. Structuring Time

Normally, the story is told either in a linear or non-linear manner.

Linear	Non-linear
Stories that progress in straight line, going ahead step by step are called linear narratives.	Stories that do not progress in a straight line, are called non-linear narratives.

Some examples of linear narratives-

Pather Panchali [1955] by Satyajit Ray is an example of a story in a linear fashion. It covers a large period in the life of a family living in a village in Bengal during the beginning of the twentieth century. It begins at a certain point of time in the life of the

family and when the film ends, the family decides to migrate to Varanasi leaving behind their ancestral home in the village.

High Noon [1952] by Fred Zinnemann [USA] is a famous Western film. The unique thing about this film is that, the time of the story is exactly the same as running time of the film. The film begins on a particular day in a small town around 10.36 AM and ends at High Noon. It is a linear narrative, wherein, the story takes place in 85 minutes and the length of the film is also 85 minutes.

Aamir [2008] by Raj Kumar Gupta was a film in which the story begins at a point, when the protagonist of the film [Dr. Aamir Ali] arrives in Mumbai by flight from UK. His family is under captivity by the terrorists and he is being back-mailed to do things on the orders given to him on a cell phone from time to time. The film is a linear account of what happens in his life for the next five hours.

Some examples of non-linear narratives are:

Lawrence of Arabia [1962] by David Lean begins at a point, when the protagonist is dead and then travels back in time to unravel his story.

Wild Strawberries [1957] by Ingmar Bergman is a beautiful combination the present and the past in the same story. Isaac Borg is a 76 years old doctor, who had a distinguished career as a doctor and is being honoured by a University for his lifelong excellence. While he undertakes the road journey with his daughter-in-law, he stops along the way at various places and meets people. These events invoke his very personal memories, which belong to the past. These parts are depicted in the form of dreams and dreamlike flashbacks.

Sholay [1975] by Ramesh Sippy also begins as a moment in the present and then travels back in time to reconstruct the whole story in the past, till it catches up with the present and then moves on.

Dil Chahata Hai [2001] by Farhan Akhtar is about the lives and friendship between three friends, who enjoy good times together in college, but fall apart thereafter. The film begins in the present, when a dramatic episode brings the friends together and then we travel back in time to follow the earlier story.

2. The sequence

Sequence is the basic unit of the macro-structure. The story proceeds sequence by sequence. Each sequence is a complete unit of action, and it is bound by a given time and space.

It is easier to understand, if we follow the menu on the DVD.

Activity-

Take the DVD of Crouching Tiger, Hidden Dragon [2000] by Ang Lee.

Go to the DVD menu and have a look at sequences. Play each sequence individually from Scene No. 1 to 5. Notice the changes of characters, places and time at the end and beginning of each sequence.

- ❖ Then play the film from the beginning up to the point, where Sequence 5 ends. Notice these changes, while the film is running and do so without pausing or stopping the film.
- ❖ Write out briefly the details of each scene in the following format- Interior/Exterior, Name of the location such as home/palace/mountain etc., Day/Night/Dawn/Dusk.

This information should be at the top like a title and then write down briefly as to what actually happens in the sequence. Just give a skeletal description of action with the mention of the characters and their role?

Does this help you understand the idea of the sequence better? Take the help of your teacher in the process.

At home...

Now, try the same method of analysis for a segment of your own favourite film. How does it work? Discuss it in the class. You may select a few common favourite film and watch as a group also.

Micro-structure

Micro-structure refers to the directorial and technical aspects of the film craft, such as composition of the shots, composition of the sound track, pace of editing etc. This process begins at the shooting stage and is completed in editing.

When the director begins working on the writer's script, he begins by planning the shooting of each scene into several shots. Each shot is composed differently.

Elements of Micro-structure

- ❖ Sequence is the basic unit of Macro-structure.
- ❖ A sequence is composed of one or many shots.
- ❖ A shot is the basic unit of micro-structure and also is the basic unit of meaning in cinema.

Shot

What is a shot?

It is the length of the film exposed in one continuous running of the camera at the time of shooting.

- ❖ Shot in cinema has THREE aspects
- ❖ 1. Visual
- ❖ 2. Audio
- ❖ 3. Editing [transition]

Visual aspects of a shot

A cinematographic shot has many visual aspects to it.

1. Image size – Long Shot/Medium Shot/Close up

A shot can be taken from a long distance from the character showing him/her in full figure – [Long Shot] showing him/her in relation to the environment of the scene or,

Form a middle distance [Medium Shot] showing him/her in relation to his/her proximate things or, form a close distance [Close Up] that can show the facial expressions or physical and emotional nuances clearly.

See the first three sequences of Schindler's List to observe the use of varying image size.

2. Viewpoint – Eye level/High/low

The camera could be placed at the eye level of the character or above it or below it. This is the normal position in a conversation, showing parity between the characters. However, when this relationship changes then the camera also changes position.

Watch the very first sequence after the titles in **Godfather I**. Initially, the whole scene is static and photographed from the eye level of the characters, while they remain seated. When the relationship changes and Don Corleone wants to dominate his visitor i.e. Amerigo Bonasera, the men stand up and the camera is looking from a lower angle at Don, giving him the dominant look.

Sometimes, the viewpoints of the camera are associated with psychology of perception. Generally, objects or characters who appear to be dominating are shot from a lower than their eye level point of view. Similarly, those characters that are made to appear powerless or dominated are often photographed from a point of view, which is higher than their eye level. [Although it is not a rule.]

Birds' Eye View – Psycho

The opening sequence of **Psycho** begins with a high angle panoramic view of the Phoenix city in Arizona, USA. We have seen this kind of an opening in so many films. Discuss the examples in the class.

Use of the low and high angle viewpoints are well combined in the very first action sequence i.e. the first fight takes place between the thief and the heroine. The fight begins on ground, when the camera is at the eye level of the characters. When it develops into a chase and shifts to the roof, we see that our [camera] viewpoints alternate between low and high angles.

See **Crouching Tiger, Hidden Dragon** – As the chase begins Minutes 14.30 to 2.05 Minutes

3. Static/Moving camera

Camera becomes our eye while we watch a film if it is static, we see the shot accordingly from the same viewpoint. If it is moving then we see things from a mobile viewpoint.

Gabhricha Paus [The Damned Rain, 2009] by Satish Manwar is remarkable film on the issue of the suicide of the cotton farmers in Vidarbha. The film opens with a series of shots where the camera is moving and following the children, till the dramatic point of discovering the corpse of a farmer hanging from a tree. The second sequence, which follows is the scene of the tragedy with police panchnama being conducted and all the relatives and friends sitting around stunned by the tragedy. This entire sequence is shot in many shots and in all these shots the camera is static. The contrast between the first and second sequence is noticeable.

The camera movements are basically of the three types and they are called as **Pan, Tilt, track**. These are easy to understand if we can look at them as an extension of the way we see.

We move our heads in horizontal direction and so does the camera, and that is called the pan.

We move our heads in vertical direction and so does the camera, and that is called tilt.

We move bodily from one place to another and so does the camera, and that is called the track.

[The camera can be mounted on a crane or inside a moving vehicle or a train or an airplane or on rails or can be simply held in hand while walking... all these are varieties of the track.]

In addition, there are the other factors like

The use of Lenses – [wide angle/normal/telephoto] Lighting

Planes like – foreground/background aspect ration

Graphic quality – Colour/B-W

Lighting plays a very important role in creating, moods, depicting the moods of the characters, giving a feel of the environment and highlighting important objects. Painters had gained extra – ordinary proficiency in this art much before cinema began.

See beneath the painting

The Girl with a water-pitcher by Jan or Jhonner Vermeer van Delft.

Vermeer as he is popularly known was Dutch painter, who was born in October 1632 and died in December 1675. His work shows everyday life in the city of Delft in the Netherlands.

Vermeer's paintings are intimate and have a spiritual quality as seen by him in everyday life. His use of light is phenomenal. He has used the open window as a source of light in very many of his paintings. The light comes in through the window and diffuses through the room. The girl's crisp, white cloth is lit up, fragile, and still. The pitcher in her hand gleams in the light. The glass of the window reflects the sky. You can sense the texture of the smooth, dense tapestry on the table. The wall in the background is bright and the map on it adds further life to it, but without distracting from the character. The use of colour is masterly. The bright white is centrally composed and lends a certain brightness to the woman's personality. Her face is serene and she is looking outside in an interested manner. It subtly suggests a world outside the frame. It is not merely a picture frame, but a moment of a story captured in all its realistic, dramatic and spiritual essence. It is the whole picture as they say in every sense of the word.

Activity

FIND OUT WHAT THESE TERMS MEAN

The use of Lenses – [wide angle/normal/telephoto]

Planes like – foreground/background Aspect ratio

Graphic quality – Colour/B-W

With your understanding of these WRITE DOWN YOUR OBSERVATIONS ANALYSING the following image -

Audio aspects of a shot

- ❖ Speech
- ❖ Sound Effects
- ❖ Music
- ❖ Silence

Are the components of any film sound track.

Activity

Watch Mani Ratnam's **Roja [1992]** from the beginning till the end of the song Dil Hain Chotasa. The first sequence is an action sequence with gun fights and army action. There is a multiplicity of sounds creating a lot of energy in the scene. The second sequence, however, is in complete contrast to the first one. It has only music [song]. This melodious sound is picturised over very pleasing landscapes and warm human faces.

Write down your observations on the way the sound track is used differently in both these sequence.

Editing transitions

An editing transition is a way to change from one visual [shot] or sound to another.

Cut

A visual transition created in editing in which one shot is instantaneously replaced on screen by another.

Dissolve

A gradual scene transition. The editor overlaps the end of one shot with the beginning of the next one. For a while, we see both the shots on screen and the first one appears to dissolve into the second one.

Fade

A visual transition between shots or scenes that appears on screen as a brief interval with no picture. The editor fades one shot to black and then fades in the next. Often used to indicate a change in time and place. The first shot fades OUT and the second one fads IN.

Iris

Visible on screen as a circle closing down over or opening up on a shot. Seldom used in contemporary film, but common during the silent era of Hollywood films.

Wipe

Visible on screen as a bar travelling across the frame pushing one shot off and pulling the next shot into place. Rarely used in contemporary film, but common in films from the 1930s and 1940s. Japanese director Akira Kurosawa used it a lot in action sequences.

Bleach

A visual transition between shots or scenes that is the opposite of Fade. The screen appears to get brighter and brighter and ultimately so bright that all the details of the shot are washed out and one sees a bright, harsh lit rectangle on the screen.

Freeze.

It is like a dramatic pause either within a scene or in between two scenes. The picture seems to freeze in an instant dramatically to show a still picture on screen.

Morphing

This is an electronically generated effect wherein, the shape, colours, contours of the persons, objects change within a shot. This is mostly used in Ad films like the running Cheetah becomes a motorcycle.

EDITING TRANSITIONS ARE LIKE THE PUNCTUATION MARKS IN WRITTEN LANGUAGE. THEY MAKE THE FLOW OF THE STORY ORDERLY AND ELEGANT.

CHAPTER-3

Understanding T.V.

Learning Objectives

1. To help a student understand the Specificity of Television.
2. To understand the distinction between Cinema and television.

What is Television?

Television (TV), to put it simply, is a medium that makes us run back from our outdoor activity at a particular time to catch one of our favourite show. It can update us through news bulletins and discussion programmes about what is happening in our and other societies. It is the medium that enthralls millions of people all over the world during the FIFA world cup, or the coverage of the elections or any popular entertainment programme. It is a medium of individual as well as family entertainment. This entertainment consists of a variety of items tailored to suit the needs of various age groups.

Some people call it as the Idiot Box, whereas some others have called it as Tube of Plenty.

Class Room Activity

The statement given above expresses two diametrically opposite attitudes to television.

Let the class be divided into two groups.

Group 1 takes the attitude that TV is an idiot box and argues the points in support of this assumption.

Group 2 takes the attitude that TV is the tube of plenty and argues the points in support of this assumption.

Students meet in groups in the class and discuss among themselves the points of arguments for about 10 minutes. Then Group 1 gets 10 minutes to argue out their points. That is followed by a session of 10 minutes for Group 2 to argue their points.

The teacher picks up the principal points of both sides and sums up. Teacher will not give a verdict, but develop a perspective of looking at television by articulating and clarifying the points that have emerged from the experience of the students.

But, before we pass judgments on TV as being useful or harmful, we have to ask the question –Do we sufficiently understand TV as a medium in its real form? And to do

that we have to know as to how does it function on technical, commercial and other levels.

Speaking technically...

Cinema arrived before Television and both being audio-visual media exhibiting dramatic programmes, the comparison of the two is inevitable.

- ❖ Cinema is often called celluloid, as the images that we see on screen are optical images. They can be seen physically with a naked eye.
- ❖ Television unlike Cinema is the reproduction of Electronically transmitted moving images accompanied by sound from a distance to several receiving sources popularly called Television sets.

The name of this telecommunication system is derived from Greek Tele, meaning far and Latin Visio, meaning to see. Our Dordarshan in Hindi means the same. Although this technology is also used in several other applications like closed – Circuit Television (CC TV), Television as a term is generally associated with Broadcast Television which evolved from Radio Broadcasting systems in 1920's, making use of High Powered Radio-Frequency transmitters to send signals to individual TV receiver sets.

Now, how does TV do all this?

All television content comes to our TV sets via broadcast signals. There are four broadcast signals, each of which, separately controls the following:

- ❖ Brightness of the image
- ❖ Colour of the image
- ❖ Audio from the image
- ❖ Synchronization of the transmitter and the receiver

The central principle of all video equipment is that a focused image must be converted into broadcast signal, which is then transmitted by radio waves. These waves travel through the atmosphere at the speed of light, and can accommodate vast amounts of information. When the signal is received, it is reassembled on a screen as a visible image.

Activity

Watch a Television programme in the classroom on a television set with your classmates for ten minutes and write a note on the difference in your experience as compared to that of watching a movie in a cinema hall.

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Also write how different it is than watching TV at home.

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As you have noticed, the image on Television is smaller than real life, and not as visually rich as it is in a Cinema hall. Motion Picture is very often used to define Cinema and rightly so because a film comprises of a series of picture images put together in a way to create the semblance of movement on a Screen with the help of a projector which enlarges the small pictures optically onto a big screen for you to see in a space specially created for that purpose. It is larger than life two-dimensional image with illusion of three-dimensional depth. Television images as you know by now are transmitted as electronic signals in analogue and/or digital language, which is of low definition in comparison to cinema. While watching Television very often we are not secluded from our surrounding and the audio-visual experience is not as gripping as it is inside a Cinema Hall. The effort we make to go to a Cinema Hall once in a while makes it a social occasion unlike the daily intrusion of television right in our homes.

Difference between cinema and TV:

TV	Cinema
❖ TV is available in people's homes, can be viewed at an individual level. ❖ TV uses video tapes. ❖ TV images are virtual and erect on projection. ❖ TV images are produced when video signals are transmitted with the help of radio or digital signals. ❖ The number of picture frames running in one second in video is 25-30, depending. On the format. ❖ TV has the scope of diverse content for entertainment through its various channels, at a time. ❖ TV can be used to show films. ❖ TV is a multi-channel experience, the choice of changing from one to another is entirely in our hands.	❖ Cinema is theatre centric. Films on celluloid cannot be viewed in people's houses. ❖ Cinema uses 'film' as a medium to capture images. ❖ Cinema projects 'real' images on the screen, which are inverted on projection. ❖ Film making includes developing the film roll(s) and printing them. ❖ The number of frames exposed per second in films is 24, irrespective of the type of film used. ❖ At a given time, cinema can only show the content created by one person. ❖ Cinema can never show any TV programmes or show. ❖ Cinema uniquely is a singular event.

Non-Broadcast Video-

As technology of television progressed over the years, apart from broadcasting of programmes live into our homes, it developed into recording and relaying of content specifically for this new medium. Visual and Audio put together created the term Video which got associated with recorded electronic signals of a feature film transferred from an optical signal or of an event like marriage or a football match onto a spool or cassette of magnetic Video phenomenon where videos were not necessarily generated for broadcast but done essentially for audiences wanting to watch them at their leisure at home on their TV set, played back on video players. It also made recording of programmes from telecast possible with recorders to television sets at home. This also led to a splurge of amateur and professional portable cameras with recording facility and several formats of recording tapes and playback systems leading to current DVD (Digital Video Disc/ Digital Versatile Disc) and Blue Ray formats.

Class Room Activity

Two groups will work on this exercise in the following manner-

One group of students will select an event or a function that has taken place recently in the school. This group will gather facts and should write a report for a TV news bulletin the text of the item- not exceed 2 minute. One person from the group will read it to the camera like a newsreader and the same will be recorded using a Handycam. This group will keep in mind that this news story is intended for outsiders not familiar with the school.

The second group of students will enact a 5-10 minutes scene from a short skit' or a play. This activity will be shot using a Handycam. The programme material thus generated is for internal use.

After the exercise see and compare the results. Both the groups should discuss their approaches with each other to see as to how the experience varies.

One of them was meant to be a news item for outsiders, while the other was supposed to be a compilation for school's own record.

(II) Specificity of TV as a Medium

Nature of TV Production and Consumption-

Television depends upon specialized, modern and evolving technology for its production as well as distribution. Big commercial corporations come into play, involving large-scale operations and finance. In most open societies State-owned Television exists alongside and in competition with private, regulated, public-service Television.

The structure of the TV Industry:

The TV industry can be broadly divided into three parts:

1. The client (the channels like Star TV, Sony, Zee, Colors, etc.)
2. The producers
3. The sponsors (the various advertisers)

Research:

You must have heard of people who come to survey for the most watched programmes in your homes. Their data is thoroughly researched and studied by various research groups and passed on to the content providers of the television

industry. This helps various networks to understand audience viewing patterns and they create and place content accordingly. This segmented viewership with specific target audience is unique to television and decides the fate of a programme. It is a judicious combination of several genres with specific time slots created for specific programmes. The target audience group helps a channel decide on these time slots of a day keeping in mind the possible revenue that can be generated from each of these slots.

It is important to remember that although TV programmes are centrally produced and globally beamed, they are privately consumed in a domestic and intimate atmosphere.

Logic of programming

The carefully compiled research data is vital to the planning of day to day schedule of TV transmission. On a popular infotainment Channel like Doordashan, the day is divided into day parts, although the times have been blurred somewhat. Breakfast television air between 7-10 AM; on other television news channels these are usually long-form news programs featuring entertainment, light fare, and features aimed toward women. On entertainment networks they might be a rerun of a popular episode shown in the earlier night prime slot.

After breakfast comes daytime television, which, like the previous day part, targets women (and also notably college students), particularly older retirees and the ever-shrinking but still very large base of stay-at-home moms and housewives; the soap opera, tabloid talk show and (much more rarely since the 1990s) the game show are popular genres in this day part.

The later part of the daytime slot can sometimes be targeted for children and teenagers who come home from school.

Local news is usually coupled with a half-hour network newscast and possibly a syndicate news program. Unlike morning news shows, these are more generally targeted programs and feature more hard news stories. Private satellite channels usually air syndicated sitcom reruns or continue daytime programming during this day part. Following the news, prime time Prime time is the highest profile of television day-parts, from 7 or 8 pm to 10 or 11 pm, depending on the network and time zone. The highest rated programs on television often air during prime time, and almost all scripted programming (except soap operas) air during the prime time slots. Usually the main reason for the high profile of prime time television is due to the fact many people who come home from work and school tend to watch TV than any other activity. Following prime time, late newscasts often air, followed by late night television. Late-night show are predominantly targeted toward younger male

audiences (also college students and people who suffer insomnia are a large audience of late night TV) and feature usually horror shows or crime thrillers. After the late night shows, programming varies. Some channels may do re-runs of popular shows. In some countries, programming aimed at adult audiences may also be aired during the late night hours.

But in India, with a large diverse audience base, we have several regional language channels as well as News and Sports Channel dedicated to specific nature of programming.

Television programmes today offer a variety which in totality defines what we call infotainment, Information with Entertainment. While film based and film like fictional stories form part of this package, it is the continuing stories called serials and soap-operas that form a major bulk of programmes shown these days on various channels.

Genres of TV Programmes:

TV programmes can broadly be categorized into Non fiction and Fiction formats:

The Non-fiction formats:

Television News: A TV newscast is however ideal for presenting ceremonial events like coronations, swearing in ceremonies, arrivals and departures of VIPs, signing of treaties, parades, inaugurations and sports.

News Bulletins: Chat shows, panel discussions, news magazines are some of the popular formats within the bulleting genre.

TV Documentaries: The aims of the documentary are to enlighten, arouse, motivate or simply entertain. In a documentary, the story dictates the film technique and not vice versa. Film is used here as a tool to document reality, the way it is, and not to display gimmicks of the crew involved in shooting reality, even though the documentary is essentially a creative interpretation of reality'.

Personality interviews, These present the celebrities. These are content interviews in which the message rather than the personality is of importance and a variation of this can be a group interviews like a press conference.

Quizzes and game shows: These studio-based programmes are known for their audience participation of the studio audience and the viewers watching from home.

Music and dance programmes: Programmes like countdown shows, 'chitrahaar' and all the talent hunts, or dance competitions are part of this category.

Reality shows: these aim at hitting below the belt of a group of participants as it involves attractive pay offs. These shows capture the candid moments of the participants, which could be very private. These are designed around a game, which pitches the participants against each other, and the journey to the end of the game is what provides the 'reality'. MTV Roadies and Splitsvilla are popular examples.

Travel and lifestyle: travel TV includes visual travelogues and the lifestyle programming gives a roundup of all the latest happenings in the field of fashion, food, films and reflect on the latest trends in lifestyle.

The fiction formats are as below:

Soap Operas: soap operas are long running stories. The Indian soap opera borrows more from the Mexican telenovela (television novel) genre and not the American soap. Humlog, Buniyaad started the journey of soaps in India.

Mythologies: Stories related to epics or any mythic character forms a part of mythologies like Ramayana and Mahabharata.

Thrillers: these are aimed at sending a chill down the viewer's spine. These require a lot of creative thinking and a specific kind of execution to entertain people. E.g. Aahat, Shhhh... Koi Hai?...., etc

Childrens Programmes: these include cartoons, puppet shows, educational shows, stories and fables with morals, quiz shows, etc. e.g, 'the jungle book', 'Chhota Bheem', etc

MTV Roadies and Splitsvilla are popular examples.

Classroom activity

IT IS EXPECTED THAT OUT OF THE LIST GIVEN BELOW [A AND B] ONE EPISODE EACH OF THREE FROM A AND THREE FROM B BE ANALYSED IN THE CLASS.

A. Fiction-General entertainment programmes and genres

1. Drama (Socials called soaps like Kahani Ghar Ghar Ki, Balika Vadhu etc.)
2. Crime Thrillers like Farz
3. Detective serial like C.I.D.
4. Horror shows like Aahat
5. Science Fiction like Star Trek
6. Animated series like Jungle Book
7. Drama mini Series like Tamas, Mirza Ghalib, Swami of Malgudi Days
8. Sitcom-Situational Comedies like Yeh Jo Hai Zindagi, Dekh Bhai Dekh

9. Docudrama series like Barat Ek Khoj

B. Non-fiction programmes and Genres

1. Documentaries like those shown on Discovery channel
2. Lifestyle shows like NDTV Good Times
3. Reality shows like Indian Idol, Kaun Banega Karorepati, Nach Baliye etc.
4. Talk Shows like Walk the Talk or RuBaru
5. Shopping shows like Tele Shopping
6. 24-Hour News and News Based, Current Affairs shows and discussions
7. Business News
8. Sports Programmes and Games coverage
9. Music shows
10. Comedy shows like Laughter Challenge

Projects

1. Make a chart with pictures of various elements which highlight the specificity of Television as a medium of infotainment.
2. Mention your favourite programme and give reasons as to why you like it.
If the producer is to be given suggestions for its improvements, what would you like to suggest?
Mention your family member's favourite programme that you may not like or be interested in. explain it.
What is the programme that ALL members in your family like to watch/why?

The Purpose of Television Programming

Television today is a 24 hours a day phenomenon that is always showing a variety of programmes with the basic purpose of Entertainment, Education and Information.

As you know, there is a different audience for different programmes and also at different time of the day. The endeavour of each channel is to get the largest possible chunk of audience, and for channels dealing in fiction and entertainment the effort gets extremely competitive since the audience has the power of remote in their hands.

Getting TV programming shown to the public can happen in many different ways. After production the next step is to market and deliver the product to whatever markets are open to using it. The typically happens on two levels:

1. Original Run or First Run: a producer creates a program of one or multiple episodes and shows it on a station or network which has either paid for the production itself or to which a license has been granted by the producers to do the same.
2. Television genres include a broad range of programming types that entertain, inform, and educate viewers. The most expensive entertainment genres to produce are usually drama and dramatic miniseries. However, other's, such as Historical period may also have high production costs.

Around the globe, broadcast television is financed by either government, advertising, licensing (a form of tax), subscription or any combination of these. To protect revenues, subscription TV channels are usually encrypted to ensure that only subscription payers receive the decryption codes to see the signal. Non-encrypted channels are known as free to air or FTA.

In 2009 the global TV market represented 1,217.2 million TV households with at least one television, and total revenues of 268.9 billion EUR (declining 1.2% compared to 2008). [16] North America had the biggest TV revenue market share with 39%, followed by Europe (31%) Asia-Pacific (21%), Latin-America (8%) and Africa / Middle East (2%).

Globally, the different TV revenue sources divide into 45 to 50% TV advertising revenues, 40 to 45% subscription fees and 10% public funding.

1. Variety of programming types – Fictional, non-fictional, news and others (types, genres, forms)

Program content

The content of television program maybe factual, as in documentaries, new, and reality television, or fictional as in comedy and drama. It may be topical as in the case of news and some made-for television movies or historical as in the case of many documentaries and fictional series. They could be primarily instructional, the intention of educational programming, or entertaining as is the case in situation comedy, reality TV, or game shows, or for income as advertisements.

While television series appearing on TV networks are usually commissioned by the networks themselves, their producers earn greater revenue when the program is sold into syndication, like earlier days of Doordarshan. With the rise of the DVD home video format, box sets containing entire seasons or the complete run of a program have become a significant revenue source as well. Many of the prime-time shows like Mahabharat and Ramayan, Mirza Ghalib, Chanakya and Saturday morning cartoons are digitally remastered and sold for people to keep in their home libraries.

Television has changed throughout the years, from the classic family sitcoms, with the wholesome commercials during the break, to reality shows and random commercials. Television started out, one per house hole: now households have multiple sets. Television was something that the family watched together. Many channels have deviated from their original programming focus throughout the years as well because of channel drift.

Because most networks throughout the world are 'commercial', dependent on selling advertising time or acquiring sponsorship, broadcasting executives' main concern over their programming is on audience size. Once the number of 'free to air' stations was restricted by the availability of frequencies and government control, but cable (outside the Indian satellite channels) technology has allowed an expansion in the number of channels available to viewers (sometimes at premium rates) in a much more competitive environment.

Popular entertainment genres include action-oriented shows such as police, crime, detective dramas, horror or thriller shows. As well, there are also other variants of the drama genre, such as medical dramas and daytime soap operas. Science fiction shows can fall into either the drama or action category, depending on whether they emphasize philosophical questions or high adventure. Comedy is a popular genre which includes situation comedy (sitcom) and animated shows for children.

The least expensive forms of entertainment programming are game shows, talk shows, variety shows, and reality TV. Game shows show contestants answering questions and solving puzzles to win prizes. Talk shows feature interviews with film, television and music celebrities and public figures. Variety shows feature a range of

musical performers and other entertainers such as comedians and magicians introduced by a host or Master of Ceremonies. There is some crossover between some talk shows and variety shows, because leading talk shows often feature performances by bands, singers, comedians, and other performers in between the interview segments. Reality TV shows “regular” people (i.e. , not actors) who are facing unusual challenges or experiences, ranging from Emotional Atyachar to Khatron ke Khiladi to weight loss (The Biggest Loser) to various Talent shows like India got Talent or Indian Idols.

Programmes today can be divide into several categories by their Genres

*Category: Television series by genre

Scripted entertainment

*Dramatic television series, including:

- ❖ Comedy-drama
- ❖ Legal drama
- ❖ Medical drama
- ❖ Police procedural
- ❖ Serial drama
- ❖ Science-fiction or fantasy
- ❖ Soap opera

*Television comedy

- ❖ Situation comedy
- ❖ Sketch comedy

*Animated television series

*Miniseries and TV Movies

*Award show

Unscripted entertainment

*Talk shows

*Reality Television

*Game show

Informational

*News programs

*Documentary

*Television news magazine, dealing with current affairs

*TV infomercials, which are advertising paid spots

*Genres

- ❖ Children's
- ❖ Comedy
- ❖ Drama
- ❖ Entertainment
- ❖ Factual
- ❖ Learning
- ❖ Music
- ❖ News
- ❖ Religion & Ethics
- ❖ Sport
- ❖ Weather

Formats

- ❖ Animation
- ❖ Appeals
- ❖ Bulletins
- ❖ Discussion & Talk
- ❖ Docudramas
- ❖ Documentaries
- ❖ Films
- ❖ Games & Quizzes
- ❖ Magazines & Reviews
- ❖ Makeovers
- ❖ Performances & Events
- ❖ Phone-ins
- ❖ Readings
- ❖ Reality
- ❖ Talents Shows

Children's

- ❖ Activities
- ❖ Dram
- ❖ Entertainment & Comedy
- ❖ Factual
- ❖ Music
- ❖ News
- ❖ Sport

Comedy

- ❖ Character
- ❖ Impressionists
- ❖ Music
- ❖ Satire
- ❖ Sitcoms
- ❖ Sketch
- ❖ Spoof
- ❖ Standup
- ❖ Stunt

Drama

- ❖ Action & Adventure
- ❖ Biographical
- ❖ Classic & Period
- ❖ Crime
- ❖ Historical
- ❖ Horror & Supernatural
- ❖ Legal & Courtroom
- ❖ Medical
- ❖ Musical
- ❖ Political
- ❖ Psychological
- ❖ Relationship & Romance
- ❖ Science & Fantasy
- ❖ Soaps
- ❖ piritual
- ❖ Thriller
- ❖ War & Disaster
- ❖ Western

Entertainment

- ❖ Variety Shows

Factual

- ❖ Antiques
- ❖ Arts, Culture & the Media
- ❖ Beauty & Style
- ❖ Cars & Motors
- ❖ Consumer
- ❖ Crime & Justice
- ❖ Disability
- ❖ Families & Relationships
- ❖ Food & Drink
- ❖ Health & Wellbeing
- ❖ History
- ❖ Homes & Gardens
- ❖ Life Stories
- ❖ Money
- ❖ Pets & Animals
- ❖ Politics
- ❖ Science & Nature
- ❖ Travel

Learning

- ❖ Adults
- ❖ Pre-School
- ❖ Primary
- ❖ Secondary

Music

- ❖ Classic Pop & Rock
- ❖ Classical
- ❖ Country
- ❖ Dance & Electronic
- ❖ Desi
- ❖ Easy Listening, Soundtracks & Musicals
- ❖ Folk
- ❖ Folk & Country
- ❖ Hip Hop, RnB & Dancehall
- ❖ Jazz & Blues
- ❖ Pop & Chart

- ❖ Rock & Indie
- ❖ Soul & Reggae
- ❖ World

News

Religion & Ethics

Sport

Project

1. We categorise our programmes by genre and format. Browse these categories and discover current programmes of interest from various channels to put against all these categories a chart with time slots.

Television's broad reach makes it a powerful and attractive medium for advertisers. Many television networks and stations sell blocks of broadcast time to advertisers ("sponsors") in order to fund their programming.

Television programming, or scheduling, is the practice of organizing television programs in a daily, weekly, or season-long schedule.

Modern broadcasters regularly change the scheduling of their programs to build an audience for a new show, retain that audience, or compete with other broadcasters' programmes. It is audience viewership, which decides the commercial value of a programme. Greater the numbers of eyeballs, greater is the advertising revenue generated by advertising on those programmes and Time Slot.

A variety of channels have defined their nature on a generic basis like Sports Channels, News Channels, Entertainment Channels, Discovery Channel etc. so that it is easier for audiences to identify and choose the kind of Programme they wish to see. Accordingly the advertisers choose these programmes on various channels with an eye on the target audience to gain maximum mileage for their money.

Television programming strategies are employed to give each show the best possible chance of attracting and retaining an audience. They are used to deliver audiences to advertisers in the composition that makes their advertising most likely to be effective.

At a micro level, scheduling is the minute planning of the transmission; Dividing the day into several Time Slots, keeping the viewing pattern of the Target Audience in mind, what to broadcast and when, ensuring that every second of airtime is covered.

A drama program usually features a set of actors in a somewhat familiar setting. The program follows their lives and their adventures. Since the 1980s, there are many series that feature progressive change to the plot, the characters, or both.

Common television program periods include regular broadcasts (like television news on separate news channels), television miniseries, like TAMAS or Swamy and Friends which is an extended film, usually with a small predetermined number of episodes and a set plot and timeline. Miniseries usually range from about 3 to 10 hours in length, but are not a very popular format in India since it remains economically unviable due to big investment that needs to be taken out with profit in few episodes. In India long-run series usually called “serials” have been popular both with the audience as well as channels.

Older Indian television shows began with a pilot title sequence, showed opening credits at the bottom of the screen during the beginning of the show, and included closing credits at the end of the show. However, beginning in the 1990s some shows began with a “cold open,” followed by a title sequence and a commercial break. Many serialistic shows begin with a “Previously on...” (such as 24) introduction before the teaser. And, to save time, some shows omit the title sequence altogether, folding the names normally featured there into the opening credits. The title sequence has not been completely eliminated; however, as many major television series still use them in 2010.

Project

Make a Chart of Programming for fiction and non-fiction shows from 6am in the morning to 12 am midnight, filling in the kind of programmes you would like to see and schedule in each hour segment of the day. This should be done with an eye on the likely audience you want to target for your shows on air.

Project

Write a concept note of a Children Programme that you would like to make which is not shown on TV so far for children between the age of 10 yrs to 12 yrs.

Television Programming

Hundreds of millions of dollars and rupees are won and lost each year in the high stakes game of television programming. The players are primarily the network executives who decide what programs should and should not be on networks, on what day they should be scheduled, and in what time slots.

Now Time slot is a term used for the hour in which a programme is telecast. These are normally divided in Half hour and one hour time segments and programmes made

accordingly. This involves a variety of extensive audience opinion as part of their research to fine tune timing of each show which they commission. The audience is analysed with gender and age group to study the impact of each programme. The popularity rating, generally called Television Rating Points are gathered with a secret instrument installed in several thousands of television sets which record viewing patterns of the audience, the time they stayed on each programme etc. to give a weekly report to advertisers. This report and several other data collected by various agencies go into deciding the choice of programmes by advertisers and the money they are willing to put on each slot where they buy advertising time.

The programs that come before and after each show are carefully weighed, as well as what the other networks are offering in each of these same time slots.

Added to this are target audience Demographics (characteristics such as age, race sex and economic level), program promotions, and advertiser appeal. Even though predicting the elements of a successful TV show is far from being a science, each of these factors is crucial for having a successful show and a successful reason.

But, before we get to that, you'll want to consider your own perspective on "good" and "bad" shows.

It will be interesting to note your honest opinion about the popular television shows running on various channels today. It is quite possible that most of you do not like what is shown on television these days. You are Probably Abnormal!

Your abnormality is that your taste in television programmes probably doesn't coincide with that of normal (average) Indian network viewers. It is something that needs to be understood in a larger context of a huge population like India. The numbers in each Socio-economic section are still substantial enough to make for a viable audience as television target audience for shows of various kinds. But, the one which can draw the largest pool of audience will require a majority that cuts across several of these groups. That majority comprises of people for whom TV is the only accessible and affordable source of entertainment. In a developing country like India, this happens to be the biggest section of audience and very often referred to as the LCD or lowest common denominator network target audience.

Most TV viewers, the normal or average form this LCD strata do not have a college education like you, and they are older than you are. That means that they will probably like and dislike different things in life—including TV programmes. Your friends who say, "That program is terrible, why does it stay on TV?", or, "That was such a great show, why isn't it on any more?", aren't taking this into consideration.

The programmers of TV stations often schedule programmes they didn't personally care for—but the ratings showed that a large share of the audience did like them. So, if they wanted to keep their jobs, they will carry on to keep these shows on.

Activity

Analyse the content like story, dialogue, acting of a very popular television daily soap which you do not watch regularly or find Bad citing reasons for your dislike.

Activity

Write a note on your favourite television show of fiction and enumerate the reasons that make you watch it regularly.

Activity

Write a note on your favourite Talent Hunt Show, also referred to as a reality show, enumeration the reasons of your liking, and the presentation format of that show.

Target Audience in Television Programming

Zeroing In On Your Target Audience

In almost any game aiming at the wrong target can mean you lose the game. The same goes for television programming.

Deciding on a target audience also involves your advertisers.

A show that has commercials for expensive cars, designer clothes, exotic vacation spots, and upscale restaurants will have to appeal to an audience that can afford these things. If you are trying to sell designer clothes, you don't want to buy commercial time in a show that appeals primarily to an older audience.

Although advertisers are interested in the number of viewers that watch a show, they are even more interested in the show's demographics. In fact, demographics are important to advertisers in any of the mass media: TV, radio, newspapers, magazines and books.

Scheduling Strategies

The audience that leads into your show is important. This is especially true for viewers who get TV free off of the air (LCD), rather than from cable or the internet, where they have many more options. If your show comes after one that has high ratings, your show will benefit through audience flow.

1. Scheduling strategies

- ❖ Dayparting
- ❖ Theming
- ❖ Stripping
- ❖ Stacking
- ❖ Counterprogramming
- ❖ Bridging
- ❖ Tentpoling
- ❖ Hammocking
- ❖ Crossprogramming
- ❖ Hotswitching

Dayparting

In broadcasting, Dayparting is the practice of dividing the day into several parts, during each of which a different type of television programming appropriate for that time is aired. Programs are most often geared toward a particular demographic, and what the target audience typically engages in at that time. This Dayparting is responsible of creation of new slots and reworking of existing Time Slots.

Theming

Theming, when a block of shows – maybe even a whole week of shows during a certain time period—all center around the same theme. Having special theme days (such as for a holiday), or theme weeks such as a Amitabh Bachchan season of films or a James Bond Week or Godfather trilogy over three nights on weekends.

Stripping

Stripping is when episodes of the same syndicated series are scheduled Monday through Friday at the same time. Not having to wait an entire week to see the next episode of a series (as they would with first – run network series) is an attractive option to many viewers. Running a television series every day of the week. It is commonly restricted to describing the airing of shows which were weekly in their first run; shows that are syndicated in this way generally have to have run for several seasons (the rule of thumb is usually 100 episodes) in order to have enough episodes to run without significant repeats. A good example is C.I.D and Aahat shoes which have been running for several seasons in weekly and three times a week serial like Baa Bahu aur Baby kept shuffling from a daily to weekly and three times week format to garner viewership at various time slots to make them financially attractive for the advertisers.

Stacking

Stacking is a technique used to develop audience flow by grouping together programs with similar appeals to “sweep” the viewer along from one program to the next. When a channel or network schedules a number of programs consecutively that have a similar demographic appeal, this is also referred to as stacking. Often, networks will stack series of sitcoms together, assuming that audience flow will hold viewers for several hours. Like having three daily soaps from 9:30 pm to 11 pm in various satellite channels which you see these days.

Counterprogramming

Counterprogramming is used when a time period is filled with a program whose appeal is different from the opponent program because it is a different genre or appeals to a different demographic characteristics. For a program that appeals to an older audience you might want to counterprogram with something that appeals to a younger audience. For a program that appeals to a sophisticated audience, think about a program that appeals to a not-so-sophisticated audience. For example, if you are scheduling a program for a channel that's opposite some programme that is doing very well with male audiences say Wimbledon Finals or T20 series – you would probably be better off scheduling a program that appeals to women who aren't interested in sports. This technique is referred to as counterprogramming.

Bridging

Bridging is being used when a station tries to prevent the audience from changing channels during a junction point – the main evening breaks where all channels stop programs and shift gear. This is achieved in a number of ways including: having a program already underway and something compelling happening at a junction point, running a program late so that people ‘hang around’ and miss the start of other programs, or advertising the next program during the credits of the previous. Bridging is also used when one TV program intentionally extends beyond the normal end point of programs on the other channels. With these programs already underway when the first program ends it discourages the audience from changing channels and joining another program “in progress.”

Hammocking

A technique used by broadcasters where by an unpopular program is scheduled between two popular ones in the hope that viewers will watch it. Public-service broadcasters like Doordarshan use this as a way of promoting serious but valuable content. By putting a new or weak show between two popular shows, audience flow will tend to bring up the new or weak show through what is called

the hammock effect. Rather than switch channels between two strong shows (and maybe join a program in progress on another network, or be forced to tune away from it before it ends) audiences tend to stay with the network, even if they try to do something else during the interval, like going to the kitchen and fixing themselves snacks with tea. This, of course, helps the new or weaker show – and may result in it “catching on” and becoming popular in its own right.

Crossprogramming

Cross-programming involves the interconnection of two shows. This is achieved by dragging a storyline over two episodes of two different programs. The story line of one program is continued into a different program, generally with a mixture of the key people appearing in each.

Hotswitching

In hotswitching, the programmers eliminate any sort of commercial break when one program ends and another begins; this immediately hooks the audience into watching the next program without a chance to change the channel between programs – generally at the top of the hour. The idea is to immediately get viewers involved in the next program before they are tempted to switch channels.

Related programming techniques include:

Marathons are popular on some satellite channels such as Zee which recently did a marathon episode of Mera Naam Karegi Roshan extending into a two hour slot on the occasion of wedding celebrations of the main protagonist. They brought in actors from other serials for this particular occasion to create a larger viewership with extensive promotion. This technique is also called Stunting in another case, a half-dozen episodes of a popular series might be scheduled with the potential of holding loyal fans for several hours. Marathons often take place on weekends and during holiday periods when viewers are apt to have more time to watch TV.

Stunting

In an effort to boost audience size you often see stunting (using special programming or plot gimmicks) by networks during sweeps (the four weeks or so when ratings are done)

For example, you may find that a key person in a dramatic series gets married, has a baby, gets shot, or whatever. It was discovered by research agencies that weddings could boost a show's ratings by about three points -- so a lot of people in dramas suddenly got married.

Another stunting technique is to have a famous person appear in an episode – typically, a famous actor, political figure, athlete, or singer. In each of these cases, “the event” is heavily touted in promos (on-air promotions for the show).

And then there are “reunion shows” that bring back the casts of popular series of the past for a special show.

Project:

Working in group, find instances of the strategies mentioned above from various channels to understand these better.

CHAPTER – 4

Print Media and its type

The term 'print media' refers to a whole range of media which make use of printing machines to make multiple copies. Since the invention of the printing press, first by China and almost 400 years later by Johannes Gutenberg of Germany and William Caxton of Great Britain, a number of types of print media came into existence. Leaflets, pamphlets and books were the first to be published; these were the earliest print media. To 'publish' then meant to announce and to make known to the public that is the readers. Religious literature comprised the earliest print media. The Bible was the first to be printed and widely circulate in the vernacular languages of Europe; this book remains a bestseller to this day.

But by the late 17th century, newspapers and periodicals came to be published on a regular basis in the countries of Europe. News of all kinds dominated the print media, which came to be now known as 'the press', and the professional writers who wrote for the press, came to be called 'journalists' and the profession they practiced 'Journalism.' The first doctoral thesis on practices in Journalism, entitled 'On News Reporting' was submitted to the University of Leipzig in 1690.

Activity

List the various types of print media that you have access to. Would you consider posters for films and outdoor hoardings/billboards as 'print media'?

What is 'News'?

The nature of Journalism and one's approach to what Journalism is, therefore depends on one's perspective of news and news values. 'News is the account of an event, not something intrinsic in the event itself'. Hence 'news' is the written, audio or visual construction of an event of happening or person. There is nothing in the event itself that makes it news; the event is not the news. Rather, the 'news' is the write-up or the audio or visual presentation of the event. Further, such a presentation or 'representation' or 'construction' of an event has to be in a particular format and is selected according to a certain professional value-system to make it 'news'. It needs to be emphasized that 'news is the end-product of a complex process which begins with a systematic sorting and selecting of events according to a socially constructed set of categories'. So, it is not the event which is reported that determines the form, content, meaning or 'truth' of the news, but rather the 'news' that determines what it is that the event means. The meaning results from the cultural discourse that 'news' employs. As one social linguist

puts it: news is a social institution and a cultural discourse which exists and has meaning only in relation to other institutions and discourses operation at the same time'.

Like language, news is a map, not the terrain which the map represents. A map uses codes, conventions, signs and symbols which have to be 'read' or actively interpreted. So does news; news as it were 'maps' the world. News selects, processes, produces and shapes an event or happening, but it is we as readers who select what is of interest to us and make our own sense of the news.

Mainstream journalism treats news as a commodity to be bought and sold in the market place of information. In order to keep costs of news-gathering down, newspapers and other media subscribe to news agencies for news stories and visuals; their primary sources of revenue are advertising and circulation. The media are run, like any other business or industrial enterprise, in the tradition of mainstream journalism. The focus is on the 'exceptional' and the elitist, and the preferred format is the 'inverted pyramid' news report; other formats include features, editorials and columns/opinion pieces.

Analysing newspapers and their content

Journalists work for the 'broadsheet' (or 'quality' or 'serious') press and the 'tabloid' (or 'popular' or 'sensational') press. The terms 'broadsheet' and 'tabloid' (or 'compact') usually describe the two main formats of newspapers, but the labels also connote two kinds of news stories selected, and more importantly, the presentation, treatment and style as well. However, this distinction is now blurred, especially when the serious or quality papers (such as The Times of India, the Indian Express and The Asian Age) choose to highlight the private lives of public figures and the tabloids (such as midday, the afternoon Dispatch and Courier, and Today) to publish serious investigative stories of corruption in high place. A third format is termed the 'Berliner' which is popular with European (Le Monde, The Guardian, and La Stampa) and some North American (The Journal and Courier) daily newspapers. HT Media's business daily Mint, published in partnership with the Wall Street Journal, uses the Berliner format. The 'Berliner' is a little narrower and shorter than the broadsheet and slightly taller and wider than the tabloid. Like the broadsheet, it connotes quality and serious journalism.

'Tabloid Journalism' is frequently termed 'yellow journalism' primarily because of its tendency to sensationalize and trivialize events, issues and people. The staple of the 'tabloids' is the private lives of famous people, crime, accidents, disasters, public corruption, sex, etc. (E.g. Midday, Mumbai Mirror, Pune Mirror). Tabloid journalists are believed to indulge in 'cheque book journalism' which implies that

the subjects of the news stories are bribed to sell their 'true confessions'. Such journalists are also believed to indulge in 'keyhole journalism' or 'sting journalism' in their attempts to probe the private sexual infidelities and peccadilloes of well-known people and public officials. Then there is 'Page 3' Journalism which focuses on the social lives of celebrities and film stars and sports heroes. These journalistic practices raise several ethical questions about the invasion of the privacy of individuals and the public's right to information. In most democracies, reasonable restrictions are imposed on these intrusions on privacy, especially if they are not in any way related to the 'public interest'.

'Tabloid television' follows the pattern of selection, treatment and style of the tabloid press. In the pre-satellite television era (the 1980s) the video newsmagazines 'News track' and 'Eyewitness' were in the tabloid tradition. In recent years, India TV, Janmat (now Live India) and the crime-based programmes on several television news channels verge on the sensational and the tabloid.

Draw up a list of different types of content in your daily newspaper (E.g. news stories. Advertisements...)

Write down the news stories that appear on the front page of today's newspaper.

What is the order in which they are printed? Why is such an order followed?

What is the 'lead' or main news story? What is it that makes you think it is the 'lead' story? (E.g. position on the page, space devoted to it, the font size of the headline, the number of columns it covers...)

Select any news story on the front page. What is the headline? What is the date line? Is it a by-lined story?

What is the source of the news story? (E.g. Reporter, Correspondent, News Agency, etc.)

What is an 'anchor story' on the front page of a daily newspaper? What is the position of the story on the front page?

Usually, there is a single display ad on the front page. Find out what this special display ad is called?

Pages 2, 3 and 4 are usually dedicated to city news; hence they are called 'the city pages'. These are generally followed by 'national' and 'regional' page/s. In the middle of the newspaper, on the left hand side, is the Editorial Page. On the

right, is the 'Op-Ed' Page; this is the abbreviation for 'Opposite to the Editorial Page'.

Let's analyse the two pages now. First, the Editorial Page:

1. The editorial Page is made up of a number of articles and a Letters to the Editor column. On the extreme left of the page are two or three 'editorials.' In the top middle is a lengthy article; this is the lead feature. Below it is what is simply called 'the middle', usually a short article written in a light vein. There may be one or two other articles or 'columns' on the page.

Activity

How is an editorial different from a News Report? Read the first editorial and analyse its structure and style.

What is the purpose of including a Letters to the Editor column on this page? Why is that some papers provide more space to this column than others?

The Editorial and Op-Ed Pages are usually followed by a page or two of 'International News' (sourced from the global news agencies, Reuters, AP (Associated Press), AFP and DPA). The final pages of a newspaper are devoted to reports and features about sports. Often, advertisements appear prominently on these pages. Several daily newspapers devote whole pages to classified advertisements (situations vacant, situations wanted, matrimonial, and so on) and display advertisements (corporate and industrial ads, consumer ads, tenders, notices, retail ads, and real estate ads.)

Daily newspapers have a main section and accompanying it are one or more supplements. For instance, the Times of India, the Indian Express, the Hindustan Times and other city papers carry a City Supplement. Some daily papers have additional supplements such as a Business Supplement, a Lifestyle Supplement, a Real Estate Supplement, and so on. 'Supplement Journalism' has taken off in a big way in city papers because this marketing strategy allows for local retail advertising and for segmentation of readers in terms of their interests and the neighborhoods/ suburbs where they live.

List the supplements in your city paper. Then list the kind of contents found in the supplement. What are the kind of advertisements you find in the supplement.

CHAPTER – 5

Radio : Genres in Radio Programming

Radio programmes may be classified into two broad groups:

1. Spoken word programmes, which include news bulletins, talks, discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, quizzes, talk shows, radio plays, radio features and documentaries.
2. Music programmes which include disc jockey programmes, musical performances of all types: instrumental and non-instrumental (classical, semi-classical, popular), film songs and variety programmes.

It is obvious that a good number of programmes like drama, features and documentaries need both the spoken word and music. This holds true for a good number of radio programmes on FM stations, All India Radio and Vividh Bharati.

Write down the names of FM radio channels available in your city or town: which company owns and runs them?

Why do you think there is a need to classify radio programmes into genres? Find out the origin of the word 'genre' and what it means.

News Bulletins: News bulletins are put out by AIR almost every hour of the day in English and the various regional languages. The major bulletins are of 15 minutes' duration, while others are of only five minutes' duration. They present summaries of news stories in order of importance and interest-value. National and international happenings get pride of place, while regional and local news is included if time permits. Human interest stories and sports news generally round off the major bulletins. News bulletins are not yet allowed on private FM stations, though news about traffic, sports and weather may be transmitted.

Why do you think the Indian government does not allow news to be broadcast on private commercial FM channels? Is this a good policy, since there is no such restriction on private television channels?

Newsreels: Newsreels, generally of 15 minutes' duration, present 'spot' reports, comments, interviews, and extracts from speeches. A much more complex and expensive format than the news bulletin, it calls for skilled tape edition and well-written link narrations.

Documentaries/Radio Features: Documentaries or radio features are usually factual, informational in character and sometimes educational in intent. They bring together the techniques of talks and drama to tell the story of events, past

or present or those likely to happen in the future. They may sketch the biography of a great leader, or merely offer an interpretation of the world around us, or teach us about peoples and cultures unfamiliar to us, or even inquire into social, political, economic or cultural problems. Indeed, any subject of interest is grist to the mill of a feature writer.

The use of a narrator interspersed with voices of real people or / and actors and of appropriate background effects and music bring a documentary / feature to throbbing life. In Lionel Fielden's words, 'a feature programme is a method of employing all the available methods and tricks of broadcasting to convey information or entertainment in a palatable form' . (Fielden was the first Controller / Director-General of all India Radio).

What kind of social issues do you think lend themselves to treatment as radio features?

Select one such social/cultural/political issue and discuss it in the format of a radio feature / documentary.

Radio Plays: Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, a middle and an end. Movement and progress, generally to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, speak true to character and above all, be interesting.

Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 30 to 60 minutes) the fewer should be the major characters. In the early years of Indian broadcasting, the radio play took on the characteristics of the theatre as it existed on the stage in a particular region. Radio plays were broadcast then for three hours at a time. In Bombay, Parsi, Gujarati and Urdu plays were frequently put on the air: in Madras, mythological plays proved very popular. Fielden introduced the present norm of the 30-minute radio play on AIR.

Search on the website <http://video.google.com> for the radio play 'War of the Worlds' by Orson Welles. Listen to the play.

Why do you think the radio play managed to create a panic in the United States?

Write a short script for a radio play on a theme or story of your choice.

Talks: Radio talks are not public speeches; they are chats with a friend who does not see you, but is nevertheless close and attentive to you. Radio talks should give the impression to a listener that the speaker is addressing him alone in an informal manner.

The words of a radio talk need to be kept simple and familiar, yet descriptive and powerful, and the sentences short and without dependent clauses and awkward inversions. Care should be taken to keep close to the rhythm of ordinary speech when writing the talk, and also when recording it. Radio talks have no definite structure. All that the listener expects from them is that they should be interesting and informative.

Prepare a five minute talk for radio on a topic of interest to you. How is writing for radio different from writing for a newspaper?

Music Programmes: Music programmes enjoy much greater popularity than talk shows, as is evident from the popularity of FM stations and Vividh Bharati which are musical through and through. We enjoy music for its rhythms, melodies and harmonies and above all for the relaxation it provides.

Like any talk show, a music programme must have unity and form. Disc jockey programmes of 'pop' or 'disco', therefore should not be mixed up with classical or light classical music. Variety is the keynote to any music programme; the different items should be linked together with interesting comments, announcements and narration. Phone-in request programmes draw large audiences.

Movie trailer: Vividh Bharati's movie trailers are sponsored programmes usually of 15-30 minutes' duration. They are fast paced, and packed with extracts of dialogue and songs from the film being advertised. The narrator links the elements with dramatic appeals and announcements. The names of stars, of the producer, director, playback singers and musicians figure prominently in the trailers.

Quizzes: One of the most popular quiz programmes on radio has been Bournvita's Quiz Contest which used to be broadcast every Sunday afternoon on Radio Ceylon. Beginning with the Bournvita jingle, the programme got off ground quickly and moved at a hectic pace, taking listeners along with it. It's the sense of participation and involvement in the quiz questions that made the programme very enjoyable family fare.

Activity

Draw up a list of questions for a Quiz on 'Current Affairs. Take on the role of a Quiz Master and conduct a Quiz Programme for two or three teams of students. Record the programme.

Play back the recorded quiz programme. What have you learnt from this exercise?

Live Coverage of Sports and other national / international events: Running commentaries of sports events make for exciting radio programming. They bring cricket, football and hockey matches alive with fast-paced narratives and visually rich words and phrases. They attempt to turn home audiences into spectators at a stadium.

CHAPTER – 6

Internet

Origins

The internet was born from the communication benefits of linking two single computers together via a cable to share each other's data. This powerful communications model quickly grew to multiple computers being linked together by cables, the data between them being controlled and regulated by a device known as a "router." This device's sole function is literally controlling the routing of data between computers. Multiple linked computers in a network are sometimes referred to as a local area network, or LAN.

The power of data being exchanged in such an expedient, efficient manner quickly gave rise to standardization of hardware devices and software commands and packages that enabled both expanded network connections, categories of confidential and other classes of data to be sent and the creation of universal computer networking protocols.

The architecture of these networks soon adapted to the use of already existing communication cables. Telephone entities engaged relationships allowing the use of their telephone lines for computer network transmission. This later spread to cable television entities engaging relationships for their lines and soon the invention and use of highly efficient cables specifically for network data carriage.

Businesses and governments quickly became financing and user participants, eagerly receiving the new data connectivity benefits, soon providing them communication speeds for even heavy bandwidth data of pictures, music, video and confidentiality never before available.

The interweaving of these networks together became known as the internet. The internet's software command structure became known as Internet protocols or IP.

The Internet's Fundamental Rings

There are three basic Internet architecture communication rings. The first, or sending layer, addresses and sends data to the third or receiving layer. The data passes through the second or middle layer, often referred to as the cloud.

The sending and receiving layers may be inhabited by massive commercial or government computing systems, or simply individual users with computers or other Internet connected devices such as game consoles or sufficiently smart phones.

The cloud is participated in by literally every telephone, telco, and communication entity. These include Vodafone, Bharti Airtel, Reliance BSNL, MTNL, Tata, AT&T, British Telecom, Google, AOL, Yahoo, Hotmail, Etc. each network's infrastructure is patched together, allowing all transmission signals to pass through the entire Internet. The cloud is ever-expanding in processing muscle and speed.

Powerful new transmission cabling made of glass, often referred to as fiber, allow heavier (higher concentration) of data to travel at much higher rates of speed. Fiber is now laid on much of the planet, strong cables cross-crossing every ocean and most seas. The data moves through the Internet through the use of more sophisticated routes than those of LAN networks.

Data Transmission Process

Though data may appear as all one communiqué, for instance an email message, it is actually sent in a series of data packets. Each packet of data having an individual identification label. This is an important part of the Internet Protocol (IP) structure, allowing each Internet transmission to be identified with its unique packet ID.

As routers are used to regulate the flow of data through the internet, so are switches used to verify each transmission's packets and assure all packets that were sent are received to the point of each participating switch. If a data packet is lost or corrupted (unreadable), a switch detects the need and requests a replacement packet. In this interactive fashion, each transmission's integrity is sustained and received as they are sent.

The IP allows packets being received to be collected into a buffer before it is revealed to the user. We may see this in music or video transmissions we are receiving. A line may appear to "fill-up" before the video image begins or we hear the music. This line reveals our buffer being filled. If the receiver's line speed is slow, the data in the buffer may expire before the transmission is complete. If this happens, the receiver's audio or video is automatically paused as the buffer fills. The receiver ring of the Internet is sometimes referred to as the edge, or the last mile. As the edge is often under-developed for consumers, heavy bandwidth data such as pictures, music and video are often said to create congestion at the edge, because there is greater user demand than the edge infrastructure can accommodate. The sender and cloud are typically not congested, only the edge.

Powerful edge infrastructure is enabled for multinational corporations, schools, hospitals, communications companies and others who must have constant, uninterrupted transmissions.

As the Internet continues to connect greater numbers of people and entities, it transforms entire industries in a manner like an avalanche. Consider how email has affected postal services. Or, how the ability to speak and even see the other party as you talk them by using VOIP, which is 'Voice over Internet Protocol, 'typically at no cost to the users, has changed phone utility companies. Or, how search engines have changed how we make our purchase decisions, vastly reduce visits to libraries and wiped-out the purchase of physical encyclopedias.

It is also transforming every culture with access to the Internet. The term, 'the world is flat,' refers to the Internet putting everyone within immediate reach of everyone else. Even if we speak another language, we can click or drag a translator into what we want to read. For almost every culture's language, the translator converts, Russian, or Urdu, or Mandarin, Thai, etc. into our language.

Open Source

Seeing the only thing holding the Internet back from even greater innovations, software engineers have surfaced project sites on the Internet, many of which are purely voluntary. Other software engineers join in, literally contributing their help in the creation of powerful new software. This is done because the engineers want to further the progress of the Internet for the benefit of all users. There is typically no user-cost for this software. Such projects are enabled by the Internet-and all users of the Internet are powerfully benefited. As these software and other facilities are created for the general public good, people have a tendency to trust them and want to show their appreciation by using them.

These volunteer group initiatives are often referred to as "Open source," because the source code of the software is open for qualified engineers to see and improve and everyone to use.

Open Source has become a cultural term generally referring to initiatives taken up by volunteers for the public good. This attitude reflects an important culture with far reaching potential effects that was born on the Internet, but is being generally applied as a life and business practice. People with open source attitudes are drawing closer to one another and beginning to insist on more open, transparent, fair and ethical action from those in charge of companies, schools and governments. Open Source initiatives appear will continue to grow in both technology and as social initiatives.

Wikipedia is an example of an extraordinarily, far-reaching, beneficial open source initiative.

Apple open-sourced a major portion of its iPhone, allowing applications to be developed for its phone. Hundreds of thousands of companies leapt into this space, with thousands of strong applications benefiting new companies as well as iPhone users. Apple was also benefited by deepening iPhone user satisfaction and iPhone market presence.

There are open-source still photography sites for amateur and professional photographers to surface their photo art. The photographers used are credited, advancing or establishing them professionally and users are benefited by access to pictures they could not otherwise afford.

Not surprisingly, education and health open-source issues have also surfaced.

All of these are not only inspired by internet Open Source, but may be searched and read about on the Internet.

Internet Culture

In addition to Open Source culture, is simply the Internet's culture. For the first time in history, the Internet enables brands to directly interact with their target. Newspaper, radio and television gave brands power to advertise to their customers- but only to measure customer delayed reactions from hopefully increased sales. The Internet provides instant customer reaction from negative, to endearment or interest, to requesting information, downloading a coupon, setting a test – drive appointment or actual purchase.

People have free access to newspapers and magazines, giving consumers instant access and saving them the cover price, and giving publishers printing costs and providing them instant advertising revenue.

Music and movie lovers both listen/watch or download music/movies for instant access, low cost, with the sellers experiencing no duplication costs and receiving instant income.

The Internet has revolutionized hundreds of industries and there are many more to follow, enabled by new software and hardware innovations, as well as greater number of the earth's people being connected by Internet enabled devices.

Multicast and Unicast

Radio, television and satellite transmission is referred to as 'multicast,' referring to one way communication, from a single sending source to an unlimited number of receivers. The transmitter sends the signal, but it is up to the receiver to

assure get it. Multicast has no natural capability for the sender to ascertain if the transmission is received or to determine the quality/integrity of its signal.

The internet's primary transmission method is 'unicast,' referring to being interactive, or two-way communication, as well as it being from one sender to just one receiver. Unicast's IP includes the sender's assurance that the transmission is received and its quality is complete. If message transmission is problematic, it is either resent or a message is given to the sender reporting the problem.

As edge congestion is overcome, this will enable the emergence of the first Internet Television System, ITS. This will enable traditional consumer television to be interactive, each consumer's preference profile will instruct their channel line-up and individual program preferences, commercials, programming costs and even the cost of the Internet Television System, which will likely be free.

Internet's Future

The Internet is today and tomorrow's new frontier. Most futurists agree the Internet has barely taken its first steps relative to its maturity. Communication, family relationships, education, health, entertainment, media and business all will continue to significantly change in its use. Its new transformations will largely be imagineered and implemented by the first internet-literate generation-you.

MASS MEDIA STUDIES
PAPER CODE-835 SESSION: 2018-19
Unit-III: Understanding Media

Chapter I -Media Literacy

We live in a world where we are constantly bombarded with images, views, opinions, lifestyle, consumption patterns, trends and more. For most of us, life without media would be unthinkable. We catch news on TV, read opinions in the newspaper, use TV for entertainment, surf the world wide web to check out the latest trends, make friends on Facebook, tweet our opinions, use our blackberry to stay connected, upload videos and share files. The Media seems to be everywhere and manages to pervade every part of our life. But, it is not just because it is ubiquitous that we are interested in the media - but, the fact that it influences - to a greater or lesser degree - our actions, our opinions, our perceptions and our world view. Our understanding of 'good' and 'bad', 'acceptable' and 'unacceptable', 'beauty' and 'ugliness'; 'right' and 'wrong', 'patriotism', culture, history and tradition all are influenced and shaped by the media. Therefore, as citizens and as media practitioners it is important for us to understand certain very basic aspects of the media - such as ownership, agenda, and interest - so that we become able to discern the messages that the media puts out, enabling us to make better and more informed decisions. This awareness of the media is called Media Literacy. The Media Awareness Network defines Media Literacy as Media literacy is the ability to sift through and analyze the messages that inform, entertain and sell to us every day. It is the ability to bring critical thinking skills to bear on all media- from music videos and Web environments to product placement in films and virtual displays on bill boards. It is about asking pertinent questions about what is there, and noticing what is not there. And it is the instinct to question what lies behind media productions- the motives, the money, the values and the ownership- and to be aware of how these factors influence content. At the core of being 'media literate' is understanding and internalizing that : media messages are constructed messages are created differently for different media, keeping in mind the characteristics and strengths of each medium - take for example the Commonwealth Games - if television media wishes to tell you about the delays in the games it will show you unfinished construction. If the print media wants to tell you about the delays it will give you a table with promised delivery, current status and how long it will take to complete a project.

Media messages are created for a particular purpose. For example, the purpose of a fairness cream commercial is to sell the product and not to increase the confidence; similarly breaking news is not about anything urgent, but is created to keep you hooked to the TV set. People tend to view the same piece of the content differently. For example, for some, a particular movie could be great entertainment, others viewed it as flawed story telling.the message are often biased and carries the biases of the creator or funder of the message. Media messages can influence behaviors, believes, attitudes, and values. Given the role it plays in a society and in our everyday lives, it is important to study media and how it works. Studying media involves

the detailed analysis of the images, sounds and the text that we experience via the media. It is the study of individual media texts (such as movies, TV shows, magazines, websites) and asking some key questions:

Who made them? ("institution")

How were they made? ("process")

Why were they made? ("purpose")

Who were they made for? ("audience")

What were the rules followed while making them? ("conventions" and "genre").

Introduction to Mass Media

To be a media literate, it is important to understand the nature of the media and its impact on the audiences. The study of media is relatively a new discipline about a century old. That is because, media itself became mass – only about a 100 or so years ago. In the last 100 years or so the role of Mass Media has been very important and influential in every day life. That is because it is :

- All pervasive - impacts every aspect of our lives
- Inclusive - includes all aspects of society. For example, the role of media in depicting various parts of India as parts of the whole.
- Socialiser - tells us about the acceptable modes of behaviour and the unacceptable modes of behaviour. For example, the role of media in encouraging people to give polio vaccines to children.
- Influencer - influences behaviour. For example, the role of media in encouraging people not to drink and drive.
- Aspiration Driver - For example, the role of media in encouraging consumption patterns such as the use of microwaves or modular kitchens.
- Persuader/ Seller/Nagger - for example, advertising and how it acts on the psyche, especially minds of the youth.
- Awareness Creator/ Informer - for example, the role of media in propagating spread of information - be it news or current affairs or government policies
- Education - the role of media in spreading education

Before we get down to deepen our understanding on ways to deconstruct media messages, we need to comprehend some basics - including what the media is, what the audiences are, what the various theories that are used to look at both the media and the audiences.

What is the Media?

The media' refers to the different channels we use to communicate information in the everyday world. 'Media' is the plural of medium (of communication), and the main media forms are Print Radio Film Television Internet

And the main content forms of this media are Advertising Books Canned Fiction Entertainment Canned Non Fiction entertainment Feature Films Music News Websites

The media is essentially an amalgamation of content and technology that allows a set of people to communicate with each other. This communication can be:

Between individuals - one to one or peer to peer. For example a phonecall.

Between organisations - business to business. For example a corporate film

Between organisations & individuals - business to consumer for example advertising or a feature film or a TV programme or a newspaper.

When we study the media, as media practitioners, what we are interested in is:

What do people consume in terms of media?

Why do they consume it?

What do they do after they consume it?

What are the consequences of that action?

What is the role of the media in our life?

What is the Media Studies?

Media Studies is the study of what the media is composed of and how it affects the audience. It employs theories and methods from a number of fields of study including communication, sociology, social theory, literature, literary theory, political economy, film/video studies, cultural studies, cultural anthropology, philosophy, design, history, politics, information theory, and economics.

Media Studies focuses on the Mass Media - its political, social, economic and cultural role and its impact in creating and distributing content to media audiences.

Key concepts in Media Studies include:

How the audiences are identified, constructed, addressed and reached; how audiences find, choose, consume and respond to the media texts.

What kinds of technologies are available to whom, how to use them, the differences they make to the production process as well as to the final product.

Who produces the text; its role in production process, media institutions, economics and ideologies, intentions and results.

How does the media produce meanings; codes and conventions; narrative structure.

Different media (television, radio, cinema etc); forms (documentary, advertising etc); genres, other ways of categorising text; how categorisation relates to understanding.

How are things, places and people portrayed in the media? The relation between media texts and the actual places, people, events, ideas; stereotyping and its consequences.

Key concepts of Media Studies

Traditional

The term traditional, in this context, is used to describe pre-industrial societies and their interrelationships.

Traditional Society is community based. They usually exists within a specific geographic space and are symbolized by shared traditions, cultures, values and language. They are denoted by a lack of individual privacy, and a feeling of "social good". For example, think of a small village where everyone knows the other person.

Traditional Culture: A set of cultural values and ideas that are shared by the community.

Mass

Until a century ago, media was elite in nature. Small groups of publishers - published material for small groups of readers, who would mostly agree with those views. The publishers were among the elite as were the readers. The spread of media penetration was restricted by lack of

mass literacy. The all pervasive presence of print media was possible since only after the introduction of print technology. However, when education became compulsory, media owners realized that there was more profit to be made from attracting the newly educated lower classes, than the elite who were far fewer in number. The publishers that appealed to this audience, as opposed to the elite audience, were called mass media and the audiences were called mass audiences. Both terms were used in a derogatory manner. The term "mass" had negative connotations. 'Mass' was perceived as the multitudes or common people who were mostly uneducated, ignorant and potentially irrational, unruly and even violent. The concept of Mass involved: Large aggregate Undifferentiated Mainly with a negative image Lacking order and organisation Reflective of mass society

Mass Society

The term Mass Society refers to a society with a mass culture and large-scale, impersonal, social institutions. Given that the most complex and modern societies have (social relationships, family, friends, groups et al) the concept of mass society can be thought of as an "ideal type", but it does not exist in reality. However, the term is designed to draw attention to the way in which life in complex societies, with great specialization and rationalized institutions, can become clouded in anonymity and impersonality and fail to support adequate bonds between the individual and the community.

Mass Culture

Mass culture is a set of cultural values, ideas, forms of practice that arise from the exposure of a population to the same cultural activities, communication media, music and art, etc. For example, in India traditionally the 'Sangeet' on the night before wedding was a part of North Indian culture - more specifically Punjabi culture. It was a woman's festival which aimed to tell a young girl who was getting married on what to expect from marriage. Mass culture's depiction of the wedding sangeet has now turned it into an all India phenomenon where people of both genders participate. Mass culture becomes possible with modern communication and electronic media. Mass culture is transmitted to individuals, rather than arising from people's daily interactions, and therefore lacks the distinctive content of cultures rooted in community and region. Mass culture fosters the view of the viewer as a consumer and as an individual.

The Difference between Folk (Traditional) and Mass Culture

Folk Culture grew from the grass roots. It was spontaneous expression of people, shared by themselves preferably in their own communities to suit their own needs. Mass culture is imposed from above. It is fabricated by technicians hired by businessmen; its audiences are passive consumers, their participation limited to the choice between buying and not buying. It is a debased, trivial culture that voids both the deep realities (sex, death, failure and tragedy) and also make the simple, spontaneous pleasures: Macdonald, 1957, Introduction: The Dangers of Mass Culture.

Mass Media Technologies

One of the biggest differences between traditional modes of communication and mass communication is how the latter allows the same message to be delivered to a large mass of people, audience simultaneously. In the modern world, the scale and operations of the mass media may vary for instance some people watch a film in a village tent or on a movable screen, and others in multiplexes, some watch TV on 29" plasma screens, yet others on community TV sets yet there are certain basic core attributes of the mass media They derive from technologies of mass reproduction and distribution and certain forms of organization. The movie that you watch in a theatre in Mumbai is identical to the same movie someone else watches in Delhi They are designed to reach the Many e.g. on an average; a TV serial on an entertainment channel in India is watched by millions of viewers.

Potential audiences are viewed as large aggregates of more or less anonymous consumers and the relationship between the sender and the receiver is influenced by this fact, for example, two people watching the same show are in Nasik and Gurgaon - don't necessarily have any connection with each other.

The sender is often the organization itself or a professional communicator as almost all shows, film and news are produced by companies or professionally trained media practitioners.

It may also be the voice of the proprietor - advertiser, politician, religious leader, NGO which has its own agenda.

Mass Audience

Herbert Blumer (1939) defined the mass as a new type of social formation in modern society by contrasting it with other formations - especially the group, crowd and public. He said:

Groups are small as most people know each other. They share common values and believe in certain structure of relationships that is stable over a period of time. The groups interact with each other to achieve predefined objectives for example, a film appreciation group.

Crowds are larger but still restricted within observable boundaries in a particular space. It is however temporary and seldom reassembles with the same composition. It exhibits a high degree of identity and shares the same 'mood', but there is no structure or order to its moral and social composition. It can act, but its actions are often seen to have an affective, emotional and often irrational character for example the crowd in a railway station.

Public is relatively large, widely dispersed and enduring. It tends to form around an issue or cause in public life, with its primary purpose to advance an interest or opinion and to achieve political change. It is an essential part of democratic societies, for example, the public that came together to campaign for justice for Jesicca Lall.

And finally, the **Mass Audience** is widely dispersed, its members are not known to each other or even to those who brought the audience into existence. It lacks self awareness and self identity and is incapable of acting together in an organized way to secure objectives. It is marked by shifting composition within changing boundaries. It does not act for itself, but is acted upon - therefore subject to manipulation. It is heterogenous - consisting of large numbers from all social strata and demographic groups. But, it is also homogenous in its choice of some

particular object of interest to the perception of those who would like to manipulate it, for example, the mass audience response to 'Dabaang' as part of popular response.

Audience Theory

When we study the media - it is important to understand the theoretical constructs that underpin the discipline. Most of these discuss the impact of media communication on audiences. While we may never be called upon to sell a show or make a film on the basis of these theories, understanding them and appreciating them would enable us to make a better show or a better film. The reason we study the media in close detail, is because of the impact it has on audiences. Therefore it is hardly surprising that the early theories looked at how media impacts or effects audiences. These theories are called "Media Effects Theories" or "Audience Theories". These theories seek to understand how audiences respond & react to the media messages.

Hypodermic Theory or Magic Bullet Theory

One of the first major theories of the impact of mass media on audiences was "The Hypodermic Needle Theory" or the "Magic Bullet Theory". Postulated in the early 1920's this theory believed that the media was all powerful and had a similar direct effect on the audiences. According to these 'Media Effects Theories' viewers are passive and are directly affected by what they consume in the media. They accept the message that they read, hear or see without considering whether the message has any merit or not. In other words, the media content is shot at the audience like a magic bullet and it directly penetrates the viewer's mind and changes it. The supporters of this theory believed that the media could shape public opinion and persuade the masses toward any desired point of view. In this way messages strike all members of the audience equally causing to think in a uniform fashion. Harold Lasswell was one of the most prominent thinkers who propagated this model. He in 1927 postulated that the mass media could influence and sway public opinion in very direct ways. . He wrote, that "**propaganda** is one of the most powerful instrumentalities in the modern world" capable of welding " millions of human beings into one amalgamated mass of hate and will and hope"

Propaganda is the manipulation of public opinion through mass media messages with the purpose of getting them back to a certain public cause or a mode of action. In a way, the role played by propaganda in the Soviet Union previously to gain acceptance for a Communist Government as well as in Nazi Germany from 1933 onwards seemed to suggest that the magic bullet theory was accurate. Author George Orwell, in his book 1984 talks about how a future dictatorship would use propaganda to control its people. This is a theme that is revisited in the graphic novel 'V for Vendetta'

Propaganda is a term that is used fairly frequently in the discussion of the media. It is considered to be the content that tries to portray 'an ideology' as the best and in doing so tries to portray all other view points as being unacceptable or evil in nature. Propaganda is seen to mean a point of view that is biased towards one agenda - and the term itself has negative connotations.

Propaganda is usually of two types :

Direct or obvious political propaganda - which tells the audience directly why a particular government or a cause is wonderful; This would include news clips or interviews that speak in favour of that cause. And,

Subtle propaganda - Propaganda that is disguised as entertainment. In this mode you will see those that the propaganda seeks to deride being presented as demonized characters - with no redeeming qualities.

The Two Step Model

Despite, the fact that the media seems to influence audiences in terms of their opinions and actions - there were several critical issues with the Hypodermic or Magic Bullet theory, the primary one being that the audience is seldom as passive it is made out to be. Even in Nazi Germany, where the propaganda machinery demonized the Jewish people, there were Germans who risked their lives to oppose the Nazi Government and save Jews (watch 'Schindler's List') the Soviet Union which also effectively used propaganda also saw numerous voices raised against Communism. In a world where there was only one media source and which was completely under the control of one interested party, the Hypodermic Theory or the Magic Bullet theory worked. However, we, do not live in such a world any longer. The media landscape is now diverse as are the sources of information. Besides, individuals do not make up their mind purely based on the media, they also talk to friends, family and others in their social circle before making up their minds. For example, if you have to buy a new vehicle or a new mobile you are not going to rely merely on media messages. You will probably talk to other users about how good or bad that product is?

The Two Step Flow theory proposed by Paul Lazarsfeld, states that messages from the media get transmitted in **two** distinct stages:

1. Through Opinion Leaders who pay close attention to the mass media and its messages.
2. These opinion leaders then pass their own interpretations in addition to the actual media content.

The term 'personal influence' was coined to refer to the process between the media's direct message and the audience's ultimate reaction to that message. Opinion leaders use their personal influence to get people to change their attitudes and behavior.

The two-step flow theory has improved our understanding of how the mass media influences decision making. The theory refined the ability to predict the influence of media messages on audience behavior and it helped explain why certain media campaigns may have failed to alter audience attitudes and behavior. For example, one of the reasons why celebrities frequently endorse products, is because they act as the 'influencer' or opinion leader.

Uses and Gratification

Both the Hypodermic Theory model and the Two Step Flow theory model assumed that the bulk of the audience are passive consumers of content and opinion. Both these theories asked the question 'What does the Media do to the Audience'. However, in the 1960's when there was a proliferation of the media and people started to make distinct choices between the forms of media that they consumed, researcher Katz asked a very different question, "What do the

audiences do with the media?" It postulates that 'media' is a highly available product and audiences or consumers use this product in the same way as they would any other product or service. The appearance of this approach marks an important change in the way media researchers think about the audience. Previously, they saw the audience as passive or made up of people who simply accepted whatever was put in front of them. In these models latter following the gratification approach, the audience is active. Audience members are seen as consumers of a media product, and as with consumers of other goods and services, they shop around, consider alternatives, and make choices. The earlier approaches assumed that the content of the media has some effect on the audience members and the researchers spent their time trying to locate and measure those effects. However, rarely substantial effects were found, perhaps because the model for the audience was too simplistic. The uses and gratifications approach seems to provide a richer way of looking at the audience. Instead of asking, "How does the media change our minds?" the uses and gratifications researchers ask "What is the role of media in our lives?"

Here are some examples of the uses to which the media are put:

- Getting the "news"
- Getting information about available products and services
- Starting the day in the morning or ending it at night
- Establishing common topics to talk about with friends
- Creating a substitute for having friends
- Providing a way to feel connected to other members of the audience
- Providing a way to escape from the day's problems and worries
- Hearing someone else support our own values and opinions.

Media Ownership

The media space in India is dominated by large conglomerates who own different media.

Media has evolved in India over the last 20 years. In addition to technological changes and mass penetration, there has been consistent rise in power of few media houses. Or in other words, there is growing concentration of media ownership. The increasing control of the media by a handful of corporate entities means that dominance of the ideology of the elites and powerful defines the views and shapes the opinion of the common reader. Media controls our access to manufacture, distribute, and consume information. In order to understand the media it is important to identify with who owns the means of communication. In India, a few large business houses own media in English, Hindi and in vernacular languages and account for a large part of the total circulation. Another interesting aspect is the formation of joint stock companies and conglomeration of companies for example Dainik Bhaskar & Zee together own the DNA newspapers. Anand Bazar Patrika and News International (Rupert Murdoch) owns Star News. CNN and TV18 own CNN IBN. These instances of conglomeration of companies illustrate the trends that is shaping the current and future of media in India. Often, politicians have large stakes in these news media and most newspaper owners have political links. Aware of the power of the press, many political parties have even nominated media magnates as members of parliament.

Who are the media conglomerates in India?

Some of India's media conglomerates with interests in television, print, internet, films, entertainment, mobile content and allied businesses are Network18, Times Group, India Today group, New Delhi Television, UTV, Sun TV group.

For example,

- Times of India, Economic Times, Navbharat Times, Mirror, Crest, Zoom, Times Now, Radio Mirchi are all under the same broad ownership
- Zee TV, Zee Regional, Zee News, Siticable, Dish TV, DNA are all under the same broad ownership. Furthermore, the company also produces films.
- Sahara runs Sahara One, various Sahara Samay news channels, Rashtirya Sahara Newspapers and is also in the business of films
- Anil Dhirubhai Ambani Group or ADAG are the stakeholders in the Big brand which has under its banners Big TV, Big DTH, Big Motion pictures and Big FM
- Sun Network has under its umbrella Sun TV and three other General Entertainment channels in the South of India, various news channels, DTH and newspapers
- India Today group under its brand ownership has the brands of India Today and all the Regional Editions, Aaj Tak and Headlines Today
- TV-18 carries under its umbrella CNBC, CNBC Awaaz, CNN-IBN, Colors, Studio 18 and Web 18

If you look at the media closely, in India and elsewhere, you will find the same set of companies owning various media brands across multiple forms such as TV, Print, Radio and the Web.

Media Representation

One of the key issues in media literacy is Media Representation. Representation refers to the construction in any medium (especially the mass media) of aspects of 'reality' such as people, places, objects, events, cultural identities and other abstract concepts. Such representations may be in speech or writing as well as still or moving pictures. A key concern in the study of representation is the way in which representations are made to seem 'natural'. Often we use media in advertising, entertainment and news industries. This is because we know that people understand certain codes instinctively and media often needs instant understanding of an image to transmit information. For example - a person with a stethoscope around their neck - is a stereotype of a doctor, as is a person with a white coat. A woman in a sari is usually married and a mother. Stereotypes have little to do with reality - it is more a function of manufactured reality. Stereotypes are codes that allow audiences to make a snapshot judgement about a person or a group of people regarding their age, background, ethnicity, gender, their class, social role or occupation.

For example, study the following stereotypes represented in the media:

- Gurkhas - notice the accent of those presented as Gurkhas
- Muslims - why do Muslims in the Indian media always speak chaste Urdu? Why would a Muslim whose mother tongue is Bengali be speaking to his family in Urdu?
- Mothers - why do mothers, in the media, always wear saris and smile. Do mothers never get angry?
- Tribal - why are they represented in a certain way irrespective of their rich culture?
- widows - white sarees without any trace of colour. students - jeans, tee shirt - do students never wear Indian clothes ?

Gender of Representation

Gender, is one of the key constructs in sociology and an important issue when we discuss representation. Essential elements of our own identity, and the identities we assume other people possess, come from the concepts of gender - what does it mean to be a boy or a girl, a man or a woman. Many objects, not just humans, are represented by the media as being particularly masculine or feminine – specially in advertising - and we grow up with an awareness of what constitutes 'appropriate' characteristics. When we look at representation of male attributes and female attributes the following stereotypes are usually reinforced across various forms of media: A woman and a man, as gender constructs are different from the 'biological' male and female. Culture, socialisation and specific roles define gender. In Urban India, traditionally a woman stayed at home covered her face and took care of her family. On the other hand, amongst the peasants, especially in rural India, the woman had no choice but to work. She was engaged either in the fields or in the stable or for collecting wood and water.

When you look at media representation of women - you will find one of the two things:

- The ultra modern, skirt or jeans clad girl, who has more in common with her western counterpart represents the career minded modern Indian woman; or
- The ultra traditional Indian woman who is clad from head to toe and adopts a completely traditional lifestyle that has more in common with an Indian woman from a century ago

Representation of Rural Issues

70% of India lives in its villages. So rural life should be adequately represented in main stream media. Usually, when the media portrays rural India it uses words such as poverty, illiteracy and backwardness to describe people and places. Yet, rural India is one of the fastest growing sections of Indian society. When we see stories on rural India, we essentially see stories of only gloom and doom. Of Khap panchayats and caste murders; of rural poverty and farmer suicides. Or we see nothing at all. It is almost always either sensationalised or ignored. With an increase in commercial media or media that depends on advertising for survival, a number of key issues get ignored, for example,

Farmer suicide - it is only in the last two years that there has been a focus on farmer suicides, although it has been a burning issue since the 1990's. It is estimated that in the decade

between 1997 and 2007, almost 20,000 farmers committed suicide . Given that farmers, especially those who commit suicide, are not likely to be consumers, almost all forms of media avoid presenting, reporting or focusing on them.

Naxal Issue - although the issue is more than 25 years old, the media began highlighting it less than 18 months ago. Had the media given constant attention to the deprivation and lack of development in these Naxal affected areas earlier it may never have grown to such magnitude.

Media managers will often tell you when they run programmes with these issues their ratings drop. Mass audiences, it is believed, do not want to watch programmes that are gloomy and sad. They would much rather watch or read content that is lighter in nature. But, that is human nature. If you saw two headlines - one of which said "Leading Actor involved in a scandalous case" and the other which said that "Global Warming to increase food insecurity" which are you more likely to watch / read. However, the role of the media is not just to put out content that audiences want to see, but also content that they need to see and must be aware of. The media also has a social responsibility.

Representation of Minorities

Some concerns are reflected below:

- How is the (North Eastern India) being represented in the media?
- What do Manipur and Assam have in common, that Assam and Kerala don't?
- Should there be a representation of seven culturally distinct states as a monolithic bloc.
- What is South India? Do Kerala and Andhra Pradesh have anything in common, in terms of politics or culture or language, that Kerala and Haryana don't?
- What percentage of news or entertainment on national channels is focussed on non-Hindi speaking areas?
- How much is the representation of Christians or Muslims in the media ?
- Given that SC & ST make up 18% of the population and OBC's make up 52% of the population - why is it that there is no representation of SC's or OBC's in film or entertainment television?
- Given that Dalits and OBC's make up 70% of India - what proportion of them are in the main stream Media as journalists or as content producers

These are the important questions to ask and do not by any means comprise a comprehensive list. This is generally because we take whatever we see, hear or read for granted. As citizens and as media consumers we do not really ask ourself what is behind the content. Very often, media leaves out certain aspects of society and glosses over issues as discrimination or poverty because it does not want to make audiences or advertisers uncomfortable. But, in doing so, the media runs the risk of creating a false image for the audience.

Media and Violence

If you ask children who their role model is, you will often hear in answer by invoking Spiderman or Batman or Superman or Krish. All these are in the superhero space and all these have a high degree of violence featured in the films .

With the increased penetration of television more recently of video and computer games, children, in general and teenagers in particular are exposed to increasingly higher doses of aggressive images and often told that violence is fun. Violence and crime is on the rise amongst the youth and we are often told that TV or media encourages this kind of behaviour by portraying it as being glamorous. Many of the issues concerning the representation of violence in the media arise not from what is represented but how it is represented. The media is accused of showing violence as cool, glamorous, easy, or justified, thus inspiring imitative behaviour.

Similarly, victims and perpetrators of violence can be depicted in a manner (e.g. the victim as a young and beautiful woman) that reinforces stereotypes. For example, when Hrithik Roshan plays a robber in *Dhoom*, he plays a positive role model. Similarly, when a Salman Khan plays a character such as Chulbul Pandey in *Dabaang* and uses violence to achieve his objectives, however much noble it may be, he encourages similar kind of behaviour amongst his fans. When a Salman Khan saves an Ayesha Takia in *Wanted*, he is in fact reinforcing the stereotype of a hero saving a damsel in distress. Bollywood as well as television tends to desensitize children towards violence. Guns, bullets, deaths are seen as 'fun' and seem to bear no consequence for those who kill. 2010's two biggest hits have been "*Dabaang*" and "*Robot*" - both of which had a 'young' fan following and both of which had high levels of violence.

There are several key technical codes which very powerfully affect the way violence is represented in the media.

- **Music:** Music is a very powerful emotive tool. It can change the mood of the visuals as it can suggest pain, or triumph, or connote justification, or humour. Compare the music in the film *Mr. India* where a bomb goes off killing a child to the scene in *Gaddar Ek Prem Kahani* where Sunny Deol takes on the might of the entire Pakistani army
- **Sound Effect:** Sound can enhance the meaning of a scene. Extra gunshots, for example add to chill and induce fear. How does a slap sound? In reality is it really that loud? The work of the Foley artist is very important in tweaking scenes in film in its post production phase, and much time is spent developing the sound effects for the scenes.
- **Camera Angles:** Different kinds of camera angle create emphasis and power in films. High camera angles suggest victims. Low camera angles suggest the perpetrator. If the camera continually takes character's point of view then, sympathy can be generated for that character. Which end of the barrel of the gun is the audience looking down - this is particularly important in computer games, where the audience is the perpetrator of violence, especially in first person shoot outs.
- **Editing:** be it a slap, a gunshot or a knife stab - occur in a fraction of a second, in reality. However, in films and TV, this violence is emphasised through slow motions, ramp up shots and the like, almost as though the film maker expects the audience to savour the violence.

EXERCISES

Section A

Answer these questions in brief

1. Which are the five major mass media today?
2. When did the media become mass media?

Section B

Discussion and Writing

1. How do mass media play the role of socialiser?
2. Does mass media affect the aspirations of people?
3. What are the key concepts in Media Studies? Explain each of them in not more than two lines each.
4. What is media literacy? What are the core components and the areas of study involved? ?
5. What is the relationship between media studies and other subjects?
6. Why is the concept of mass society far removed from reality?
7. Distinguish between folk and mass culture.
8. Mention at least three stereotypes that we see in Indian popular films. Describe them briefly.
9. Analyse the repercussions of media ownership in a few hands on the Indian media Space.
10. How did Herbert Blumer distinguish between group, crowd, public and mass audience?
11. Briefly explain the stages of The Two Step Flow Theory of media influence on audiences. In what way has the 'The Two Step Flow Theory' resulted in a better understanding of audience response?
12. Critically analyse the Hypodermic Needle Theory of mass media impact on audiences.
13. Enumerate the reasons why the 'Uses and Gratifications Model' concludes that media is just one of many cultural influences in our environment and not the most important.

Section C

Writing for your Portfolio

Research online and try to read news reports on the Jessica Lal Murder Case. You may watch the film [No One Killed Jessica] also. Develop a perspective of your own.

Section D

Further Research

a) 'How can we detect bias in news?'

We have learnt that there is no such thing as unbiased communication. The next step is to find out ways to detect bias in media reports and coverage.

Given below are broad techniques for you to detect how journalistic bias can creep into the news (both newspapers and television news). Explore further and elaborate on the techniques. You may add some more techniques also.

Bias through selection and omission Bias through placement

Bias by headline Bias by photos, captions and camera angles

Bias through use of names and titles Bias through statistics and crowd counts

Bias by source control Word choice and tone

Thereafter you should read the daily newspaper and try to cross check instances of bias in news coverage and reporting.

Chapter2 –Analysis of Films

The Concept of Mise en Scene

Mise en scene [pronounced 'meez-ahn-sen"] is a French term that literally means ' to put into scene' or ' staging an action'.

This usually includes production design, set, location, actors and their movements, costumes, make up, sound, shot compositions and lighting. All these elements blend together in the construction/ composition of a scene in a film. In other words mise en scene signifies the director's control over the frames and individual shots. [In French films, the term mise en scene as seen in the credit titles means 'direction'].

This term has its origin in the art of Theatre. In Europe, plays were mostly static scenes managed by the actors themselves till the Nineteenth century. The players were called actor-managers. Each of them would look after his/her own speech, appearance etc. There was no concept of a director. The nineteenth century saw the emergence of the new kind of theatre in the work of Ibsen, Chekhov and others. Also the institution of a Director came into being around the same time. Theatre directors like Edward Gordon Craig [UK] and Stanislavski [Russia]

gave a completely new dimension to the art of staging plays. They choreographed the scenes with minute attention to details such as the sets, costumes, make up, properties, lighting. This created a well defined space for the actors to move within. So the concept of synchronization of the actors' movements in relation to the other actors and properties began to get defined. Theatre became dynamic in space as compared to Shakespeare's days, when the plays were mostly static declamations.

What is ground plan?

A ground plan is a diagrammatic representation of what the setting looks like in a scene.

For instance given below is a ground plan of a drawing room. It is as the architects call it the elevation view. Imagine a modern day living room in the cities. A ground plan of it may look like as beneath.

Scenes from Films

In the film 'ANADI' directed by Hrishikesh Mukherjee, there is scene that takes place between Raj Kapoor and Nutan. He is walking along the pavement heading for an interview. Nutan is trying to runaway from the finishing school that she is studying in. She does so in a dramatic fashion by first throwing her shoes over the compound wall and onto the pavement. The shoes land in front of Raj Kapoor making him stop in his track. Nutan appears over the wall and

after a bit of exchange of words, he helps her to climb down. This is also their first encounter in the film. The entire scene takes place in front of the wall and on the

pavement. Identify the extract from the film. See it once. Then see it shot by shot stopping/pausing at the end of each shot to note down the details. Sketch every shot. Make a ground plan or a floor plan for the entire scene. Similarly, the following sequences would provide excellent examples as of understanding a the concept of mise en scene in a variety of ways.

1. Pather Panchali- [Satyajit Ray, Bengali, 1955] The scene wherein the children go to see the train for the first time in their lives.

2. To Live - [Zhang Yimou, China, 1992] The opening scene immediately after the titles, wherein the protagonist spends an entire night in the saloon gambling.

The purpose of this exercise is to see as to how directors actually plan and execute individual scenes. Choosing scenes from various cultures will lead to a heightened awareness of the art of the mise en scene and an understanding of the universal fact that all good works of cinema are well conceived, minutely planned and efficiently executed. These appropriate tools for the analysis of films will enable the students to develop both their own enjoyment of film and inculcate the habits of critical inquiry.

What is Film Analysis?

Film analysis is the process in which a film is analyzed in terms of mise-en-scène as well as content. It is a way of trying to understand a film in a comprehensive way.

Fiction Films-

Films that tell a story with imaginary characters, plots, locations are fictional films. A film may be based on real events or real people and may have their names as characters in the film, but they are still fiction. Gandhi [Sir Richard Attenborough], films made on Shahid Bhagat Singh are examples of fiction. The scripts were written for these films, actors played the roles of the historical characters and everything we saw on the screen was conceived and staged for the camera. This is the essence of fiction. In the chapter on the mise en scene, we have tried to analyze a scene intensively as if through a microscope. The purpose of this exercise was to decipher the complex logic that is operating in the filmmaker's mind, while he is making the film. We can see a film as a design.

Parameters of Film Analysis

Choose any one or more films from the following collections of the short films-

1. Tehrir Munshi Premchand Ki- [Gulzar]
2. Malgudi Days[Shankar Nag]

After seeing the film, write down your observations in the following manner

- What is the film about ? [Theme/s]
- What happens in the film ? [plot/synopsis]

- How is the film structured as a narrative in time and space?
- What are the prominent techniques used in making of the film?
- Does the film succeed in achieving what it is set out to achieve?

Non-Fiction Films

Films which are about real people and present them as such. Films which are about real issues and present them as such. Films that deal with facts. Films that are expected to be authentic to history. Films that raise social, Political, economic issues. John Grierson [UK], who pioneered the concept of documentary, defined it in a famous phrase as 'creative treatment of actuality'.

Documentaries are narratives, but unlike fiction [although sometimes they may employ the techniques of fiction] they do not tell a story with a plot and sub-plot, but raise arguments and counter arguments or develop issues as themes. They are more like essays. Hence, the mode of analyzing them is somewhat different from the one used for analyzing fiction. Another important factor that needs to be taken into account is that the nonfiction films are usually not meant for 'the general audience', but have a primary audience in mind. The size of this audience is much smaller as compared to the fiction film audience. A nonfiction film is typically shown in small halls and to a variety of groups spread over a period of time. Now a days there are some TV channels dedicated to showing nonfiction programmes.

Parameters of Film Analysis

Choose any one or more films from the following -

1. Rabindranath Tagore [Satyajit Ray, Films Division]
2. Framework of Famine[Pratap Sharma, Films Division]
3. Any documentary from the international TV channels like BBC, CNN, NDTV, DISCOVERY, ANIMAL PLANET etc.

After seeing the film in pairs, write down your observations in the following manner

- What is the film about? [theme/s]
- Who do you think is the primary audience of the film?
- What communication strategies are employed in conveying the messages?
- How is the film structured as a narrative in time and space?
- What are the prominent techniques used in making of the film? How does it present its themes/ arguments? [case study, interviews, re-creation of events, live footage etc].
- Does the film succeed in achieving what it is sets out to achieve?

Analysis of Feature Film

A feature film is much larger in scope as compared to the short film. It can tell a story of various dimensions. The story can be spread over a long period of time, can have a large

number of characters and situations, can take place over many locations, can have sub-plots within the plot and therefore, look to entertain the audience at the highest possible level. The impact of the feature films is on a large scale and the most successful of them quite often capture the imagination of the audience, sometimes over generations. In such films, people see reflections of their hopes, aspirations, anger, frustration and amusement. Cultural beliefs, historical details, socio-economic problems are also reflected in films. Therefore analysis of a feature film means much more than understanding the mere technicalities of film language. The content of the film is much more than a story, plot and its development. It is always a reflection of the larger social reality of which the film is a part of. The concept of film analysis involves a close reading of a film. Two areas of learning are essential before we go deep into the act of analyzing films. Firstly, film must be understood as a medium in its own right and secondly, the terminology of the medium must be understood as well. Film as a medium and an art is different from other arts and media.

Cinema

Cinema is an audio-visual, spatio-temporal and narrative medium.

Visuals on screen contain Actors, Locations, Lighting, Objects, Compositions

Sound-track consists of Speech Effects, Music, Silence

These are the basic elements that go into the composition of any film. That is how, Cinema tells stories in its own way.

Medium and material -

Every medium has its own material through which it realizes itself. Literature uses words [language].

Painting uses lines, surface [canvas], colours/tones, shapes and two-dimensional space.

Sculpture uses solid objects [like metals, stones, real objects], textures, colours/tones and three-dimensional space and offers multiple points of view of looking at an object.

Architecture uses building blocks [like brick and mortar, stones, metals], textures, colours/tones and threedimensional space. Music uses sound and silence. Theatre uses actors and space.

But Cinema uses all these

Cinema uses the story-telling techniques of literature.

Cinema uses the same basic elements of line, shapes and colours/tones in composing visuals like Painting.

Cinema uses [the illusion of] the three-dimensional space and composes figures in depth and offers multiple points of view.

Cinema uses architecture and natural structures as settings.

Cinema uses music as a part of the story and dramatic structure.

Cinema uses actors and depends upon their performances.

Thus, cinema is closely related to the other major arts, but still is different from the other arts.

To record these elements separately and then edit them into a meaningful whole is the ability which lies at the crux of the art of cinema. A film image has a rich content of people, places, colours, nature and it is accompanied by sounds of different kinds.

This makes cinema a complex narrative.

What makes film a complex narrative?

A film is written

A film is acted

A film is photographed

A film is recorded

A film is edited

A film is directed

A film is produced

And as a narrative, a film is structured in time and space in a dynamic way. All these factors have direct bearing on the quality of the film

In other words, there is a lot of things to be observed in a film in terms of the techniques used and the pattern of story telling. Moreover, all these details have to be observed while the film is running. A book can be read, or a painting can be observed at one's own pace or leisure. But, we have no such choice in case of films, as they run at their own pace on screen.

MARCO STRUCTURE

Macro structure of a film is structuring of the story in a definite spatio-temporal order. This is the composition of the film in a broad sense. It determines whether the film is a linear narrative, or a story told in a flashback or in any other way.

Micro Structure

Micro-structure refers to the directorial and technical aspects of the film craft. Such as composition of the shots, composition of the sound track, pace of editing etc. This process begins at the shooting stage and is completed in Editing.

Sequence is the basic unit of Macro-structure.

A sequence is composed of one or many shots.

Shot

the basic unit of micro-structure and also is the basic unit of meaning in cinema.

Shot in cinema has THREE aspects

1. Visual 2. Audio 3. Editing[transitions]

Visual Aspects of Film

- Image size - Long Shot /Medium Shot/Close Up- depends upon the distance of the subject from the camera
- Viewpoint - High/Low/Eye level- corresponds to whether the subject is at a higher level than the camera[low angle], whether the subject is at a lower level than the camera[high angle] and whether the subject is at the same level as that of the camera
- Static/Moving camera. Our viewpoint is either static or mobile depending upon , whether the camera is static or mobile.
- Movement- Pan, Tilt, Track are the three basic types of Camera movements . Pan- the movement of the camera in a horizontal plane ,either from left to right or vice versa. Tilt- the movement of the camera in a vertical plane ,either tilt up or tilt down. Track is the physical displacement of the camera either on ground or in air or in water.
- Lenses- wide angle/normal/telephoto are the three types of lenses.
- Depth of field. A technical term that refers to the range of focus. Planes foreground/background Aspect ratio- refers to whether the film is in widescreen, cinemascope etc. This is the ratio of the width to height of the projected picture frame on the screen.
- Graphic quality- Colour or B-W Lighting is mostly subliminal. It denotes the time, season and mood. Enhances the quality of the presence of the actors.

Audio Aspects of Shots

Speech/Effects/Music/Silence - These are the four components of the sound track. Speech can be in various forms such as monologue, dialogue, voice over etc. Sound effects can be of the actions seen on the screen or suggestive of an ambience. Music can be incidental- like an instrument being played in the scene or a song. Silence creates dramatic pauses and sometimes evokes an ambience. Mode of use- On screen/Off screen [diegetic/non-diegetic], these terms refer to the mode of using these components. If the source of any sound is seen on the screen it is on screen sound otherwise it is an off screen one.

Editing Transitions

- Cut - It is a straight and an instant change in visual.
- Fade in/out. The shot already on the screen begins to go dark and then finally the screen becomes completely dark. This is the fade out. Then the next shot begins to appear slowly from darkness and attains brightness gradually. This is fade in.
- Dissolve. The shot already on the screen begins to slowly disappear and another one begins to emerge simultaneously. The first shot is said to be dissolved into the second one.

- Superimposition- It is similar to dissolve, except that both the shots stay on screen for a length of time. There could be more than two shots used at times.
- Bleach. This is opposite of fade. The screen begins to get brighter and brighter till all the details of the shot are like 'bleached' and there is only brightness on the screen.
- Freeze. It is an instant stop in a running film. A moment is like frozen in a still picture.
- Wipe
- Morphing. It is a special effect generated by means of computer graphics wherein one object changes its shapes to become another one like a motorcycle become a cheetah and vice versa. It is a short form of metamorphosis.

Exercises

Section-A

Answer these questions very briefly

1. What is the literal meaning of the term mise en scene ?
2. Where did the term mise en scene originate?
3. What is a ground plan of a scene?

Section-B

Discuss and Writing

Why is the concept and practice of mise en scene important in the process of filmmaking?

Enumerate the broad points of observation to be made during film analysis.

What makes film a complex medium?

Section-C

Writing for your Portfolio

Watch a scene from any of your favourite films. Answer these questions to analyse the scene. You may write in the following format: (Attach the answers to your portfolio.)

TITLE OF THE FILM:

DIRECTOR OR AUTHOR:

- Character and Casting

- Who is in the scene?
- What is each person's motivation in this scene? (In other words, what does each character want?)
- How does the casting influence how you see the characters?
- How do costumes contribute to how you see the characters?
- Where is the scene set?
- Why/how is this setting significant?
- What is the outstanding element in the setting?
- What is the context of this scene in the larger work?
- What is the historical, cultural, and/or political context?

Chapter3 - Analysis of T.V Programmes

SPECIFICITY OF TELEVISION AS A MEDIUM

Before we proceed to study the nature of TV programmes, we must understand the specific nature of television as a medium. A basic knowledge of this system is necessary to comprehend the nature of the content of the various programmes made for the television.

What is Television?

Television (TV), to put it simply, is a medium that makes you run back from your outdoor activity at a particular time to catch one of your favourite shows on it . It can update you through news bulletins and discussion programmes about what is happening in your and other societies. It is the medium that enthralls millions of people all over the world during the FIFA world cup, or the coverage of the elections or any popular entertainment programme. It is a medium of individual as well as family entertainment. This entertainment consists of a variety of items tailored to suit the needs of various age groups.

But, before we pass judgments on TV as being useful or harmful, we have to ask the question -Do we sufficiently understand TV as a medium in its real form? And to do that we have to know as to how does it function on technical, commercial and other levels.

Speaking Technically

Cinema arrived before Television and both being audio-visual media exhibiting dramatic programmes, the comparison of the two is inevitable.

- Cinema is often called celluloid , as the images that we see on screen are optical images.
- Television unlike Cinema is the reproduction of Electronically transmitted moving images accompanied by sound from a distance to several receiving sources popularly called Television sets.

The name of this telecommunication system is derived from Greek Tele, meaning far and Latin Visio, meaning to see. Our Doordarshan in Hindi means the same. Although this technology is also used in several other applications like Closed-Circuit Television (CC TV), Television as a term is generally associated with Broadcast Television which evolved from Radio Broadcasting systems in 1920's, making use of High Powered Radio-Frequency transmitters to send signals to individual TV receiver sets.

Now, How does T.V do all these?

All television content comes to our TV sets via broadcast signals. There are four broadcast signals, each of which, separately controls the following:

- Brightness of the image
- Colour of the image

- Audio from the image
- Synchronization of the transmitter and the receiver

The central principle of all video equipment is that a focused image must be converted into a broadcast signal, which is then transmitted by radio waves. These waves travel through the atmosphere at the speed of light, and can accommodate vast amounts of information. When the signal is received, it is reassembled on a screen as a visible image.

As you have noticed, the image on Television is smaller than real life, and is not as visually rich as it is in a Cinema hall. Motion Picture is very often used to define Cinema and rightly so because a film comprises of a series of picture images put together in a way to create the semblance of movement on a screen with the help of a projector which enlarges the small pictures optically onto a big screen in a space specially created for that purpose. It is larger than

life two-dimensional image with illusion of three-dimensional depth. Television images as you know by now are transmitted as electronic signals in analogue and/or digital language, which is of low definition in comparison to cinema. While watching Television very often you are not secluded from your surrounding and the audio-visual experience is not as gripping as it is inside a Cinema Hall. The effort you make to go to a Cinema Hall once in a while makes it a social occasion unlike the daily intrusion of television right in your homes.

Differences between T.V and Cinema

• TV is available in people's homes, can be viewed at an individual level • TV uses video tapes • TV images are virtual and erect on projection • TV images are produced when video signals are transmitted with the help of radio or digital Signals. • The number of picture frames running in one second in video is 25-30, depending on the format • TV has the scope of diverse content for entertainment through its various channels, at a time • TV can be used to show films • TV is a multi-channel experience, the choice of changing from one to another is entirely in your hands.	• Cinema is theatre centric. Films on celluloid cannot be viewed in people's houses • Cinema uses 'film' as a medium to capture images • Cinema projects 'real' images on the screen, which are inverted on projection. • Film making includes developing the film roll(s) and printing them • The number of frames exposed per second in films is 24, irrespective of the type of the film used. • At a given time, cinema can only show the content created by one person • Cinema can never show any TV programmes or shows • Cinema uniquely is a singular event
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Non-Broadcast Video

As technology of television progressed over the years, apart from broadcasting of programmes live into our homes, it developed into recording and relaying of content specifically for this new medium. Visual and Audio put together created the term Video which got associated with recorded electronic signals of a feature film transferred from an optical signal or of an event like marriage or a football match onto a spool or cassette of magnetic tape known by the brand name VHS (Video Home Service). It also led to what we call the Home Video phenomenon where videos were not necessarily generated for broadcast but done essentially for audiences

wanting to watch them at their leisure at home on their TV set, played back on video players. It also made recording of programmes from telecast possible with recorders attached to television sets at home. This also led to a splurge of amateur and professional portable cameras with recording facility and several formats of recording tapes and playback systems leading to current DVD (Digital Video Disc/ Digital Versatile Disc] and Blue Ray formats.

Nature of T.V Production and consumption

Television depends upon specialised, modern and evolving technology for production as well as distribution of programme. Big commercial corporations come into play, involving large-scale operations and finance. In most open societies State-owned

Television exists alongside and in competition with private, regulated, public-service Television.

The Structure of the TV Industry:

The TV industry can be broadly divided into three parts:

- The client (the channels like Star TV, Sony, Zee, Colors, etc)
- The producers
- The sponsors (the various advertisers)

Soap Opera

Soap Opera is a term we usually associate with a continuously running episodic work of dramatic fiction on television. It has nothing to do with Opera or its form as we know of a stage musical. But the name has stuck as part of a generic term that gained popularity to describe an ever changing, ongoing fictional piece of dramatic episodes running into several episodes with an open narrative. Since the initial sponsors of these shows from radio days were soap manufacturers of popular brands of consumables, these programmes were referred to as Soap

Operas. On weekdays the time slots of these programmes are aimed at house-wives – the target audience also became the target consumers for these products. Romantic and family dramas became the regular content for these shows with a few exceptions now and then. These are usually conceived as long running shows with a large number of episodes therefore to have an open ended story with multiple characters becomes a need in this format of Television show. Each episode ends with a promise that the storyline is to be continued in another episode, whetting the appetite of the audience.

We also refer to Soaps on television as Television Serials in common everyday use.

Daily Soap

When did it all begin in India

Hum Log was the first television soap programme to be telecast by Doordarshan in 1984 nationwide in one fixed time slot across all centres as part of National Network. This became the landmark serial in India. Doordarshan being a government body had the main objective of assisting in the process of social and economic development of the country and to act as an effective medium of providing information, education and entertainment. The impulse to follow the Mexican formula of regular soap operas with social messages came from the then Secretary, Ministry of Information and Broadcasting Mr.I.S.Gill. This was with a view to utilize the enormous reach which television coverage in India had achieved in the post Asiad (1982) expansion.

Hum Log -a serial set in a lower middle class family of North India was a serial written by Manohar Shyam Joshi and directed by P.Kumar Vasudev. A story of the quintessential

middle-class joint family, their struggles and aspirations, Hum Log struck a chord with the viewers who were glued to it week after week. Vinod Nagpal (as Basesar Ram), Joyshree Arora (Bhagwanti), Sushma Seth (Daadi), Divya Seth (Majhli), Loveleen Mishra (Chutki), Seema Bhargava

(Badki) and Abhinav Chaturvedi (Nanhe) formed the big joint family. For a long time, the cute-looking Abhinav was known by his screen name Nanhe. The highlight of the show was Ashok Kumar coming at the end of every episode, discussing and commenting on the situations that happened in the episode in his inimitable style with couplets. The serial very cleverly created characters, with which the audience could immediately identify. They seemed to be people from their neighbourhood, with their concerns and aspirations and the show acquired a realistic credibility with a set of new actors in believable characters, coming into the drawing rooms of lower middle class families.

across India. Unlike the popular mainstream Hindi films, which were selling dreams and escapist fare, Hum Log was placed on a very realistic ground. The characters of Dadi, Dada, Basesar, Badki, Chutki, Nanhe and Lallu appealed to the domestic audience in a way that every member of a family had someone to identify with. The episodic structure gave each of them a parallel life to be explored inside and outside of their home, keeping the story of that

family moving in various directions yet tied to a central spine. A trend setter on the Government controlled Doordarshan, Hum Log became a milestone and tried to combine entertainment with an attempt to promote social values through television drama. It ran for 156 episodes in seventeen months. The central theme of Family Planning got diluted and the story got more dominant than the message so that the audience would not be put off. It had its share of followers and detractors, but the serial remains a landmark in the history of television soaps in

India. Hum Log also launched very powerfully two Minute Noodles, the food product which sponsored it. Thus, the seeds for commercial sponsored programming and soaps on television in India were sown and flowered to bring in radical changes in the policy of Government controlled media flagship. Since television sponsorship had succeeded richly in chalking up sales for a new product via Hum Log, other advertisers got the message and climbed on to the Doordarshan bandwagon. A variety of serials went on air. Between 1985 and 1988 Doordarshan was able to raise its advertising rates at least three times.

The script structure of soap operas

The plot of a Soap opera has a few parallel tracks or sub-plots in the storyline which run simultaneously with the main story, providing possibility of a bigger expanse and larger number of characters. This is usually done to provide enough substance for a soap to run for a year or more in say five days a week format. This weekly soap may also have intersecting storylines with a possibility of one track getting more popular than the

other and certain characters becoming the focal point of the audience interest. This audience opinion is then factored in while scripting further episodes and certain pre planned sub plots are put on hold to feed the immediate desire of the audience. The flexibility of tracks and characters are intrinsic to the planning of soap. It is very rare that a soap opera will have a defined conclusion. Enough care is taken to provide female characters in various age groups in any soap to have an identifiable protagonist for the cross section of audiences sitting at home. For instance in Baa Bahu aur Baby, the title itself suggested the three main protagonist of the serial. Baa the Mother, Leela a daughter-in-law Leela and Baby the young disabled daughter in the house targeted towards housewives, found an instant rapport with audience.

Significant features of a soap opera

A soap accommodates a large number of situations and characters in its sweep. Usually there is a centrally defined milieu, situation such as a family or office to which all characters belong. To this central plot are added many subplots depending upon the individual activities of the characters 'outside' the central milieu. Thus the writer is able to bring in variety and play around with possibilities of plot-twists and surprise the audience. The key thing is to what their appetite at the end of the episode with what happens next. Usually, but not necessarily they are shot on standing sets. So the milieu is established firmly and the character's entries and exits can be manipulated accordingly. This also is driven by practical necessities of production. Actually this way, the writing of a daily soap involves two traditions from two different arts viz. theatre and literature. In theatre, a playwright has to have a limited settings for his action unlike in cinema. Literature has a very old tradition of long episodic narratives that seem to go on forever. Most of the ancient literature in all lands is full of these kind of stories, sagas, epics. They were born in the days of oral story telling. There is an added concept of interactivity in television, because it is a market driven phenomenon. Higher the TRPs, more is the revenue from advertising. There is a full time specialized mechanism keeping track of the TRPs and audience responses. If at a given point the TRPs are perceived to be dwindling, then an alternative or a strong diversion or a sub-plot to the current story-line is suggested to the writers, as 'mid course correction'.

In Daily soap the narrative is closely followed on a day to day basis, but in a weekly soap, there is relatively more scope to try out other alternatives.

Genres of Soap Opera

There are many genres of soap operas that are seen in contemporary television. The main ones can be listed as family dramas, romance, detective stories, thrillers, horror, children's programmes, action-adventure, comedies, mythological, historical, iconic[

fictional portrayal of the lives of great personalities]. The basic narrative strategies would broadly remain similar in all forms, but the content would be shaped by the nature of audience that the genre is catering to.

Primary Audience

A good amount of research goes into what kind of audience will be the primary audience for the programme to be produced and launched. This perspective includes their life style, the preferred range of products by this segment, so that the potential advertiser could be attracted to sponsor/advertise the programme. Marketing strategies play a major role in these decisions.

Although this audience is segmented by nature as all television audiences are, it is perceived as a unit or a constituency in marketing terms.

Media culture in Film and Television

Television in our homes happens to be the most important window to the outside world. Be it entertainment, information or news, we are serviced by this audio visual box 24 hours a day. The convenience of watching a programme in comfortable surroundings at home and an instant access to information about happenings in the outside world, gives this medium a unique place in our everyday life. What came to us earlier through several sources like oral history traditions, books and education at school is now shown to us on television. We are now a society which is affected more by visuals than the printed word, and this plays a big role in defining our aspirations and identity. The subtle interplay of visuals and information the way it is presented to us, goes a long way in shaping our opinion about issues and incidents. This manipulative power of the medium is at the core of media culture in our social life. For instance, 'Mahabharat' and 'Ramayan' our two well known mythological epics which have been handed down several generations through books and oral narrative traditions. Ramleela during the season is still an annual affair of performances, but once the television serial came, it affected the consumption

and presentation of Ramayan and now it is quite possible that instead of reading the epic, one may see the TV versions of Ramayan and Mahabharat for reference. This TV version will define the epics for anyone who has not read the original epics and done some research on the subjects. This becomes a cultural influence and affects the way we look at those ancient classics. What was considered a reporting of facts in news and the choice of content is at times influenced by what sells more. So, a farmer's suicide may not get the same emphasis or screen time in a bulletin as compared to a cricket match. What should be a very serious social issue of concern for all of us is glossed over by the feel good wedding stories. This choice of selection by a channel is very often based on what has been most watched. In order to play

safe, channels do not take risks in choosing content that may be more relevant socially and otherwise. The economics of running a show brings a certain pressure that creates a tendency to stick to a successful formula. This in turn reinforces the stereotype and till the programmes fail, channels do not want to change. Much like our popular cinema, the commercial pressure has a bearing on content on television also. With an increase in number of channels and the power of remote in the hand of the viewer have started a severe struggle to capture and retain

the eyeballs of the audience. It is also important to note how our advertising films have changed in the last few years. Satellite channels took the first step in lowering the bar on things considered taboo for Indian television. With multi nationals coming in, we find a large emphasis on beauty products. When we see a whitening cream for men being sold in India, we see an

interesting example of how western aesthetics are being imposed in a nation where darker skin is natural. Similarly, the dimensions and notion of female beauty is again with reference to western role models. Girls of only a certain height and dimensions become eligible for being a crowned winner and runners up in beauty pageants. The rest are advised through Advertisements to use several beauty products to measure upto those standards. This is a

very clever and cruel way of setting aspirations in young minds and making them slaves to these beauty products for a feeling of assurance. This goes a long way in creating our attitudes towards ideas of beauty, race and gender issues. With the growing demand for new and innovative programmes, the competition between various channels has indeed grown tough. Various reality shows, music shows, sports broadcasting rights and movie licensing has created a greater stir through different channels. A metric called Television Rating Point (TRP) is used to determine the collective popularity of these shows, and thus the channel's. Amidst these competitions, our good old Doordarshan seems to have lost its charm and it surely is the time now for the government to dust off ideas and stand up to the competition being offered by the private players in the field .

Culture of Film based programmes

Culture of Music Basedv Programmes

Musical Channels

Educational Television, Non-Fiction on T.V

Television first came to India on Sept 15, 1959 as the National Television Network of India. The first telecast started on Sept 15, 1959 in New Delhi. After a gap of about 13 years, second television station was established in Bombay in 1972 and by 1975 there were five more television stations at Shrinagar (Kashmir), Amritsar (Punjab), Calcutta, Madras and Lucknow. For many years the transmission was mainly in black & white. Television industry got the

necessary boost in the eighties when Doordarshan introduced colour TV during the 1982 Asian Games. The second phase of growth was witnessed in the early nineties and during the Gulf War, that foreign channel like CNN, Star TV and domestic channels such as Zee TV and Sun TV started broadcast of satellite signal. This changed the scenario and the people got the opportunity to watch regional, national and international programmes. Starting with 41 sets in 1962 and one channel, at present TV in India covers more than 70 million homes giving a viewing population more than 400 million individuals through more than 100 channels.

In India, since the inception of TV network, television has been perceived as an efficient force of education and development. With its large audience it has attracted educators as being an efficient tool for imparting education to primary, secondary and university level students.

Several efforts have been made in the last fifty years to use television for educational purpose. Some of the important efforts are listed below.

1. Secondary School Television Project (1961) This was part of a project to teach XI standard Physics, Chemistry, English and Hindi in schools in Delhi.
2. Krishi Darshan (1966) - A project of Delhi Agriculture Television (DATV), this was done for farmers around Delhi as a way of providing agricultural information through community viewing.
3. Satellite Instructional Experiment (SITE) was an ambitious experiment in role of TV in Education in 1975
4. Indian National Satellite Project (INSAT) in 1982 was essentially targeted at rural masses with an intention of making them aware of developments in areas of Health, Hygiene and agriculture. It also had an Educational project (ETV) for developing of educational programmes for communities.
5. IGNOU-DD telecast - 1991 was a programme for distance learners.
6. Gyan - Darshan Educational Channel (2000) Prasar Bharti, the new incarnation of Doordarshan services with help from IGNOU, Ministry of HRD and I & B launched a separate channel devoted to Educational purposes.

Education through Television in India has seen many changes since its inception days. Largely a government supported enterprise, it has been put to use in distance as well as conventional learning educational initiatives. The above mentioned programmes have played a major role in underlining the role which television can play in a diverse and developing country like India.

Non-Fiction Shows on Television

Non-fiction TV shows range from serious news and current affairs broadcasts to programs that are purely entertaining. It lets us look at a wide range of everyday television, and to analyze television in its very ordinariness. Television documentary is an adaptable form of nonfiction programming that has served various functions throughout the medium's history: as a symbol of prestige for advertisers and networks, a focal point for national attention on complex issues, a record of the human experience and the natural world, and an instrument of artistic and social expression. Consequently, the health of the documentary form serves as an indicator of a network's commitment to news and as a barometer of social, political, and economic dynamics.

A documentary is defined as a nonfiction report that devotes its full time slot to one thesis or subject, usually under the guidance of a single producer. Part of the fascination with documentaries lies in their unique blend of writing.

visual images, sound tracks, and the individual styles of their producers. In addition to their particular contribution to the television medium, however, documentaries are notable because they have intertwined with wrenching moments in history. These characteristics have inspired some to describe documentaries as among the finest moments on television and as a voice of reason, while others have criticized them as inflammatory. TV documentaries, as explained by A. William Bluem in the classic, *Documentary in American Television*, evolved from the late 1920s and 1930s works of photojournalists and film documentarists, like Roy Stryker, John Grierson, and Pare Lorentz. Bluem writes, "they wished that viewers might share the adventure and despair of other men's lives, and commiserate with the downtrodden and underprivileged."

Documentaries on Doordarshan have been quite frequent, at times borrowing several titles from Films Division of India for telecast. They have been mostly biographies on personalities, and some have been made specially as Television documentaries on current affairs or events, mostly providing the official point of view to issues of national concern.

Reality Television

Documentaries and nonfictional programming such as news and sports shows are usually not classified as reality shows. Reality television is a genre of television programming that presents purportedly unscripted dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professional actors, sometimes in a contest or other situation where a prize is awarded. The genre has existed in some form or another

since the early years of television, began in earnest as a television formula in the 1990s, and exploded as a global phenomenon around 1999-2000, via series such as *Big Brother* (known in India as *Big Boss*) and *Survivor*. Programs in the reality television genre are commonly called "reality shows" and often are produced in series. The genre covers a

wide range of programming formats, from game or quiz shows like Zor Ka Jhatka or KBC, to Sach

Ka Saamna or Swayamvar. There are at times demeaning shows produced in Japan in the 1980s and 1990s (such as

Gaki no tsukai), to surveillance- or voyeurism-focused productions such as Big Boss.

Reality television frequently portrays a modified and highly influenced form of reality, utilizing sensationalism to attract viewers and so to generate advertising profits. Participants are often placed in exotic locations or abnormal situations, and are sometimes coached to act in specific scripted ways by off-screen "story editors" or "segment producers," with the portrayal of events and speech manipulated and contrived to create an illusion of reality

through editing and other post-production techniques. Reality television as it is currently understood can be directly linked to several television shows that began in the late 1980s and early 1990s. COPS, which first aired in the spring of 1989 and came about partly due to the need for new programming during the 1988 Writers Guild of America strike, showed police officers on duty apprehending criminals; it introduced the camcorder look and cinéma vérité feel of much of later reality television.

India with its substantial television viewer ship provides an impetus to programmers to try out several adaptations of successful programmes abroad. It is inevitable that a successful show abroad comes up in an Indian Avatar to garner viewer ship and a large chunk of revenue available from the advertisers.

Exercises

Section A

Answer these questions briefly

1. Why is cinema also called celluloid?
2. Mention at least 5 genres of soap operas.
3. When was the first television programme telecast and on which station?
4. What is a documentary?

Section B

Discuss and Write

1. Who is the target audience of prime time television? What kind of programme is telecast on prime time?
2. What does the term television soap opera mean?
3. How did the name soap opera originate?
4. What is the underlying objective behind providing Same Language Subtitling (SLS) of popular programmes such as Chitrahaar on Doordarshan?
5. How does the image you see on television differ from that in a cinema hall?

6. Which intrinsic feature in the script of a soap opera makes it possible for it to run for a year or more?
7. In what way does TRP affect the story-line of a television serial?
8. What were Raymond William's views on the television model of narrative communication?
9. What purpose do television documentaries serve?
10. How real is reality television?
11. Give examples to show the influence of television in shaping the culture and ethos of present day society.
12. Briefly discuss the reason why the serial 'Humlog' is considered a milestone in the history Of television soaps in India.

Section D

Writing for your portfolio:

Choose either a daily soap or a weekly soap that is currently running on any one of the television channels and do a detailed analysis of the programme to bring out the following factors:

- Genre
- Primary audience
- Time slot of the programme
- Content of the programme viz theme, milieu/set-up, time period of the story
- Main plot, sub-plots, main characters

Chapter4 -Content Analysis of Newspapers and Periodicals

Print Media

The term 'print media' refers to a whole range of media which make use of printing machines to make multiple copies. Since the invention of the printing press, first by China and almost 400 years later by Johannes Gutenberg of Germany and William Caxton of Great Britain, a number of types of print media came into existence. Leaflets, pamphlets and books were the first to be published; these were the earliest print media. To 'publish' then meant to announce and to make known to the public, that is the readers. Religious literature comprised the earliest print media. The Bible was the first to be printed and widely circulated in the vernacular languages of Europe; this book remains a bestseller to this day. But by the late 17th century, newspapers and periodicals came to be published on a regular basis in the countries of Europe. News of all kinds dominated the print media, which came to be now known as 'the press', and the professional writers who wrote for the press, came to be called 'journalists' and the profession they practiced

'Journalism.' The first doctoral thesis on practices in Journalism, entitled 'On News Reporting' was submitted to the University of Leipzig in 1690. List the various types of print media that you have access to. Would you consider posters for films and outdoor hoardings /billboards as 'print media'?

What is News?

The nature of Journalism and one's approach to what Journalism is, therefore depends on one's perspective of news and news values. 'News is the account of an event, not something intrinsic in the event itself'. Hence 'news' is the written, audio or visual construction of an event or happening or person. There is nothing in the event itself that makes it news; the event is not the news. Rather, the 'news' is the write-up or the audio or visual presentation of the event. Further, such a presentation or 'representation' or 'construction' of an event has to be in a particular format and is selected according to a certain professional value-system to make it 'news'. It needs to be emphasised that 'news is the end-product of a complex process which begins with a systematic sorting and selecting of events according to a socially constructed set of categories'. So, it is not the event which is reported that determines the form, content, meaning or 'truth' of the news, but rather the 'news' that determines what it is that the event means.

The meaning results from the cultural discourse that 'news' employs. As one social linguist puts it: News is a social institution and a cultural discourse which exists and has meaning only in relation to other institutions and discourses operating at the same time'.

Analyzing Newspapers and their Content

Journalists work for the 'broadsheet' (or 'quality' or 'serious') press and the 'tabloid' (or 'popular' or 'sensational') press. The terms 'broadsheet' and 'tabloid' (or 'compact') usually describe the two main formats of newspapers, but the labels also connote two kinds of news stories selected, and more importantly, the presentation, treatment and style as well. However, this distinction is now blurred, especially when the serious or quality papers (such as The Times of India, the Indian Express and The Asian Age) choose to highlight the private lives of public figures and

the tabloids (such as Midday, the Afternoon Dispatch and Courier, and Today) to publish serious investigative stories of corruption in high places. A third format is termed the 'Berliner' which is popular with European (Le Monde, The Guardian, and La Stampa) and some North American (The Journal and Courier) daily newspapers. HT Media's business daily Mint, published in partnership with the Wall Street Journal, uses the Berliner format. The 'Berliner' is a little narrower and shorter than the broadsheet and slightly taller and wider than the tabloid. Like the broadsheet, it connotes quality and serious journalism.

'Tabloid Journalism' is frequently termed 'yellow journalism' primarily because of its tendency to sensationalize and trivialize events, issues and people. The staple of the 'tabloids' is the private lives of famous people, crime, accidents, disasters, public corruption, sex, etc. (E.g. Midday, Mumbai Mirror, Pune Mirror). Tabloid journalists are believed to indulge in 'Chequebook Journalism' which implies that the subjects of the news stories are bribed to sell their 'true confessions'. Such journalists are also believed to indulge in 'keyhole journalism' or 'sting journalism' in their attempts to probe the private sexual infidelities and peccadilloes of well-known people and public officials. Then there is 'Page 3' Journalism which focuses on the social lives of celebrities and film stars and sports heroes. These journalistic practices raise several ethical questions about the invasion of the privacy of individuals and the public's right to information. In most democracies, reasonable restrictions are imposed on these intrusions on privacy, especially if they are not in any way related to the 'public interest'.

'Tabloid television' follows the pattern of selection, treatment and style of the tabloid press. In the pre-satellite television era (the 1980s) the video newsmagazines 'Newstrack' and 'Eyewitness' were in the tabloid tradition. In recent years, India TV, Janmat (now Live India) and the crime-based programmes on several television news channels verge on the sensational and the tabloid.

Draw up a list of different types of content in your daily newspaper (E.g. news stories, advertisements...)

Write down the news stories that appear on the front page of today's newspaper.

What is the order in which they are printed? Why is such an order followed?

What is the 'lead' or main news story? What is it that makes you think it is the 'lead' story? (E.g. position on the page,

space devoted to it, the font size of the headline, the number of columns it covers...)

Select any news story on the front page. What is the headline? What is the date line? Is it a by-lined story?

What is the source of the news story? (E.g. Reporter, Correspondent, News Agency, etc.)

What is an 'anchor story' on the front page of a daily newspaper? What is the position of the story on the front page?

Usually, there is a single display ad on the front page. Find out what this special display ad is called?

Pages 2, 3 and 4 are usually dedicated to city news; hence they are called 'the city pages'. These are generally followed by 'national' and 'regional' page/s. In the middle of the newspaper, on the left hand side, is the Editorial Page. On the right, is the 'Op-Ed' Page; this is the abbreviation for 'Opposite to the Editorial Page'.

Let's Analyse the two pages now. First Editorial Page

1. The Editorial Page is made up of a number of articles and a Letters to the Editor column. On the extreme left of the page are two or three 'editorials'. In the top middle is a lengthy article; this is the lead feature. Below it is

what is simply called 'the middle', usually a short article written in a light vein. There may be one or two other articles or 'columns' on the page

How is an editorial different from a News Report? Read the first editorial and analyse its structure and style.

What is the purpose of including a Letters to the Editor column on this page? Why is that some papers provide more space to this column than others?

The Editorial and Op-Ed Pages are usually followed by a page or two of 'International News' (sourced from the global news agencies, Reuters, AP (Associated Press), AFP and DPA). The final pages of a newspaper are devoted to reports and features about sports. Often, advertisements appear prominently on these pages. Several daily newspapers devote whole pages to classified advertisements (situations vacant, situations wanted, matrimonial,

and so on) and display advertisements (corporate and industrial ads, consumer ads, tenders, notices, retail ads and real estate ads.

Daily newspapers have a main section and accompanying it are one or more supplements. For instance, the Times of India, the Indian Express, the Hindustan Times and other city papers carry a City Supplement. Some daily papers have additional Supplements such as a Business Supplement, a Lifestyle Supplement, a Real Estate Supplement,

and so on. 'Supplement Journalism' has taken off in a big way in city papers because this marketing strategy allows for local retail advertising and for segmentation of readers in terms of their interests and the neighborhoods/suburbs where they live.

List the supplements in your city paper. Then list the kind of contents found in the supplement. What are the kind of advertisements you find in the supplement.

Newspapers may be in one of three formats: broadsheet, tabloid and Berliner.

Each type is associated with a particular approach to the publication of news. Generally, a broadsheet is associated with a more serious approach to news reporting; the language is formal, not conversational or chatty. A tabloid, on the other hand, is associated with a more flippant and playful approach to journalism. The language used is informal and conversational and the approach is more visual; photos, graphics and bold snappy headlines tend to dominate. Journalists work for the 'broadsheet' (or 'quality' or 'serious' press and the 'tabloid' (or 'popular' or 'sensational') press. The terms 'broadsheet' and 'tabloid' usually describe the two main formats of newspapers, but the labels also connote two kinds of news stories selected, and more importantly, the presentation, treatment and style as well. However, this distinction is blurred, especially when the serious or quality papers (such as The Times of India, the Indian Express, The Hindustan Times, and The Asian Age) begin to highlight the private lives of public figures and the tabloids (such as The Mail Today, Midday and DNA) begin to publish serious investigative stories of corruption in high places.

'Tabloid television' follows the pattern of selection, treatment and style of the tabloid press. Segments of roundthe clock news channels such as STAR News, Zee News, NDTV, CNN and the BBC are in the tabloid tradition. Current affairs programmes like 'Entertainment Today' (ET) also follow the tabloid approach. Newspapers like the Mumbai Mirror as well as the evening papers (such as Today, Midday and the Afternoon Dispatch and Courier) are 'tabloids' not only in format but in their content as well.

Macro composition of Newspapers:

Section	Primary Content	Secondary Content
The Front Page City Page/s Regional Page/s Editorial Page Op-Ed Page Business Page/s Sports Page/s Entertainment Page/s. Supplements		

What is the primary content (and also the secondary content) in each section: news stories, features, columns, photos, Infographics, advertisements. Besides news related content, what else do you find on the different sections/pages?

A tabloid newspaper is structured in a similar way. List the various sections:
(Group leaders present the findings of each group).

Micro composition of daily Newspaper

Have you noticed that besides text there are several visual elements in a newspaper. List these elements in two newspapers of your city: (E.g. photographs, cartoons, infographics, tables, advertisements, etc.)

Why do you think so many visual elements are introduced?

What is the approximate proportion of text and visuals in broadsheets and tabloids?

The Language of Newspaper

The language of Journalism is sometimes termed 'journalese'. It is marked by simple words and phrases used in everyday conversation and also by short sentences and paragraphs. 'Action' words are preferred.

Periodicals

Write down the titles of magazines available in your city.

Now categorize them in terms of 'general interest' magazines and 'special interest' magazines.

Select one 'general interest' magazine and select the major topics it deals with. Who do you think is the target reader of such a magazine? Which products and services does it advertise?

Exercises

Section A

Answer these questions briefly

1. Which country invented the printing press?
2. What comprises the primary source of revenue of newspapers?
3. Name the global news agencies that supply International News.
4. Describe the term 'broadsheet press'.
5. What was the earliest form of print media?
6. Give reasons why newspaper supplements are so popular?

Section B

Discuss and Write

1. How is the editorial page of a newspaper structured?
2. Is the language of newspapers different from other forms of writing? Why do you think so?
3. What kind of news gets featured through tabloid press?
4. How different are broadsheet and tabloids from each other in their approach towards news reporting?

Section C

Writing for your portfolio

Pick up any mainstream daily newspaper. Read it carefully and make rough notes on the following points:

What kind of news is featured on the front page?

What is the order in which they are printed? Why do you think such an order is followed?

What is the 'lead' or main news story? Why do you think it is the 'lead' story? (E.g. position on the page, space devoted to it, the font size of the headline, the number of columns it covers etc.)

Section D

FURTHER RESEARCH

Tabloid Tales/Broadsheet Business

Find about all the newspapers that are published/distributed in your city/town. Make a list of their names. Categorise them into broadsheet and tabloid based on the newspaper size, news content and focus, language used, vocabulary and any other criteria you consider.

Chapter4 -Content Analysis of Radio Programmes

Genres in Radio Programmes

Radio programmes may be classified into two broad groups:

(1) Spoken word programmes, which include news bulletins, talks, discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, quizzes, talk shows, radio plays, radio features and documentaries.

(2) Music programmes which include disc jockey programmes, musical performances of all types: instrumental and non-instrumental (classical, semi-classical, popular), film songs and variety programmes.

It is obvious that a good number of programmes like drama, features and documentaries need both the spoken words and the music. This holds true for a good number of radio programmes on FM stations, All India Radio and Vividh Bharati.

Write down the names of FM radio channels available in your city or town: Which company owns and runs them?

Why do you think there is a need to classify radio programmes into genres? Find out the origin of the word 'genre' and what it means.

News Bulletins: News bulletins are put out by AIR almost every hour of the day in English and the various regional languages. The major bulletins are of fifteen minutes' duration, while others are of only five minutes' duration. They present summaries of news stories in order of importance and interestvalue. National and international happenings get pride of place, while regional and local news is included if time permits. Human interest stories and sports news generally round off the major bulletins. News bulletins are not yet allowed on private FM stations, though news about traffic, sports and weather may be transmitted.

Newsreels: Newsreels, generally of fifteen minutes' duration, present 'spot' reports, comments, interviews, and extracts from speeches. A much more complex and expensive format than the news bulletin, it calls for skilled tape editing and well-written link narrations.

Documentaries/Radio Features: Documentaries or radio features are usually factual, informational in character and sometimes educational in intent. They bring together the techniques of talks and drama to tell the story of events, past or present or those likely to happen in the future. They may sketch the biography of a great leader, or merely

offer an interpretation of the world around us, or teach us about peoples and cultures unfamiliar to us, or even inquire into social, political, economic or cultural problems. Indeed, any subject of interest is grist to the mill of a feature writer. The use of a narrator interspersed with voices of real people or/and actors and of appropriate background effects and music bring a documentary/feature to throbbing life. In Lionel Fielden's words, 'a feature programme is a method of employing all the available methods and tricks of broadcasting to convey information or entertainment in a palatable form'. (Fielden was the first Controller/Director-General of All India Radio).

Radio Plays: Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, a middle and an end. Movement and progress, generally to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, true to the character and above all, be interesting. Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 30 to 60 minutes) the fewer should be the major characters. In the early years of Indian broadcasting, the radio play took on the characteristics of the theatre as it existed on the stage in a particular region. Radio plays were broadcast then for three hours at a time. In Bombay, Parsi, Gujarati and Urdu plays were frequently put on the air: in Madras, mythological plays proved very popular. Fielden introduced the present norm of the 30-minute radio play on AIR.

Talks: Radio talks are not public speeches; they are chats with a friend who does not see you, but is nevertheless close and attentive to you. Radio talks should give the impression to a listener that the speaker is addressing him alone in an informal manner. The words of a radio talk need to be kept simple and familiar, yet descriptive and powerful, and the sentences short and without dependent clauses and awkward inversions. Care should be taken to keep close to the rhythm of ordinary speech when writing the talk, and also when recording it. Radio talks have no definite structure. All that the listener expects from them is that they should be interesting and informative.

Activity: Prepare a five minute talk for radio on a topic of interest to you. How is writing for radio different from writing for a newspaper?

Music Programmes: Music programmes enjoy much greater popularity than talk shows, as is evident from the popularity of FM stations and Vividh Bharati which are musical through and through. We enjoy music for its rhythms, melodies and harmonies and above all for the relaxation it provides. Like any talk show, a music programme must have unity and form. Disc jockey programmes of 'pop' or 'disco', therefore should not be mixed up with classical or light classical music. Variety is the keynote to any music programme; the different items should be linked together with interesting comments, announcements and narration. Phone-in request programmes draw large audiences.

Movie trailers: Vividh Bharati's movie trailers are sponsored programmes usually of 15-30 minutes' duration. They are fastpaced, and packed with extracts of dialogue and songs from the film being advertised. The narrator links the elements with dramatic appeals and announcements. The names of stars, of the producer, director, playback singers and musicians figure prominently in the trailers.

Quizzes: One of the most popular quiz programmes on radio has been Bournvita's Quiz Contest which used to be broadcast every Sunday afternoon on Radio Ceylon . Beginning with the Bournvita jingle, the programme got off the ground quickly and moved at a hectic pace, taking listeners along with it. It's the sense of participation and involvement in the quiz questions that made the programme very enjoyable family fare.

Live Coverage of Sports and other national/international events: Running commentaries of sports events make for exciting radio programming. They bring cricket, football and hockey matches alive with fast-paced narratives and visually rich words and phrases. They attempt to turn home audiences into spectators at a stadium.

Content Analysis (or Textual Analysis) is about taking a close, often critical, look at words, images and sounds in media texts so as to better understand their meaning, both manifest or surface meanings and deeper meanings. In Content Analysis of newspapers and news magazines, for instance, we study the structure and meaning of news reports, features, editorials and the use of photographs, cartoons and graphics. In television which is an audiovisual medium, we take a close analytical look at different types of programmes such as soap operas, sitcoms (or situation comedies), reality shows, talk shows, music videos and so on. Each type or genre has its own story to tell; each genre has its own structure (or form) and content. This is equally true of cinema, also an audiovisual medium; feature films have their own genres or types (musicals, action, horror, romantic comedies, westerns, etc.), so do documentaries, animation and short films.

Content Analysis is different from Audience or Reception Analysis. In Audience Analysis the focus is on the way in which listeners respond to and interpret the text. Did the

members of the audience, for instance, enjoy the programme? In what way did they understand the programme? How credible was the programme from the audience perspective?

Radio is a very different kind of medium. It is purely an audio medium; it addresses the ear alone.

Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, middle and an end. Movement and progress, generally to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, be true to the

character and above all, be interesting. Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 30 to 60 minutes) the fewer should be the major characters. In the early years of Indian broadcasting, the radio play took on the characteristics of the theatre as it existed on the stage in a particular

region. Radio plays were broadcast then for three hours at a time. In Bombay, Parsi, Gujarati and Urdu plays were frequently put on the air: in Madras, mythological plays proved very popular. Lionel Fielden, the first Controller of All India Radio, introduced the present norm of the 30-minute radio play on AIR. Listen to a radio play on any Indian or overseas radio station or on the Internet. (Orson Welles' 'War of the Worlds', the famous 1938 radio play, is available on youtube; so are many other radio plays). Discuss in groups

- What is the theme of the play? Describe its structure: Is it linear, non-linear, circular, loose, or any other type?
- What kind of background effects (music, environmental sounds,) are used?
- What is the kind of language used? (formal/informal, conversational, literary, ...)

Music Programmes

We enjoy music for its rhythms, melodies and harmonies and above all for the relaxation it provides. Like any talk show, a music programme must have unity and form. Disc jockey programmes of 'pop' or 'disco' therefore should not be mixed up with classical or light classical music. Variety is the keynote to any music programme; the different items should be linked together with interesting comments, announcements and narration.

Exercises

Section A

Answer these questions briefly

1. Who was Lionel Fielden? (SA1)
2. Explain the difference between news bulletins and news reels.(SA2)
3. What comprises the subject matter of radio documentaries or radio features? (SA2)
4. What kind of language should radio talk presenters use? (SA 2)

Section B

Discuss and Write

1. Why do you think music programmes on radio enjoy immense popularity?(SA2)
2. How would you classify the various genres of radio programmes? (LA)
3. How different are radio plays from stage plays? Highlight the chief characteristic of radio plays.(LA)

Section C

Writing for your portfolio

(Group Work)

Search on the website <http://video.google.com> for the play 'War of the World' by Orson Welles. Listen to the play. You may listen to any other radio play if you wish.

- a) Discuss in groups and write an article on the reason you think the radio play managed to create panic in the United States?(This is with reference to 'War of the Worlds')
- b) For those who may have listened to various other plays; you should discuss the following points:

- What is the theme of the play? Describe its structure: is it linear, non-linear, circular and loose or any other type?
- What background effects have been used?
- What kind of language has been used: formal/informal, conversational, literary or any other?

Thereafter write an article based on your conclusions.

Section D

FURTHER RESEARCH

Find out about the various genres/types of music programmes available on two local FM radio stations. Analyse what is it that differentiates one type from another?

Chapter-Features of Internet

Origin

The Internet was born from the communication benefits of linking two single computers together via a cable to share each other's data. This powerful communications model quickly grew up to multiple computers being linked together by cables and the data between them being controlled and regulated by a device known as a "router."

This device's sole function is to control the routing of data between computers. Multiple linked computers in a network are sometimes referred to as a local area network, or LAN.

The power of data being exchanged in such an expedient, efficient manner quickly gave rise to standardization of hardware devices and software commands and packages that enabled both expanded network connections, categories of confidential and other classes of data to be sent and the creation of universal computer networking protocols.

The architecture of these networks soon adapted to the use of already existing communication cables. Telephone entities engaged relationships allowing the use of their telephone lines for computer network transmission. This later spread to cable television entities engaging relationships for their lines and soon the invention and use of highly efficient cables specifically for network data carriage. Businesses and governments quickly became financing and user participants, eagerly receiving the new data connectivity benefits, soon providing them communication speeds for even heavy bandwidth data of pictures, music, video, voice and confidentiality never before available. The interweaving of these networks together came to be known as the Internet. The Internet's software command structure is called Internet protocols or IP.

The Internet's Fundamental Rings

There are three basic Internet architecture communication rings. The first, or sending layer, addresses and sends data to the third or receiving layer. The data passes through the second, or middle layer, often referred to as the cloud.

The sending and receiving layers may be inhabited by massive commercial or government computing systems, or simply individual users with computers or other Internet connected devices such as game consoles or sufficiently smart phones.

The cloud is participated in by literally every telephone, telco, and communication entity. These include Vodafone, Bharti Airtel, Reliance BSNL, MTNL, Tata, AT&T, British Telecom, Google,, AOL, Yahoo, Hotmail, Etc. Each network's infrastructure is patched together, allowing all transmission signals to pass through the entire Internet. The cloud is ever-expanding in processing muscle and speed.

Powerful new transmission cabling made of glass, often referred to as fiber, allow heavier (higher concentration) data to travel at much higher speed. Fiber is now laid on

much of the planet, strong cables criss-crossing every ocean and sea. The data moves through the Internet through the use of more sophisticated routers than those of LAN networks.

Data Transmission Process

Though data may appear as all one communiqué, for instance an email message, it is actually sent in a series of data packets. Each packet of data having an individual identification label. This is an important part of the Internet Protocol (IP) structure, allowing each Internet transmission to be identified with its unique packet ID.

As routers are used to regulate the flow of data through the Internet, so are switches used to verify each transmission's packets and assure that all the packets that were sent are received to the point of each participating

switch. If a data packet is lost or corrupted (unreadable), a switch detects the need and requests a replacement packet. In this interactive fashion, each transmission's integrity is sustained and received as they are sent. The IP allows packets being received to be collected into a buffer before it is revealed to the user. We may see this in music or video transmissions we are receiving. A line may appear to "fill-up" before the video image begins or we hear the music. This line reveals our buffer being filled. If the receiver's line speed is slow, the data in the buffer may expire before the transmission is complete. If this happens, the receiver's audio or video is automatically paused as the buffer fills. The receiver ring of the Internet is sometimes referred to as the edge, or the last mile. As the edge is often under-developed for consumers, heavy bandwidth data such as pictures, music and video are often said to create congestion at the edge, because there is a greater user demand than the edge infrastructure can accommodate. The sender and cloud are typically not congested, only the edge is. Powerful edge infrastructure is enabled for multinational corporations, schools, hospitals, communication companies and others who must have constant, uninterrupted transmissions. As the Internet continues to connect greater numbers of people and entities, it transforms entire industries in a

manner like an avalanche. Consider how email has affected postal services. Or, how the ability to speak and even see the other party as you talk them by using VOIP, which is 'Voice over Internet Protocol,' typically at no cost to the users, has changed phone utility companies. Or, how search engines have changed the way we take our purchase decisions, vastly reduce the visits to the libraries and wiped-out the purchase of physical encyclopedias.

It is also transforming every culture with access to the Internet. The term, 'the world is flat,' refers to the Internet putting everyone within immediate reach of everyone else. Even if we speak another language, we can click or drag a translator into what we want to read. For almost every culture's language, the translator converts, Russian, or Urdu, or Mandarin, Thai, etc. into our language.

Multicast and Unicast

Radio, television and satellite transmission is referred to as 'multicast,' referring to one way communication, from a single sending source to an unlimited number of receivers. The transmitter sends the signal, but it is up to the receiver to assure that he gets it. Multicast has no natural capability for the sender to ascertain if the transmission is received or to determine the quality/integrity of its signal.

The Internet's primary transmission method is 'unicast,' referring to being interactive, or two-way communication, as well as it being from one sender to just one receiver. Unicast's IP includes the sender's assurance that the transmission is received and its quality is complete. If message transmission is problematic, it is either resent or a message is given to the sender reporting the problem. As edge congestion is overcome, this will enable the emergence of the first Internet Television System, ITS. This will enable traditional consumer television to be interactive, each consumer's preference profile will instruct their

channel line-up and individual program preferences, commercials, programming costs and even the cost of the Internet Television System, which will likely be free.

Internet's Future

The Internet is today and tomorrow's new frontier. Most futurists agree the Internet has barely taken its first steps relative to its maturity. Communication, family relationships, education, health, entertainment, media and business all will continue to change in its use significantly. Its new transformations will largely be imagined and implemented by the first generation internet-literate.

Many needs one point solution

Today Internet has become so much a part of our lives and we use it so profusely for so many of our requirements, that we take it for granted. We execute multiple functions to realize one programme or project while sitting at one place.

Websites -Educational sites, Entertainment sites, Information sites, Social networking sites, Business sites

While conducting the above exercise, you would have dealt with a number of websites. These would have been primarily information websites having an interactive menu and essentially transacting commercial transactions.

Sometimes there are umbrella websites that connect you to various websites that are related to your queries and needs. For instance, if you are traveling from Kochi to Chandigarh, you can pose your query regarding the flights, railway, road connections, hotel stays etc. the master website will in one stroke connect you to all the airlines,

hotels by culling out authentic information from their websites and not only offer you the choices, but also confirm the booking on the Internet for you.

Then there are some websites that mostly communicate information about certain organizations and their activities, facilities etc. They are interactive in the minimal sense of answering queries

Educational websites deal with educational content in a variety of ways. Some offer structured on line education and courses for a price, while some offer free of cost content online like lesson plans references etc. Some popular websites like Wikipedia have far more users today than the printed encyclopaedias.

Business websites especially of the corporations are defined according to their corporate imaging and norms and are not open to use by public. They are the technical, specific, meant to be used only by the people within the organizations or by people who are related to them through work. Social Networking websites are the latest additions to the Internet. Websites like Orkut, Facebook began as websites popular with the youth, but have grown phenomenally all over the world. They offer a lot of applications and combine possibilities of personal and social communications that could not have been thought of till we actually saw them recently. You can send messages, write e mails, post a link to your/someone else's wall, write your small essays/notes and circulate them to selected friends, share your photo-albums share content from other websites , play games, meet new people, form an e- group etc. etc. The possibilities are only increasing.

E mail has in many cases substituted the old 'snail' mail. It has been given a legal validity now. E mail took communication forward with the facility of Cc and group mail personal, social and economic agenda got built around that. Earlier personal and social communication were quite distinct with different forms being utilized.

Internet has created new possibilities while accommodating the old functions e mail expanded the functions.

Blog as personal Expression

Blogs are websites or parts of them maintained by individuals. They are expected to make regular contributions to the blog and these contributions are in various audio-visual forms. Blogs vary in form and content depending upon the themes and primary audience they sometimes may be aiming at. Blogs are being taken seriously in social communication now.

Exercises

Section A

Answer these questions briefly

1. What is understood by IP?
2. Which are the communication rings of the internet?

Discuss and Write

1. How do routers and switches function?
2. What is the difference between multicast and unicast transmission?
3. Explain the ways in which educational websites deal with educational content?
4. What are the benefits of social networking sites?
5. Explain the term open source initiative with suitable examples?

MASS MEDIA STUDIES
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UNIT – IV – Pre- Production Skills

Chapter 1:- Story as a self-Content World

Chapter 2:- Story as a Subjective Experience

Chapter 3:- Content of a Story

Chapter 4:- Techniques of Story Telling

Chapter 5:- Genres of Stories

CHAPTER:- 1

STORY AS A SELF- CONTENT WORLD:

Before we start understanding fiction, we need to understand the meaning of the same.

Fiction, by definition, is literature in the form of prose, especially short stories and novels, which describes imaginary events and people.

It also means invention or fabrication as opposed to fact, or a belief or statement that is false, but that is often held to be true because it is expedient to do so. There are various terms related to “fiction” like figment, fabrication, falsehood and deception. They belong to the same family of fiction but do not encompass fiction as a whole. If a young child tells you there is a dinosaur under his bed, you might assume that his story is a fiction, but it is probably a figment.

Fiction was invented the day Jonas arrived home and told his wife that he was three days late because he had been swallowed by a whale. – [Gabriel Garcia Marquez](#)

Imagination and fiction make up more than three quarters of our real life. – [Simone Weil](#)

Fiction is like a spider’s web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible. – [Virginia Woolf](#)

Do what you will, this world’s a fiction and is made up of contradiction. – [William Blake](#)

Fiction is the truth inside the lie. – [Stephen King](#)

A fiction is a story that is invented either to entertain or to deceive (: her excuse was ingenious, but it was pure fiction), while figment suggests the operation of fancy or imagination (a figment of his imagination). If a child hides his sandwich under the sofa cushions and tells you that a dinosaur ate it, this would be a fabrication, which is a story that is intended to deceive. Unlike a figment, which is mostly imagined, a fabrication, which is a story that is intended to deceive. Unlike a figment, which is mostly imagined, a fabrication is a false but thoughtfully constructed story in which some truth is often interwoven.

A falsehood is basically a lie-a statement or story that one known to be false but tells with intent to deceive (a deliberate falsehood about where the money had come from). A deception, on the other hand, is a act that deceive but not always intentionally (a foolish deception designed to prevent her parents from worrying).

But for the moment, we would understand fiction by focusing on that part which we are all very familiar with – the story. Since childhood, we are exposed to all kinds of stories,

mythologies, fables, adventure and folk stories, Panchatantra tales and grandmother's anecdotes. Be it any kind of story, it has incidents, characters, plots and sub plots borrowed from one's imagination or real life, which survives as an independent entity in the world of fiction. A story essentially has a beginning, middle and an end, which hold the body of the story within.

Activity

Recollect the favourite story of your childhood. Why is it your favourite ?

Activity

Create an anecdote around a girl called sheela, 12 yrs, or Darshan, 12 yrs, who have been caught doing something illegal on their school campus and are now waiting outside the principal's office.

Activity

Read the following story of Akbar and Birbal and note the various functions of the same.

Birbal's Khichdi

Once upon a time, Birbal and Akbar decided to take a stroll alongside a beautiful lake. When thoughts took a turn, a simple question occurred to Birbal: How far a man can go to have money? He expressed it to Akbar, who while listening to Birbal sat down and touched the water in the lake. He at once took his hand out as he realized the stabbing cold in his hand. He exclaimed that no one would ever spend a night in this cold water for any amount of money. Birbal to bring one such being, and he would grant that man a total of one thousand coins made of pure gold.

Birbal started his search, and kept looking for this one man everywhere until he found one. This happened to be a poor guy who was desperate enough to risk a whole night of severe cold to have the gold coins reward.

Akbar when heard the news, appointed his trusty guards to make sure that the poor guy stays in water for the whole night. Surprisingly, the next morning, the poor man came to Akbar after completing his challenge, all sound and healthy, and demanded his much awaited reward. Akbar couldn't believe it and asked that how he managed to spend the whole night out here. The poor man talked about a light post that he saw around the lake. Which he kept in focus all night. He believed that by keeping his attention focused on lamp, he managed to avoid thinking about cold. To his surprise, Akbar refused to give him the gold coins as he used lamp's energy to keep himself warm.

The poor man all disappointed and hurt, informed Birbal. Birbal didn't make it to the court next day. When Akbar inquired, Birbal conveyed the message that he can't make

it unless his khichdi is ready. After waiting for several hours, Akbar along with his guards went to visit Birbal. Birbal had a pot of khichdi hanging from the roof of the room several feet away from the fire. Akbar asked Birbal that how he expects for a fire to cook khichdi from such a distance. Birbal very intelligently replied that the same way the poor man received warmth from a lamp post so far away from himself. Akbar once left speechless and had to pay the poor man at the end.

The story functions at various levels.

- Entertains
- Educates / gives a moral
- Illustrates – we tend to visualize the setting in which the story is set
- Exercises our brains – we tend to think of what is coming up next, or what will Birbal do next or how will it end
- Expands our knowledge and vocabulary

HISTORY AS STORY

We have heard stories of many kinds, and of varying lengths. Interestingly, history is something that we do not really think of as a story.

History is the chronicle of the past. It is dependent on various sources, all of which may or may not be credible or authentic, which is why the description of certain events and certain facts vary from source to source. Through this, we can conclude that even a real event, when represented with interpretations of the author, takes the form of fiction. e.g. Shakespeare's play "Macbeth" was based on the story of king Macbeth, who actually existed. But Shakespeare altered a couple of events in the play to suit his objective, thus placing it in the genre of fiction. History has characters [heroes and villains, commoners], events and action like fiction. In short, stories are never real, they are always a work of fiction, and fiction gives you the freedom to create whatever you want and however you want it.

Activity

Write and narrate a short story to your class, not exceeding 5 minutes. Gauge the reaction of the class to it and then pen down the story, which was most well received. Find out why?

Activity

Pick a news item from the newspaper. Select a real character (man, woman and beast) from that piece and weave a story around that character.

Activity

Read the short story given below and suggest an alternative ending to it.

THE CANDY

Author- Sanyukta Chaudhuri

It was a hot Tuesday afternoon in the month of October. The geography lesson was interesting but Sharmila was getting restless waiting for the class to get over. The ice candy man had come some time ago and his day's quota would soon get over.

He visited the school every Tuesday and Thursday to sell his delicious candies that the children waited for eagerly, every week. It was always a struggle for the teachers to hold on to the students' attention during the last period of school on those two days.

Though the ice candy man came every week, this Tuesday was very special for Sharmila for she had got a two-rupee coin from her mother to buy one ice candy.

Twelve-year-old Sharmila was an intelligent student and serious in her studies. Her father had died of snakebite when she was three years old. It had been very difficult for Ma to bring up her only child. Though Ma had never told Sharmila about their problems, she understood everything. Mother and daughter: their worlds revolved around each other.

That day as she prepared for school, Ma called her to the puja room. The room was clean as ever and filled with the smell of dhoono (incense). The framed photograph of the deity was glowing in the light of the little oil lamp.

"This is your puja gift" she said with a shy smile on her face and placed a little paper bag and a two rupee coin in her palm. She knew how popular the ice candies were in Sharmila's school. This reticent and restrained quality of Ma made Sharmila feel special and cared for.

The spirit of Durga puja was all over the little village of Bolepur with small deities of the goddess being carried in cycle rickshaw and the air echoing the distant beats of the dhaak being played by people accompanying the deity.

Ordinarily, these activities never distracted Sharmila but today was different. She could not help looking out at the people outside, especially at the clerk whose duty it was to ring the school gong, to end the day in school.

She could almost feel the excitement of holding the candy in her hand, feeling its iciness caressing her face and slowly melting in her mouth. She could almost feel the cold crunch her teeth. It brought back fond memories of the day she had a similar candy at the wedding of the local zamindar or landlord's daughter.

Since her father's death, affording a candy had become difficult, which is why this day was special. Sharmila had made up her mind to have a lemon candy and not an orange one; it would colour her teeth and she did not want that.

She was trying hard to concentrate, when the bell rang suddenly. Everyone stood up, wished the teacher and went out in a single file. Sharmila's swarthy face and her black eyes glowed even more against the golden rays of the sun.

The ice candy man had already begun digging away into his icebox. Soon, a huge crowd surged toward him. It was the last day of school before the puja break, thus the crowd was bigger than usual.

Sharmila was in no hurry. She took her time and enjoyed every moment of the wait. Soon, the crowd had lessened considerably. Sharmila took out her carefully preserved two-rupee coin and asked for a lemon candy. The thin paper cover on the candy was soaked with the juice of the bar. It looked a lot like the sweat-soaked shirt of the candy seller himself, thought Sharmila.

She removed the cover effortlessly and the icy air that she had imagined not only felt nice but also smelt good. The first bite was like a dream come true. Sharmila did not want to think of anything at that point of time, but could not help recollection the radiant face of ma.

After relishing the first few licks of the candy, she turned towards the gate to go home when suddenly the picture of her math exercise book lying on her class desk struck her with force. She took a sharp turn towards her classroom.

She had hardly taken two steps when two boys running towards the school gate, crashed into her. The ice candy fell on the ground with a silent thud and was soon covered in a fine coating of dust. The dust granules became more and more distinct as the candy started melting.

Sharmila stood petrified at the spot, totally numb. As the surrounding dhak sounds faded out, the face of Ma slowly began to blur as Sharmila's eyes welled up with tears.

Activity

Develop a dialogue with ET from Steven Spielberg's film, placing him in your context.

CHAPTER:- 2

STORY AS A SUBJECTIVE EXPERIENCE

A story exists in various forms. Besides a long or a short story, a novel a story can be told through other forms like “haiku” (the Japanese poem), the long narrative poems, plays and film stories.

Art is subjective:

Art is defined as “ the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others. “ Thus story writing or telling through any medium is an art. Art is subjective as it is a very personal expression of one’s thoughts and feelings. As Somerset Maugham put it that a writer cannot be far removed from what he writes....

What is ‘subjective’?

Subjective may refer to subjectivity – a subject’s perspective, particular feelings, beliefs, desires or discovery made from information pertaining to a personal experience or understanding of it.

Thus the nature of the person along with his background plus his reactions to social events are important factors to be studied or considered while evaluating a writer’s works.

There are innumerable examples to show that art is subjective. The popular ones would be the painting of the ‘the last supper’ by Salvador Dali and Da vinci. Both are paintings of the same event but are distinctly different thanks to the interpretation of the event by the artists.

Moving on to story telling within the context of a ‘subjective experience’, let’s take the example of the film story of Devdas. Devdas, the novel was written in 1917 by Sarat Chandra Chattopadhyay and was made into film in 1935 by PC Barua, in 1955 by Bimal Roy, in 2002 by Sanjay Bhansali and in 2009 by Anurag Kashyap. Interestingly, the story of the same hero is told and perceived differently by each and every film story-writer when compared with the original book, depending upon their subjective viewpoints.

Can you think of other works, within the various forms of the ‘story’, which offer a platform to discuss the story as a subjective experience?

Can you think of other forms that help illustrate story as a subjective experience. e.g new stories, etc.

Moving on to other forms, let us look at Japanese (haiku) and English poems.

Poems often contain narrative ideas or are themselves completely narrative about an event, person, place or mood etc.

HAIKU

Haiku is a form of short poems from Japan, that has got popularity all across the world now. With the translations of haiku into various languages and an understanding of their essence, this form is being practiced in various languages of the world.

Read the haiku given below.

IN THIS SOLID MIST

WHAT ARE THOSE

PEOPLE SHOUTING

BETWEEN BOAT AND HILL?

Kito

The haiku is a seventeen-syllable [in Japanese] poetic form that has been practiced in Japan for three hundred years. A haiku is not a complete poem in our usual sense, but rather an audio-visual sketch that the reader is supposed fill in with his memories and associations. Often, in a haiku two non-related subjects are brought together by the poet. The reader is expected to seek the connection through his imagination and sensibilities. Another important feature of a Haiku, is that it holds a keyword that is related to a season. The word could be the name of the season itself, or a seasonal reference that can be easily understood like e.g. the image of a frog jumping into a pond is associated with summer in Japan.

The season in the haiku given above is autumn. Taking the main idea of the haiku given above-as you see it-develop this idea further into ONE page story or a description of an action that should contain the broad details of what the situation is, who are the characters, where is the action taking place and at what time.

Compare your writing with your classmates and note the difference in interpretations that would be there.

This happens because we all read a story subjectively. Each one would 'read' the haiku in his/her own way. And that would become his/her starting point in constructing the story. That is why, we have different stories told by different writers in different styles, even though they may have been triggered by the same or even similar initial idea.

Now, read the famous poem on London by William Wordsworth.

Composed Upon Westminster Bridge, September 3, 1802

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear god! the very houses seem asleep;
And all that mighty heart is lying still!

Now read the following poem on 'London' by William Blake

LONDON

I wander thro' each charter'd street,
Never where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every Man,
In every infan't's cry of fear,

In every voice, in every ban,
The mind-forg'd manacles I hear.
How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.
But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

The difference is very clear though the subject is the same. Wordsworth presents a very positive picture of London unlike to his contemporary poet William Blake who portrayed a very negative and sadistic picture in his poem "London."

William Wordsworth was one of the major poets of the Romantic movement in Britain, and his poetry is generally focused on nature and man's relationship with the natural environment. Many of his poems are focused on the landscapes of the Lake District. Paying particular attention to the power of nature and the ordinary people living and working on the land. This poem is perhaps a little unusual for Wordsworth as it takes the city of London as its subject. And this is a fleeting impression of the city of someone, who does not live in it.

Blake's poem was published during the upheavals of the French Revolution, and the city of London was suffering political and social unrest, due to the marked social and working inequalities of the time. The City of London was a town that was shackled to landlords and owners that controlled and demeaned the majority of the lower and middle classes. Blake lived and worked in the capital, so had the firsthand knowledge and experience of the life in the city and was arguably well placed to describe conditions under which people lived there. Dangerous industrial conditions, child labour, prostitution and poverty are just some of the topics Blake explores. Here is another poem on London by Francis William Lauderdale

London

CRUEL City, London, London,

Where, duped slaves of devils' creeds,
Men and women desperate, undone,
Dream such dreams, and do such deeds:
London, London, cruel city,
By day serpent, by night vampire-
God, in thy great pity, pity,
Give us light – though it be fire!

Francis William Lauderdale

The brief, brave life of Francis William Lauderdale Adams-makes a dramatic and remarkable story.

Adams (1862-1893) was brilliant young English writer who championed the cause of nationalism and socialism in Australia in the 1880s. Knowing his life would be unfairly brief because of tuberculosis, he burned with passion and energy, playing a significant role in shaping and reflection Australia's literary, social and cultural history in the years leading to Federation.

His six most productive years (1884-1890) were spent in Australia. Quickly and enthusiastically embraced by the Australian radical press, he became highly influential as a social analyst and commentator. His poetic work participates in both the 'bush' writing of the Australian 1890s and the aesthetic 'decadence' of the English fin-de-siècle. He also wrote a number of novels.

FIND OUT WHAT AREA OF MUMBAI IS CALLED KALA GHODA FROM WIKIPEDIA.COM OR ANY OTHER SOURCE

READ 'KALAGHODA POEMS' BY ARUM KOLATKAR.

WHAT ARE YOUR NOTIONS OF MUMBAI AS A CITY?

WITH THOSE MENATAL IMAGES ALREADY IN YOUR MIND, HOW WAS THE EXPERIENCE OF READING KALA GHODA POEMS?

WRITE THEM DOWN.

READ THE FOLLOWING STORY BY CHEKHOV AND ANSWER THE QUESTIONS.

AMALEFACTOR

by Anton Chekhov

AN exceedingly lean little peasant, in a striped hempen shirt and patched drawers, stands facing the investigation magistrate. His face overgrown with hair and pitted with smallpox, and his eyes scarcely visible under thick, overhanging eyebrows have an expression of sullen moroseness. On his head there is a perfect mop of tangled, unkempt hair, which gives him an even more spider-like air of moroseness. He is barefooted.

“Denis Grigoryev!” the magistrate begins. “Come nearer, and answer my questions. On the seventh of this July the railway watchman, Ivan Semyonovitch Akinfov, going along the line in the morning, found you at the hundred-and-forty-first mile engaged in unscrewing a nut by which the rails are made fast to the sleepers. Here it is, the nut... with the aforesaid nut he detained you. Was that so?”

“Wha-at?”

“Was this all as Akinfov states?”

“To be sure, it was.”

“Very good; well, what were you unscrewing the nut for?”

“Wha-at?”

“Drop that ‘wha-at’ and answer the question; what were you unscrewing the nut for?”

“If I hadn’t wanted it I shouldn’t have unscrewed it,” croaks Denis, looking at the ceiling.

“What did you want that nut for?”

“The nut? We make weights out of those nuts for our lines.”

“Who is ‘we’?”

“We, people The Klimovo peasants, that is.”

“Listen, my man; don’t play the idiot to me, but speak sensibly. It’s no use telling lies here about weights!”

“I’ve never been a liar from a child, and now I’m telling lies...” mutters Denis, blinking.

“But can you do without a weight, you honour? If you put live bait or maggots on a hook, would it go to the bottom without a weight?... I am telling lies, “ grins Denis...” what the

devil is the use of the worm if it swims on the surface! The perch and the pike and the eel-pout always go to the bottom, and a bait on the surface is only taken by a shillisper, not very often then, and there are no shillispers in our river... That fish likes plenty of room."

"why are you telling me about shillispers?"

"Wha-at? Why, you asked me yourself! The gentry catch fish that way too in our parts. The silliest little by would not try to catch a fish without a weight. Of course anyone who did not understand might go to fish without a weight. There is no rule for a fool."

"So you say you unscrewed this nut to make a weight for your fishing line out of it?"

"What else for? It wasn't to play knuckle-bones with!"

"But you might have taken lead, a bullet... a nail of some sort...."

"You don't pick up lead in the road, you have to buy it, and a nail's no good. You can't find anything better than a nut... It's heavy, and there's a hole in it."

"He keeps pretending to be a fool! As though he'd been born yesterday or dropped from heaven! Don't you understand, you blockhead, what unscrewing these nuts leads to? If the watchman had not noticed it the train might have run off the rails, people would have been killed—you would have killed people."

"God forbid, your honour! What should I kill them for? Are we heathens or wicked people? Thank God, good gentlemen, we have lived all our lives without ever dreaming of such a thing... Save, and have mercy on us, Queen of Heaven!... what are you saying?"

"And what do you suppose railway accidents do come from? Unscrew two or three nuts and you have an accident."

Denis grins, and crews up his eye at the magistrate incredulously.

"Why! How many years have we all in the village been unscrewing nuts, and the Lord has been merciful; and you talk of accidents, killing people. If I had carried away a rail or put a log across the line, say, then maybe it might have upset the train, but... pouf! a nut!"

"But you must understand that the nut holds the rail fast to the sleepers!"

"We understand that... we don't unscrew them all... we leave some... we don't do it thoughtlessly... we understand..."

Denis yawns and makes the sign of the cross over his mouth.

“Last year the train went off the rail here,” says the magistrate. “Now I see why!”

“What do you say, your honour?”

“I am telling you that now I see why the train went off the rails last year... I understand!”

“That’s what you are educated people for, to understand, you kind gentlemen. The lord knows to whom to give understanding... here you have reasoned how and what, but the watchman, a peasant like ourselves, with no understanding at all, catches one by the collar and hauls one along.... You should reason first and then haul me off. It’s a saying that a peasant has a peasant’s wit.... Write down, too, your honour, that he hit me twice – in the jaw and in the chest.”

“When your hut was searched they found another nut.... At what spot did you unscrew that, and when?”

“You mean the nut which lay under the red box?”

“I don’t know where it was lying, only it was found. When did you unscrew it?”

“I didn’t unscrew it; Ignashka, the son of one-eyed Semyon, gave it me. I mean the one which was under the box, but the one which was in the sledge in the yard Mitrofan and I unscrewed together.”

“What Mitrofan?”

“Mitrofan Petrov.... Haven’t you heard of him? He makes nets in our village and sells them to the gentry. He needs a lot of those nuts. Reckon a matter of ten for each net.”

“Listen. Article 1081 of the Penal Code lays down that every willful damage of the railway line committed when it can expose the traffic on that line to danger, and the guilty party knows that an accident must be caused by it.... (Do you understand? Knows! And you could not help knowing what this unscrewing would lead to...) is liable to penal servitude.”

“Of course, you know best.... We are ignorant people.... What do we understand?”

“You understand all about it! You are lying, shamming! ”

“What should I lie for? Ask in the village if you don’t believe me. Only a bleak is caught without weight, and there is no fish worse than a gudgeon, yet even that won’t bite without a weight. ”

“You’d better tell me about the shilliper next,” said the magistrate, smiling.

“There are no shillispeers in our parts.... We cast our line without a weight on the top of the water with a butterfly; a mullet may be caught that way, though that is not often.”

“Come, hold your tongue.”

A silence follows. Denis shifts from one foot to the other, looks at the table with the green cloth on it, and blinks his eyes violently as though what was before him was not the cloth but the sun. The magistrate writes rapidly.

“Can I go?” asks Denis after a long silence.

“No. I must take you under guard and send you to prison.”

Denis leaves off blinking and, raising his thick eyebrows, looks inquiringly at the magistrate.

“How do you mean, to prison? Your honour! I have no time to spare, I must go to the fair; I must get three roubles from Yegor for some tallow!...”

“Hold your tongue; don’t interrupt.”

“To prison.... If there was something to go for, I’d go; but just to go for nothing! What for? I haven’t stolen anything, I believe, and I’ve not been fighting...If you are in doubt about the arrears, your honour, don’t believe the elder.... You ask the agent He’s a regular heathen, the elder, you know.”

“Hold your tongue.”

I am holding my tongue, as it is, “mutters Denis; “but that the elder has lied over the account, I’ll take my oath for it.... There are three of us brothers: Kuzma Grigoryev, then Yegor Grigoryev, and me, Denis Grigoryev.”

“You are hindering me....hey, Semyon,” cries the magistrate, “take him away!”

“There are three of us brothers,” mutters Denis, as two stalwart soldiers take him and lead him out of the room. “A brother is not responsible for a brother. Kuzma does not pay, so you Denis, must answer for it.... Judges indeed! Our master the general is dead – the Kingdom of Heaven be his – or he would have shown you judges.... You ought to judge sensibly, not at random.... Flog if you like, but flog someone who deserves it, flog with conscience.”

Knuckle-bones: a game where players throw sticks at a pattern made of knuckle- bones

Mouth: superstitious gesture to keep the devil from entering his mouth

One-eyed Semyon: typical Russian peasant nickname

Account: the list of those who did and did not pay taxes

QUESTIONS-

Is it just an amusing story or do you discover something more from it?

[illegible]

Describe the main character Denis as you see him.

[illegible]

Do you think such characters or situations could exist around you today?

[illegible]

Chapter:- 3

CONTENT OF A STORY

A story has the following features that comprise the content of the story.

- Theme
- Time
- Space
- Plot
- Characters

Theme

Stories contain feelings, thoughts, message, ideas, insights and principles about life, society, or human nature. The central idea of story is unraveled during the reading of the story. This is the them.

Themes often explore timeless and universal ideas and therefore have their appeal. They are usually implied and reveal themselves in our reading of the story.

Read the following legend of Bayazid Bastami – also known as Abu Yazid Bistami or Tayfur Abu Yazid al – Bustami, (804-874 CE) was a Persian [Iranian] Sufi born in Bastam, Iran. He was considered as one of the most influential Sufi mystics.

The Woman who was The Master of Bayazid Bestami

It is said that when Bayazid Bastami was asked who his master was, he explained:

She was an old woman. He said further...

One day, I was possessed by such ecstasy and yearning and sense of unity that not even a hair of anything else could be found in me. In this selfless mood, I went for a stroll in the desert, where I happened to meet an elderly lady burdened with a bag of flour.

She asked me to carry the flour for her, but I was incapable of taking it, so I beckoned to a lion to take the load. The lion come up to me and I laid the sack upon its back. I then asked the old lady what she intended to say to the townspeople since I did not want them to apprehend who I was.

“I’ll tell them,” she replied, “that I met a vain tyrant.”

“What are you talking about?” I exclaimed.

The lady explained thus, first asking: “Has the lion been put to trouble or not?”

“No, “I answered.-

“Except for the fact that you burden down those whom God Himself has not burdened!” she objected. “Is that not oppression?”

“So it is”, I confessed.

So I repented, experiencing abasement from my former exaltation. Indeed that old woman’s words performed the function of a spiritual guide and master for me.

Questions-

What do you think is the theme of the story?

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What do you think is the message of the story?

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Now, here is a modern day story about life in our metro city.

Story of a Businessman

One day a businessman walked into a bank in Mumbai and asked for some loan assistance. He met a loan officer and told him that he was going to Europe on business tour for two weeks and needed to borrow Rs. 3,00,000. The bank officer told the businessman that according to the bank policies, the bank would need some kind of security for such a loan. So the businessman handed over the keys to his car Porsche, which was parked on the street right in front of the bank. After all the formalities, the bank agreed to accept the car as collateral for the loan. The bank employee drivers the Porsche into the bank’s underground garage and parks it there.

Two weeks later, the businessman returns and repays Rs. 3,00,000 and the accumulated interest on the same, which was Rs. 900. Puzzled, the loan officer asked the businessman – “We are very happy to have had your business, and the transaction too worked out smoothly, but I am a little confused. While you were away, we did some research about you and found out that you are a multimillionaire, then why would you bother to borrow Rs. 3 Lakhs? To this, the businessman chuckled and replied, “where else in Mumbai can I park my car safely for two weeks for just Rs. 900?”

What do you think is the theme of the story?

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Do you think that, through humour a comment or a observation being made? If so, what do you think is the comment?

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Read the following story, wherein; the moral of the story is stated very clearly in the end.

TWO PEBBLES, BLACK AND WHITE

Many years ago in a small Indian village, a farmer had the misfortune of owing a large sum of money to a village moneylender.

The moneylender, who was old and ugly, fancied the farmer’s beautiful daughter. So he proposed a bargain.

He said he would forgo the farmer’s debt if he could marry his Daughter. Both the farmer and his daughter were horrified by the proposal.

So the cunning moneylender suggested that they let Providence decide the matter.

He told them that he would put a black pebble and a white pebble into an empty money-bag.

Then the girl would have to pick one pebble from the bag.

- 1) If she picked the black pebble, she would become his wife and her father's debt would be forgiven.
 - 2) If she picked the white pebble she need not marry him and her father's debt would still be forgiven.
 - 3) But if she refused to pick a pebble, her father would be thrown into jail.
- They were standing on a path strewn with pebbles in the farmer's field.

As they talked, the moneylender bent over to pick up two pebbles.

As he picked them up, the sharp-eyed girl noticed that he had picked up two Black pebbles and put them into the bag.

He then asked the girl to pick a pebble from the bag.

Now, imagine that you were standing in the field. What would you have done if you were the girl? If you had to advise her, what would you have told her?

Careful analysis would produce three possibilities:

1. The girl should refuse to take a pebble.
2. The girl should show that there were two black pebbles in the bag and expose the moneylender as a cheat.
3. The girl should pick a black pebble and sacrifice herself in order to save her father from his debt and imprisonment.

Take a moment to ponder over the story. The above story is used with the hope that it will make us appreciate the difference between lateral and logical thinking.

The girl's dilemma cannot be solved with traditional logical thinking. Think of the consequences if she chooses the above logical answers.

What would you recommend to the girl to do?

Well, here is what she did...

The girl put her hand into the moneybag and drew out a pebble.

Without Looking at it, she fumbled and let it fall onto the pebble-strewn path where it immediately became lost among all the other pebbles.

“Oh, how clumsy of me,” she said. “But never mind, if you look into the bag for the one that is left, you will be able to tell which pebble I Picked.”

Since the remaining pebble is black, it must be assumed that she had picked the white one. And since the moneylender dared not admit his dishonesty, the girl changed what seemed an impossible situation into an extremely advantageous one.

MORAL OF THE STORY:

Most complex problems do have a solution. It is only that we don't attempt to think. These kinds of stories indicate that, fables or stories with morals have not stopped evolving. People are making them up today, using the contemporary contexts. This can be called as modern folklore.

Find out the concept of lateral thinking. Look at the above story in light of what you have understood about lateral thinking.

Write down your thoughts on this.

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Are there any stories, anecdotes, riddles that you know of that call for lateral thinking? Mention any one of them.

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Time

Every story is bound within a certain time. The action within the story could be of a very short duration of an hour or two, or of a few days or months could stretch to decades or aeons as in folktales and mythological stories. Barring mythological and folktales usually the historical time is also indicated in the action of the story.

Space

All stories contain action or happenings – real or imaginary. They always are located in some space, which could be real or imaginary. Depending upon the journey that the characters undertake or if the action includes many characters in different locations, we are taken over different locations in a story.

The time and space aspect of a story determines the scope of action or happenings. Sometimes a story could be bound to a particular situation and could occur entirely in one location. Otherwise, it could take place over very many places.

Consider the following two stories. They are from ancient times. They belong to the oral tradition of story telling. Also they belong to an era, where life was not dictated by the clock as it is today for most of us. Today's industrial society is about moving on from one activity to another, not losing any time, forever having to think of making the best use of time, saving time, having one's individual space etc. etc. Today even our leisure is planned and is time-bound.

But, life in agrarian, pre-industrial societies was not like that. Passage of time was felt through the rhythm of daily activities that stayed within the natural limits. Day and night, changes of season were the principal indicators of time. Time was perceived in these gross units [i.e. gross by today's standards]. The sense of action, time and space in these narratives reflects that reality.

A JEWISH ALLEGORY:

A good Jew came to the rabbi* saying that his life is unbearable. And then the rabbi listening to his misery said: "You have to buy a goat".

A week later the Jew came and said to the rabbi: "(Jewish priest) Now it is really unbearable, it is impossible; my mother-in-law, my children, my wife, my problems and now the goat!" Then the rabbi said: "Sell the goat".

The man sells the goat and comes back to the rabbi and says: "Thank you rabbi, it is much better now."

(*rabbi-Jewish priest)

Upagupta: The Buddhist Monk

Long long ago, in the time of Lord Buddha, there lived a dancer in the city of Mathura. She was known as Vasavadatta. She was well known for her beauty and dance. Although she had many a suitor, none had the character she was looking for.

One evening Vasavadatta was looking out through the window when she saw a handsome young monk passing by. He was none other than Upagupta, an ardent disciple of Lord Buddha.

Vasavadatta fell in love with him at once and asked her maid to call the young monk to her house.

The maid rushed to the monk and said "Vasavadatta, my lady, wishes to see you. Oh the holy one, will you come in?"

The monk gracefully replied, "No, not now, but I will see her in time."

Vasavadatta was disappointed. She thought that perhaps the poor monk was embarrassed to come bearing no gift. After all, the rich noblemen always came with gifts of gold and jewels. She asked her maid to run out and tell the monk that she wanted only his company and he need not bring any gift.

The maid once again conveyed to Upagupta Vasavadatta's wishes.

Upagupta replied gently but firmly, "No, I cannot. It is not yet time to visit Vasavadatta."

Disappointed Vasavadatta stopped dancing. The people were mad.

"What is the matter with her? She seems to be always unhappy" complained the nobles.

Vasavadatta's maid knew her sorrow and was sad to see her beloved mistress always brooding over that heartless monk who refused to visit her.

To get her mind off of the monk, the maid asked Vasavadatta to go and visit the exhibition of a young sculptor of Mathura. As Vasavadatta admired the works of art, the young sculptor was secretly admiring her beauty. His thought was interrupted when Vasavadatta found a sculpture that she liked. Vasavadatta asked, "This is so beautiful. How much does it cost? Will you sell it to me?"

The young sculptor replied, "You might find the price too high."

Proudly Vasavadatta said, "Whatever its price, I am prepared to pay it."

"It is yours, if you agree to dance again" said the young sculptor.

Vasavadatta hesitated.

The sculptor said, "Are you going to go back on your word? You promised to pay any price!" Vasavadatta agreed to keep her promise by dancing again. The people

of Mathura thanked the sculptor. The audience gave a thundering applause to Vasavadatta but in her heart Vasavadatta was still not happy.

She kept on thinking, “ Why did Upagupta shun her when thousands of people long for a sight of her.”

In the days that followed, the chief sculptor got increasingly interested in Vasavadatta. He asked her to pose for him so that he could capture her image in stone.

Seeing his exquisite work, Vasavadatta commented, “My art will die with me but your art will last for centuries to come.”

The sculptor remarked, “I am so happy to see my talent bring happiness to you.”

A few days later, the sculpture vanished. Both Vasavadatta and her maid were worried. They thought he might have left town. To their horror his body was found buried, not far from Vasavadatta’s house.

People reported that the young sculptor was last seen entering Vasavadatta’s house three days before he was killed. The enemies of the sculptor, who were jealous of him for getting the favor of Vasavadatta, had killed him and secretly buried him near Vasavadatta’s house so that she would be falsely accused of the crime,.

The king called Vasavadatta for an explanation. Shocked Vasavadatta had nothing to say. He confiscated all her property and banished her from Mathura. People threw stones at her and she was badly wounded. Finally she took shelter in a crematory. Her dearest maid knew that she was innocent. Vasavadatta was deliberately framed for the murder.

Vasavadatta soon became ill as her wounds got infected. She received no sympathy or medical help from anyone except her faithful maid. The passers-by would often throw stones at her and asked the maid to leave her to die.

“She Deserves that for the sin she has committed!” they shouted.

Then came Upagupta, the Buddhist monk. Vasavadatta asked her maid to cover her. She did not want to show her wounded face to her beloved, Upagupta.

Upagupta said, “Vasadatta, I have come to you just as you always desired.”

“Oh monk! You rejected me when all of Mathura admired me,” said Vasavadatta.

“Why do you choose to come now when I am nothing but a mass of festering flesh, shunned by all?” asked she.

Upagupta smiled and said with great compassion, “At that time you did not need me, Vasavadatta. You do now. Come, let me take you to my monastery and allow me heal your wounds.”

In due course Vasavadatta recovered under the care and nursing of the young monk. But she lost her beauty and was always depressed.

Seeing this, Upagupta consoled her, “Vasavadatta, you are sorry for losing your beauty which lasts only as long as you are young. You are yet to discover a beauty greater than that you have lost, the beauty of the self. Come with me and listen to Lord Buddha, it will bring you peace and eternal happiness.”

Vasavadatta, curious to know more, began to attend the discourses of Lord Buddha.

“You can’t call your body your own!” Buddha said in his discourse. “When the body is cast away, it becomes food for the vultures. Light the lamp within you, only then, will you find true peace.”

Quietly Vasavadatta began to think and repeat to herself, “Light the lamp within you, peace will come---.”

When the discourse ended, Vasavadatta fell at the feet of Lord Buddha seeking salvation.

Buddha blessed her,” So be it, my child. May you find peace.”

COMPARISON OF THE SPAN OF TIME IN BOTH THESE STORIES-

In the Jewish allegory, the span of events is may be just a few weeks and the action in the story is an exchange between two persons with their roles clearly defined. One of them seeks, the other answers. The rabbi has the answer up his sleeve, but wants the man to understand it for himself, through his experience. So, he prolongs the story in a manner of speaking.

In Upagupta’s story, the action takes place over some decades. And the main thing is that the two principal characters are away from each other after their initial encounter. They stay in different spaces, but with passage of time, the expectation of their coming together is always alive, that sustains our curiosity and drives the story forward.

In other words, we are already talking about how time and space are constructed dramatically. This logically leads us to discuss the concept of plot.

Plot

The plot is a literary term and it is different from story.

E.M. Foster has in his book; Aspects of The Novel explained this very lucidly.

He says-The story is primitive, it reaches back to the origins of literature before reading was discovered, and it appeals to what is primitive in us. It is a narrative of events arranged in their time sequence – dinner coming after breakfast, Tuesday after Monday, decay after death and so on.

The story, besides saying one thing after another, adds something because of its connection with a voice... what the story does do in this particular capacity all it can do, is to transform us from readers into listeners, to whom 'a' voice speaks, the voice of the tribal narrator, squatting in the middle of the cave, and saying one thing after another until the audience falls asleep among their offals and bones. The story is primitive, it reaches back to the origins of literature before reading was discovered, and it appeals to what is primitive in us.

Further, he tells us

A story, by the way, is not the same as a plot. It may form the basis of one, but the plot is an organism of a higher type...

For, according to him-

The story – is a narrative of events arranged in their time sequence –

A plot is also a narrative of events, **the emphasis falling on causality.**

'The king died and the queen died' is a story.

'The king died and the queen died of grief', is a plot.

Curiosity, memory, intelligence are the three important aspects of a plot. Plot creates mystery keeping the curiosity alive. It forms the reference points of memory within the narrative. And thus intelligently guides the perception of the reader.

Plot also proceeds by composing and editing the time and space in a story. For, plot-construction is nothing else but giving a story a definite structure in time and space.

Stories have beginning, middle and end, but need not always be told in that manner. Sometimes a writer begins by telling you what happened in the end right at the beginning of the story. And then goes back to the beginning and proceeds to tell you the story from there. Sometimes a writer could begin by stating the theme or the moral or the main message of the story right in the beginning like e.g.' It is truly well said that there is no point in joining a rat race, for, even if you are a winner, you are

still a rat! This was exactly what so-and-so failed to realize, resulting in tragic consequences for him.'

READ THE FOLLOWING STORY

ALEXANDRE – BY GUY DE MAUPASSANT.

Guy De Maupassant [full name – Henri Rene Albert Guy de Maupassant?, 1850-1893] was a popular 19th – century French writer and considered one of the fathers of the modern short story.

Maupassant's stories are characterized by their economy of style and efficient, effortless denouement. Many of the stories are set during the Franco-Prussian War of the 1870s and several describe the futility of war and the innocent civilians who, caught in the conflict, emerge changed. He also wrote six short novels.

Alexandre

Author: Guy De Maupassant

At four o'clock that day, as on every other day, Alexandre rolled the three-wheeled chair for cripples up to the door of the little house; then, in obedience to the doctor's orders, he would push his old and infirm mistress about until six o'clock.

When he had placed the light vehicle against the step, just at the place where the old lady could most easily enter it, he went into the house; and soon a furious, hoarse old soldier's voice was heard cursing inside the house: it issued from the master, the retired ex-captain of infantry, Joseph Maramballe.

Then could be heard the noise of doors being slammed, chairs being pushed about, and hasty footsteps; then nothing more. After a few seconds, Alexandre reappeared on the threshold, supporting with all his strength Madame Maramballe, who was exhausted from the exertion of descending the stairs. When she was at last settled in the rolling chair, Alexandre passed behind it, grasped the handle, and set out toward the river.

Thus they crossed the little town every day amid the respectful greeting, of all. These bows were perhaps meant a much for the servant as for the mistress, for if she was loved and esteemed by all, this old trooper, with his long, white, patriarchal beard, was considered a model domestic.

The July sun was beating down unmercifully on the street, bathing the low houses in its crude and burning light. Dogs were sleeping on the sidewalk in the shade of the houses, and Alexandre, a little out of breath, hastened his footsteps in order sooner to arrive at the avenue which leads to the water.

Madame Maramballe was already slumbering under her white parasol, the point of which sometimes grazed along the man's impassive face. As soon as they had reached the Allee des Tilleuls, she awoke in the shade of the trees, and she said in a kindly voice: "Go more slowly, my poor boy; you will kill yourself in this heat."

Along this path, completely covered by arched linden trees, the Mavettek flowed in its winding bed bordered by willows.

The gurgling of the eddies and the splashing of the little waves against the rocks lent to the walk the charming music of babbling water and the freshness of damp air. Madame Maramballe inhaled with deep delight the humid charm of this spot and then murmured: "Ah! I feel better now! But he wasn't in a good humor to-day."

Alexandre answered: "No, Madame."

For thirty-five years he had been in the service of this couple, first as officer's orderly, then as simple valet who did not wish to leave his masters; and for the last six years, every afternoon, he had been wheeling his mistress about through the narrow streets of the town. From this long and devoted service, and then from this daily tete-a-tete, a kind of familiarity arose between the old lady and the devoted servant, affectionate on her part, deferential on his.

They talked over the affairs of the house exactly as if they were equals. Their principal subject of conversation and of worry was the bad disposition of the captain, soured by a long career which had begun with promise, run along without promotion, and ended without glory.

Madame maramalle continued: "He certainly was not in a good humor today. This happens too often since he has left the service."

And Alexandre, with a sigh, completed his mistress's thought, "Oh, Madame might say that it happens every day and that it also happened before leaving the army."

"That is true. But the poor man has been so unfortunate. He began with a brave deed, which obtained for him the Legion of Honor at the age of twenty; and then from twenty to fifty he was not able to rise higher than captain, whereas at the beginning he expected to retire with at least the rank of colonel."

"Madame might also admit that it was his fault. If he had not always been as cutting as a whip, his superiors would have loved and protected him better. Harshness is of no use; one should try to please if one wishes to advance. As far as his treatment of us is concerned, it is also our fault, since we are willing to remain with him, but with others it's different."

Madame Maramballe was thinking. Oh, for how many years had she thus been thinking of the brutality of her husband, whom she had married long ago because he was a handsome officer, decorated quite young, and full of promise, so they said! What mistakes one makes in life!

She murmured: "Let us stop a while, my poor Alexandre, and you rest on that bench."

It was little worm-eaten bench, placed at a turn in the alley. Every time they came in this direction Alexandre was accustomed to making a short pause on this seat.

He sat down and with a proud and familiar gesture he took his beautiful white beard in his hand, and, closing his fingers over it, ran them down to the point, which he held for a minute at the pit of his stomach, as if once more to verify the length of this growth.

Madame Maramballe continued: "I married him; it is only just and natural that I should bear his injustice; but what I do not understand is why you also should have supported it, my good Alexandre!"

He merely shrugged his shoulders and answered: "Oh! I –madam."

She added: "Really. I have often wondered. When I married him you were his orderly and you could hardly do otherwise than endure him. But why did you remain with us. Who pay you so little and who treat you so badly, when you could have done as every one else does, settle down, marry, have a family?"

He answered: "Oh, Madame!... with me it's different."

Then he was silent; but, and he rolled his eyes like a man who is greatly embarrassed.

Madame Maramballe was following her own train of thought: "You are not a peasant. You have an education—"

He interrupted her proudly: "I studied surveying, Madame."

"Then why did you stay with us, and blast your prospects?"

He stammered: "That's it! That's it! It's the fault of my disposition."

"How so, of your disposition?"

"Yes, when I become attached to a person I become attached to him, that's all."

She began to laugh: "You are not going to try to tell me that Maramballe's sweet disposition caused you to become attached to him for life."

He was fidgeting about on his bench visibly embarrassed, and he muttered behind his long beard:

"It was not he, it was you!"

The old lady, who had sweet face, with a snowy line of curly white hair between her forehead and her bonnet, turned around in her chair and observed her servant with a surprised look, exclaiming: "I, my poor Alexandre! How so?"

He began to look up in the air, then to one side, then toward the distance, turning his head as do timid people when forced to admit shameful secrets. At last he exclaimed, with the courage of a troop who is ordered to the line of fire: "you see, it's this way—the first time I brought a letter to mademoiselle from the lieutenant, mademoiselle gave me a franc and a smile, and that settled it."

Not understanding well, she questioned him "Explain yourself."

Then he cried out, like a malefactor who is admitting a fatal crime. "I had a sentiment for Madame! There!"

She answered nothing, stopped looking at him, hung her head, and thought. She was good, full of justice, gentleness, reason, and tenderness. In a second she saw the immense devotion of this poor creature, who had given up everything in order to live beside her, without saying anything. And she felt as if she could cry. Then, with a sad but not angry expression, she said: "Let us return home."

He rose and began to push the wheeled chair.

As they approached the village they saw Captain Maramballe coming toward them. As soon as he joined them he asked his wife, with a visible desire of getting angry: "what have we for dinner?"

"Some chicken with flageolets."

He lost his temper: "Chicken! Always chicken! By all that's holy, I've had enough chicken! Have you no ideas in your head, that you make me eat chicken every day?"

She answered, in a resigned tone: "But, my dear, you know that the doctor has ordered it for you. It's the best thing for your stomach. If your stomach were well, I could give you many things which I do not dare set before you now."

Then, exasperated, he planted himself in front of Alexandre, exclaiming: “Well, if my stomach is out of order it’s the fault of that brute. For thirty-five years he has been poisoning me with his abominable cooking.”

Madame Maramballe suddenly turned about completely, in order to see the old domestic. Their eyes met, and in this single glance they both said “Thank you!” each other.

Notice the following features of the story-

- The story begins with the mention of the exact time and space. It begins at a certain time and place and ends at a definite point..
- Although the action takes place continuously and over a two-hour period, it reflects a life-long situation of three people.
- The story begins with Alexandre, and then Madame Maramballe is introduced. Then together they begin to move about and talk revealing many things in the process. Captain Maramballe’s presence is suggested in the beginning and he turns up in the end as if to conclude.
- Although the action of the story is entirely in the present and consists of the dialogue between two people, it reveals a long chunk of time lived by the characters till date i.e. their past.
- Notice as to how effortlessly the end is reached. Reflect on the end.
- All these features make this story a fine example of plot-construction.

What do you think is the theme of the story?

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Would you call it a love story? If so, how is it different from the usual romantic love stories?

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Activity

FIND ANOTHER STORY BY GUY DE MAUPASSANT AND ANALYSE IT FOR ITS TIME-SPACE AND PLOT CONSTRUCTION IN THE MANNER SUGGESTED ABOVE.

Characters

When we talk characters we normally refer to human beings, but depending upon the type of the story being told we find that animals and birds are also included as characters. In fact, the whole of Panchatantra is a set of stories illustrating various human situations, but the characters in all those stories are animals and birds. Sometimes non-living forms such as a mountain, or a chair or a hat also is given the role of a character.

Characters can be with individual traits or they may be types or even caricatures.

READ THE FOLLOWING STORIES AND STUDY THE CHARACTERS.

Old world wisdom

One evening an old Cherokee told his grandson about a battle that goes on inside people. He said, "My son, the battle is between two "wolves" inside us all.

One is Evil. It is anger, envy, jealousy, sorrow, regret, greed, arrogance, self-pity, guilt, resentment, inferiority, lies, false pride, superiority, and ego.

The other is Good. It is joy, peace, love, hope, serenity, humility, kindness, benevolence, empathy. Generosity, truth, compassion and faith."

The grandson thought about it for a minute and then asked his grandfather: "which wolf wins?"

The old Cherokee simply replied, "The one you feed."

(Cherokee* - The Cherokee are a Native American people historically settled in the Southeastern United States (principally Georgia, the Carolinas and Eastern Tennessee).

In this story there are no particular individual characters that we see. But, it is an insight into what goes into the characters of human beings.

Panchatantra story – The Foolish Lion and the clever rabbit

Long time ago there lived a ferocious lion in the forest. It was greedy lion and started killing all the animals in the forest. Seeing this, the animals gathered and decided to

approach the lion with the offer of one animal of each species volunteering itself to be eaten by the lion everyday. So every day it was the turn of one of the animals and in the end came the rabbits' turn. The rabbits chose a old rabbit among them. The rabbit old was wise. It decided to take its own sweet time to go to the lion. The Lion was getting impatient on not seeing any animal come by and swore to kill all animals the next day.

The rabbit then went to the Lion by sunset. The Lion was angry at him. But the wise rabbit calm and slowly told the Lion that it was not his fault. He told the Lion that a group of rabbits were coming to him for the day but on the way, an angry Lion attacked them all and ate all rabbits but himself. Somehow he escaped to reach sagely, the rabbit said. He said that the other Lion was challenging the supremacy of the Lion. The lion was naturally very enraged and asked to be taken to the location of the other Lion.

The wise rabbit agreed and led the Lion towards a deep well filled with water. Then he showed the Lion his reflection in the water of the well. The Lion was furious and started growling and naturally its image in the water, the other Lion, was also equally angry. Then the Lion jumped into the water to attack the other Lion and kill it but lost its life the well. Thus the wise rabbit saved the forest and all animals from the proud lion.

Story moral: Intelligence wins over might.

In this story the animals are given human traits. We know the impossibility of a rabbit talking to a lion in this manner, but it amuses and entertains us and thereby, keeps us interested in following what happens next.

Aruni

Aruni of Panchala was a dedicated student of the ancient sage Dhoumya. In the days of yore, a student had to stay with the teacher and help in the teacher's daily chores in order to receive the knowledge he sought.

It was a day of cold winter. Aruni was carrying the firewood he had collected for the sage's household. As he was passing by a field, which belonged to the sage, he noticed a breach in the embankment that was holding water in his teacher's field. He realized that water would seep away and the field's crops would die with no water.

"What should I do? If I stop to build the embankment I will be delayed and there is no firewood at the hermitage to keep the place warm. I better rush to the hermitage with the firewood and then come back to take care of the breach."

Meanwhile the sage and his disciples had assembled for the day's lesson. Aruni was missing. Soon Aruni rushed in, dropped the firewood in the courtyard, and informed the teacher about the breach of the embankment. Then he quickly rushed out.

Sage Dhoumya felt proud of his disciple, "It is hard to get such a responsible disciple."

Aruni ran all the way back to the troubled spot and tried to stop the leakage of water by putting some logs and mud. However, this did not stop the leak. The heavy pressure of water washed away the dam Aruni made. He felt helpless. It seemed impossible for him to stop the leakage without help. He thought for a while and then made a plan.

It was getting dark and the teacher became worried. He called his disciples and set out looking for Aruni. As he called out for Aruni, he heard a faint voice, "Here I am master!"

The teacher and his disciples rushed to the spot and saw Aruni lying on the breach, in order to hold the water in the field. The disciples quickly putted Aruni out from freezing water. He was repeatedly muttering, "The water is flowing out, the crops will die---."

"Don't worry Aruni! We will take care of the breach," said the disciples.

"Never mind my son! You are more precious than the crop," said the teacher.

Aruni was covered in a blanket and brought home. Sage Dhoumya himself tended to Aruni. The sage then blessed his disciple with pride, "You shall, forever, be renowned for your unmatched devotion and obedience to your guru.

In Aruni, we have an ideal character. He shall stand by what shall stand by what he has promised to do for his Guru. He is totally dedicated, willing to sacrifice himself for a cause. That is what makes him a rare character and worthy of emulation.

The legend of [Mullah] Nasruddin

[Mullah] Nasruddin is legendary character. He has been established as a maverick-sometimes quite a wayward – character. Given this central tendency of this character in popular imagination, people have gone on formulating their own stories about him and adding to the repertoire that exists. All these stories are driven by his ability to bewilder us with his eccentric logic.

Nasruddin is a fictional legendary satirical Sufi figure, who is believed to have existed during the Middle Ages (around 13th century). Many nations of the near, Middle East and Central Asia claim the Nasruddin as their own and his name is

spelled differently in various cultures-and often preceded or followed by titles “Hodja”, “Mullah”, or “Effendi”. 1996-1997 was declared International Nasruddin year by UNESCO.

According to popular belief in turkey, Nasruddin lived in Anatolia, Turkey; he was born in Hortu Village in Sivrihisar, Eskişehir in the 13th century, then settled in Akşehir, and later in Konya, where he died (probably born in 1209 CE and died 1275/6 or 1285/6 CE)

The themes in the tales have become part of the folklore of a number of nations and express the national imaginations of a variety of cultures. Although most of them depict Nasruddin in an early small-village setting, the tales (like Aesop’s fables) deal with concepts that have a certain timelessness.

Today, Nasruddin stories are told in a wide variety of regions, and have been translated into many languages. Some regions independently developed a character similar to Nasruddin, and the stories have become part of a large whole. In many regions, Nasruddin is a major part of the culture, and is quoted or alluded to frequently in daily life. Since there are thousands of different Nasruddin stories, one can be found to fit almost any occasion. Nasruddin often appears as a whimsical character of a large Albanian, Arab, Armenian, Azeri, Bengali, Bosnian, Bulgarian, Greek, Chinese, Russian, Hindi, Italian, Persian, Romanian, Serbian, Turkish and Urdu folk tradition of vignettes, not entirely different from Zen koans. He is also very popular in Greece for his wisdom and his judgment; he is also known in Bulgaria, although in a different role, see below. He has been very popular in China for many years, and still appears in variety of movies, cartoons, and novels.

The Nasruddin stories are known throughout the Middle East and have touched cultures around the world. Superficially, most of the Nasruddin stories may be told as jokes or humorous anecdotes. They are told and retold endlessly in the teahouses and caravanserais of Asia and can be heard in homes and on the radio. But it is inherent in a Nasruddin story that it may be understood at many levels.

The Story

Once, the people of The City invited Mulla Nasruddin to deliver a Khutba. When he got on the minbar (pulpit), he found the audience was not very enthusiastic, so he asked “Do you know what I am going to say?” The audience replied “NO”, so he announced “I have no desire to speak to people who don’t even know what I will be talking about” and he left.

The people felt embarrassed and called him back again the next day. This time when he asked the same question, the people replied “YES” So Mulla Nasruddin

said, "Well, since you already know what I am going to say, I won't waste any more of your time" and he left.

Now the people were really perplexed. They decided to try one more time and once again invited the Mullah to speak the following week. Once again he asked the same question – " Do you know what I am going to say?" now the people were prepared and so half of them answered "YES" while the other half replied "NO".

So Mullah Nasruddin said "The half who know what I am going to say, tell it to the other half" and he left!

As Mullah Nasruddin emerged from the mosque after prayers, a beggar sitting on the street solicited alms. The following conversation followed.

Are you extravagant? Asked Nasruddin.

Yes Nasruddin. Replied the beggar.

Do you like sitting around drinking coffee and smoking? Asked Nasruddin.

Yes., replied the beggar.

I suppose you like to go to the baths every day? Asked Naasruddin.

Yes, replied the beggar.

...And maybe amuse yourself, even, by drinking with friends? Asked Nasruddin.

Yes I like all those things. Replied the beggar.

Tut, Tut, said Nasruddin, and gave him a gold piece.

A few yards father on, another beggar who had overheard the conversation begged for alms also.

Are you extravagant? Asked Nasruddin.

No, Nasruddin replied second beggsar.

Do you like sitting around drinking coffee and smoking? Asked Nasruddin.

No. Replied second beggar.

I suppose you like to go to the baths everyday? Asked Nasruddin.

No. Replied second beggar.

...And maybe amuse yourself, even, by drinking with friends? Asked Nasruddin.

No, I want to only live meagerly and to pray. Replied second beggar.

Whereupon, Nasruddin gave him a small copper coin.

But why, wailed second beggar, do you give me, an economical and pious man, a penny, when you give that extravagant fellow a sovereign?

Ah my friend, replied Nasruddin, his needs are greater than yours.

Activity

READ A FEW MORE OF MULLA NASRUDDIN STORIES.

GIVE YOUR OWN ANALYSIS OF THESE STORIES AND ALSO THE REASONS AS TO WHY COULD THEY BE SO POPULAR OVER THE AGES.

Read the story Vidhwans by Munshi Premchand. This is set in pre-independence India.

Vidhwans [Catastrophe]

In Banaras District there is a village called Bira in which an old, childless widow used to live. She was a Gond woman named Bhungi and she didn't own either a scrap of land or a house to live in. Her only source of livelihood was a parching oven. The village folk customarily have one meal a day of parched grains, so there was always a crowd around Bhungi's oven.

Whatever grain she was paid for parching she would grind or fry and eat it.

She slept in a corner of the same little shack that sheltered the oven. As soon as it was light she'd get up and go out to gather dry leaves from all around to make her fire. She would stack the leaves right next to the oven, and after twelve, light the fire. But on the days when she had to parch grain for Pandit Udaybhan Pandey, the owner of the village, she went to bed hungry. She was obliged to work without pay for Pandit Udaybhan Pandey. She also had to fetch water for his house. And, for this reason, from time to time the oven was not lit. She lived in the Pandit's village, therefore he had full authority to make her do any sort of odd job. In his opinion if she received food for working from him, how could it be considered as work done without pay?

He was doing her a favour, in fact, by letting her live in the village at all.

It was spring, a day on which the fresh grain was fried and eaten and given as a gift. No fire was in the houses. Bhungi's oven was being put of good use today. There was a crowd worthy of a village fair around her. She had scarcely opportunity to

draw a breath. Because of the customer's impatience, squabbles kept breaking out. Then two servants arrived, each carrying a heaped basket of grain from pandit Udaybhan with the order to parch it right away. When bhungi saw the two baskets she was alarmed. It was already after twelve and even by sunset, she would not have time to parch so much grain. Now she would have to stay at his oven parching until after dark for no payment. In despair she took the two baskets. One of the flunkeys said menacingly, 'Don't waste any time or you'll be sorry.'

With this command the servants went away and Bhungi began to parch the grain. It's no laughing matter to parch a whole maund of grain. She had to keep stopping from the parching in order to keep the oven fire going. So by sundown not even half the work was done. She was afraid Pandit ji's men would be coming. She began to move her hands all the more frantically.

Soon the servants returned and said, 'Well, is the grain parched?'

Feeling bold, Bhungi said, 'Can't you see? I'm parching it now.'

'The whole day's gone and you haven't finished any more grain than this!

Have you been roasting it or spoiling it? This is completely uncooked!

How's it going to be used for food? It's the ruin of us! You'll see what Pandit ji does to you for this.' The result was that night the oven was dug up and Bhungi was left without a means of livelihood. Bhungi now had no means of support. The villagers suffered a good deal too from the destruction of the oven. In many houses even at noon, cooked cereal was no longer available. People went to Panditji and asked him to give the order for the old woman's oven to be rebuilt and the fire once more lighted, but he paid no attention to them. He could not suffer a loss of face.

A few people who wished her well urged her to move to another village. But her heart would not accept this suggestion. She had spent her fifty miserable years in this village and she loved every leaf on every tree. Here she had known the sorrows and pleasures of life; she could not give it up now in the last days. The very idea of moving distressed her. Sorrow in this village was preferable to happiness in another.

A month went by very early one morning Pandit Udaybhan, taking his little band of servants with him, went out to collect his rents. Now when he looked toward the old woman's oven he fell into a violent rage: it was being made again. Bhungi was energetically rebuilding it with balls of clay. Most likely she'd spent the night at this work and wanted to finish it before the sun was high. She knew that she was going against the Pandit's wishes, but she hoped that he had forgotten his anger by then. But alas, the poor creature had grown old without growing wise.

Suddenly Panditji shouted, 'By whose order?'

Bewildered, Bhungi saw that he was standing before her.

He demanded once again, 'By whose order are you building it?' in a flight she said, 'Everybody said I should build it and so I'm building it.'

'I'll have it smashed again. 'With this he kicked the oven. The wet clay collapsed in a heap. He kicked at the trough again but she ran in front of it and took the kick in her side. Rubbing her ribs she said, 'Maharaj, you're not afraid of anybody but you ought to fear God. What good does it do you to ruin me like this! Do you think gold is going to grow out of this small piece of land! For your own good, I'm telling you, don't torment poor people, don't be the death of me.

'You're not going to build any oven here again.

'If I don't how am I going to be able to eat!'

'I'm not responsible for your belly.'

'But if I do nothing except chores for you where will I go for food!'

'if you're going to stay in the village you'll have to do my chores.

'I'll do them when I've built my over?. I can't do your work just for the sake of staying in the village.

'Then don't, just get out of the village.

'How can I ! I've grown old in this hut. My in-laws and their grandparents lived in this same hut. Except for Yama, king of death, nobody's going to force me out of it now.

'Excellent, now you're quoting Scripture!' Pandit Udaybhan said. 'If you'd worked hard I might have let you stay, but after this I won't rest until I've had you thrown out. 'To his attendants he said, 'Go get a pile of leaves right away and set fire to the whole thing; we'll show her how to make an oven.

In a moment there was tremendous racket. The flames leapt towards the sky, the blaze spread wildly in all directions till the villagers came clustering around this mountain of fire. Hopelessly, Bhungi stood by her oven watching the conflagration. Suddenly, with a violent dash, she hurled herself into the flames, they came running from everywhere but no one had the courage to go into the mouth of the blaze. In a matter of seconds her withered body was completely consumed.

At that moment the wind rose with a gust. The liberated flames began to race toward the east. There were some peasants' huts near the oven which were engulfed by the

fierce flames. Fed in this way, the blaze spread even further. Panditji's barn was in its path and it pounced upon it. By now the whole village was in a panic. They began to band together to put out the fire but the sprinkle of water acted like oil on it and the flames kept mounting higher. Pandit Udaybhan's splendid mansion was swallowed up; while he watched, it tossed like a ship amid wild waves and disappeared in the sea of fire. The sound of lamentation that broke out amidst the ashes was even more pitiful than Bhungi's grievous cries.

ANSWER THE FOLLOWING QUESTIONS ON THIS STORY-

Pandit ji and Bhungi belong to the same society. But what makes them so different?

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Describe their individual characters as seen in this story.

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What is the essential conflict in the story? How is it related to the main character's attitudes?

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Do you think that it is the unchanging egoistical attitude of the Panditji that precipitates the tragedy?

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CHAPTER-4

TECHNIQUES OF STORY TELLING

An author basically has a few basic techniques by means of which he/she narrates a story.

Description-

An author tells a story by describing things, people, places, weather, landscapes, actions and events.

Dialogue-

An author tells a story by presenting interactions between characters by means of the words that they actually say to each other expressing personal feelings and thoughts.

Point of View-

Each story is told from a certain point of view. It is the point of view; that creates the perspectives from which stories are presented to the reader.

First-Person Narrative: the narrator refers to him/herself with the pronouns “I” and “me” used only in dialogue.

Omniscient: The writer [narrator] knows everything about all characters, events, etc.; The writer seeks to give you a comprehensive perspective on the happening, with the position as if he/she has been present ‘everywhere’ and is describing all.

Writer’s style may be intrusive in the sense that he/she comments on and evaluates characters and action; established what counts as facts and values in the narrative.

Writer’s style may be non-intrusive/impersonal/objective in the sense that he/she does not explicitly comment on or evaluate the actions, inviting the readers to form their own opinions and judgments.

Study the Arthur Conan Doyle story – Behind The Times given below.

- It is mostly descriptive
- It uses very little dialogue
- And the narration is from a first person singular point of view, wherein the author is participant in the story.

Arthur Conan Doyle

Sir Arthur Ignatius Conan Doyle, DL (22 May 1859- July 1930) was a Scottish physician and writer; most noted for his stories about the detective Sherlock Holmes, which are generally considered a major innovation in the field of crime fiction. He was prolific writer whose other works include science fiction stories, historical novel, plays and romances, poetry, and non-fiction. This story is from Tales of Medical Life.

Title: Behind The Times

Author: Arthur Conan Doyle

My first interview with Dr. James Winter was under dramatic circumstances. It occurred at two in the morning in the bedroom of an old country house. I kicked him twice on the white waistcoat and knocked off his gold spectacles, while he with the aid of a female accomplice stifled my angry cries in a flannel petticoat and thrust me into a warm bath. I am told that one of my parents, who happened to be present, remarked in a whisper that there was nothing the matter with my lungs. I cannot recall how Dr. Winter looked at the time, for I had other things to think of, but his description of my own appearance is far from flattering. A fluffy head, a body like a trussed goose, very bandy legs, and feet with the soles turned inwards – those are the main items which he can remember.

From this time onwards the epochs of my life were the periodical assaults which Dr. Winter made upon me. He vaccinated me; he cut me for an abscess; he blistered me for mumps. It was a world of peace and he the one dark cloud that threatened. But at last there came a time of real illness – a time when I lay for months together inside my wickerwork – basket bed, and then it was that I learned that that hard face could relax, that those country - made creaking boots could steal very gently to a bedside, and that rough voice could thin into a whisper when it spoke to a sick child.

And now the child is himself a medical man, and yet Dr. Winter is the same as ever. I can see no change since first I can remember him, save that perhaps the bridled hair is a trifle whiter, and the huge shoulders a little more bowed. He is a very tall man, though he loses a couple of inches from his stoop. That big back of his has curved itself over sick beds until it has set in that shape. His face is of a walnut brown, and tells of long winter drives over bleak country roads, with the wind and the rain in his teeth. It looks smooth at a little distance, but as you approach him you see that it is shot with innumerable fine wrinkles like a last year's apple, they are hardly to be seen when he is in repose; but when he laughs his face breaks like a starred glass, and you realize then that though he looks old, he must be older than he looks.

How old that is I could never discover. I have often tried to find out, and have struck his stream as high up as George IV and even the Regency, but without ever getting quite to the source. His mind must have been open to impressions very early, but it

must also have closed early, for the politics of the day have little interest for him, while he is fiercely excited about questions which are entirely prehistoric. He shakes his head when he speaks of the first Reform Bill and expresses grave doubts as to its wisdom, and I have heard him, when he was warmed by a glass of wine, say bitter things about Robert Peel and his abandoning of the Corn Laws. The death of that statesman brought the history of England to a definite close, and Dr. Winter refers to everything which had happened since then as to an insignificant anticlimax.

But it was only when I had myself become a medical man that I was able to appreciate how entirely he is a survival of a past generation. He had learned his medicine under that obsolete and forgotten system by which a youth was apprenticed to a surgeon, in the days when the study of anatomy was often approached through a violated grave. His views upon his own profession are even more reactionary than in politics. Fifty years have brought him little and deprived him of less. Vaccination was well within the teaching of his youth, though I think he has a secret preference for inoculation. Bleeding he would practice freely but for public opinion. Chloroform he regards as a dangerous innovation; and he always clicks with his tongue when it is mentioned. He has even been known to say vain things about Laennec, and to refer to the stethoscope as “a new-fangled French toy.” He carries one in his hat out of deference to the expectations of his patients, but he is very hard of hearing, so that it makes little difference whether he uses it or not.

He reads, as a duty, his weekly medical paper, so that he has a general idea as to the advance of modern science. He always persists in looking upon it as a huge and rather ludicrous experiment. The germ theory of disease set him chuckling for a long time, and his favourite joke in the sick room was to say, “Shut the door or the germs will be getting in.” As to the Darwinian theory, it struck him as being the crowning joke of the century. “The children in the nursery and the ancestors in the stable,” he would cry, and laugh the tears out of his eyes.

He is so very much behind the day that occasionally, as things move round in their usual circle, he finds himself, to his bewilderment, in the front of the fashion. Dietetic treatment, for example, had been much in vogue in his youth, and he has more practical knowledge of it than any one whom I have met. Massage, too, was familiar to him when it was new to our generation. He had been trained also at a time when instruments were in a rudimentary state, and when men learned to trust more to their own fingers. He has a model surgical hand, muscular in the palm, tapering in the fingers, “with an eye at the end of each.” I shall not easily forget how Dr. Patterson and I cut Sir John Sirwell, the County Member, and were unable to find the stone. It was a horrible moment. Both our careers were at stake. And then it was that Dr. Winter, whom we had asked out of courtesy to be present, introduced into the wound a finger which seemed to our excited senses to be about nine inches long,

and hooked out the stone at the end of it. "It's always well to bring one in your waistcoat-pocket," said he with a chuckle, "but I suppose you youngsters are above all that."

We made him president of our branch of the British Medical Association, but he resigned after the first meeting. "The young men are too much for me," he said. "I don't understand what they are talking about. "yet his patients do very well. He has the healing touch – that magnetic thing which defies explanation or analysis, but which is a very evident fact none the less. His mere presence leaves the patient with more hopefulness and vitality. The sight of disease affects him as dust does a careful housewife. It makes him angry and impatient. "Tut, tut, this will never do!" he cries, as he takes over a new case. He would shoo Death out of the room as though he were an intrusive hen. But when the intruder refuses to be dislodge, when the blood moves more slowly and the eyes grown dimmer, then it is that Dr. Winter is of more avail than all the drugs in his surgery. Dying folk cling to his hand as if the presence of his bulk and vigour gives them more courage to face the change; and that kindly, wind beaten face has been the last earthly impression which many a sufferer has carried into the unknown.

When Dr. Patterson and I – both of us young, energetic, and up – to – date – settled in the district, we were most cordially received by the old doctor, who would have been only too happy to be relieved of some of his patients. The patients themselves, however, followed their own inclinations—which is a reprehensible way that patients have—so that we remained neglected, with our modern instruments and our latest alkaloids, while he was serving out senna and calomel to all the countryside. We both of us loved the old fellow, but at the same time, in the privacy of our own intimate conversations, we could not help commenting upon this deplorable lack of judgment. "It's all very well for the poorer people," said Patterson, "But after all the educated classes have a right to expect that their medical man will know the difference between a mitral murmur and a bronchitic rale. It's the judicial frame of mind, not the sympathetic, which is the essential one."

I thoroughly agreed with Patterson in what he said. It happened, however, that very shortly afterwards the epidemic of influenza broke out, and we were all worked to death. One morning I met Patterson on my round, and found him looking rather pale and fagged out. He made the same remark about me. I was, in fact, felling for from well, and I lay upon the sofa all the afternoon with a splitting headache and pains in every joint. As evening closed in, I could no longer disguise the fact that the courage was upon me, and I felt that I should have medical advice without delay. It was of Patterson, naturally, that I thought, but somehow the idea endless questions, of his tests and hisappings. I wanted something more soothing—something more genial.

“Mrs. Hudson, “said I to my housekeeper, “would you kindly run along to old Dr. Winter and tell him that I should be obliged to him if he would step round?”

She was back with an answer presently. “Dr. Winter will come round in an hour so, sir; but he has just been called in to attend Dr. Paterson.”

SOMERSET MAUGHAM’S STORY ‘SALVATORE’

That is a story with a first person singular point of view. Here the writer is the witness to the life of another character, whose life he describes. It is entirely in the descriptive mode and has no dialogue whatsoever.

Activity

FIND OUT A STORY FROM A CONTEMPORARY INDIAN WRITER, WHICH EMPLOYS ALL THE THREE TECHNIQUES i.e. DESCRIPTION, DIALOGUE AND POINT OF VIEW.

ANALYSE IT.

KAREL CHAPEK

Karel Capek (January 9, 1890 – December 25, 1938) was one of the most influential Czech writers of the 20th century. He introduced and made popular the frequently used international word robot, which first appeared in his play R.U.R. (Rossum’s Universal Robots) in 1921.

Capek was born in Malešovice, Bohemia, Austria – Hungary (now Czech Republic).

Karel Capek wrote with intelligence and humour on a wide variety of subjects, distinguishing his work from genre-specific hard science fiction.

Many of his works discuss ethical and other aspects of revolutionary inventions and processes that were already anticipated in the first half of the 20th century. These include mass production, atomic weapons, and post-human intelligent beings such as robots or intelligent salamanders.

This particular story is marked by his sympathy for the underdog and the downtrodden. Karel Capek

The Tramp’s Tale

There was once a poor gentleman – or rather simply a man – whose name was Francis Court but no-one ever called him that except when he was taken by a policeman to the nearest station and charged with being a tramp. Then his name would be written down in a big fat book and he was made to spend the night on a hard wooden bed and in the morning he'd be sent on his way again; at the police station he would be called Francis Court, but everyone else called him by quite different names; that drifter, that scruff, that tramp, that pauper, that layabout, that burden on the taxpayer, that bundle of rags, that down – and – out, that dirty man, that shirker, that bum, that beggar, that get-out-of-here, that nuisance, that riff-raff and many other names; and if everyone who called him these names each gave him just a penny then he would have been able to buy himself a pair of brown boots and perhaps a hat to go with them, but as it was he bought nothing and all he had was the things that people had given him.

You will understand already that Mr. Francis Court did not enjoy the best of reputations, and he was in fact nothing more than a tramp who simply wasted the time God gave him (although God lives in eternity, where he has so much time that the time wasted by Francis Court makes no difference whatsoever) and never achieved anything more than dining with duke Humphrey. Do you know what that is; dining with Duke Humphrey? Dining with Duke Humphrey is when you wake up in the morning and your mouth is dry and at midday you've got nothing to bite into, and in the evening, instead of food, you chew on a piece of wood, and at night your tummy rumbles from hunger. That's what you call dining with Duke Humphrey. When Francis Court's tummy rumbled it was so loud he could have played in concert; in other ways he was decent person down to his bones which, poor man, needed more meat to cover them! When he was given a piece of bread he ate it, and when he was given insults he would swallow them too; that's how hungry he always was. And when he was nothing he would lie down somewhere behind the fence, cover himself over with darkness and ask the stars to keep watch over him so that no-one would steal his hat.

There are many things that a travelling man like this known about the world; he knows where he can find something to eat, he knows where he will be shouted at and where the vicious dogs are that might cause a tramp even more harm than a policeman. But I will tell you about a dog, Foxl, lived and worked in the castle in a place called Chyze. He was a dog with a very off character, in that whenever he saw a tramp he would squeal with delight, dance round in a whirl and lead the tramp straight to the castle kitchen; but when some grand gentleman arrived at the castle, such as a baron, a count, a prince or even the archbishop of Prague, Foxl would grow at him and tear him to pieces if the stable boy didn't quickly shut him in with the

horses. As you can see, there are as many different kinds of dog as there are of people.

While we're on the subject of dogs, do you know why it is that dogs wag their tails? This is the reason. When God made the world with everything in it he went from one of his creations to another and asked them nosily whether they were satisfied with it, whether there was anything missing, and so on. So he went up to the first dog in the world and asked him whether there was anything still needed. The dog was enthusiastic and wanted to shake his head to thank God and say that there was nothing missing, but when god spoke to him he was just sniffing at something extremely interesting (I think it was the first bone or the first piece of sausage, still warm, that had just been made by the Creator), and so the dog became confused and enthusiastically wagged his tail instead. Ever since then dogs have wagged their tails as other animals, such as a horse or a cow, can shake their heads just like a human being. Only the pig is unable to nod or shake his head, and that's because when God asked him how he was satisfied with the world he'd made for him the pig just carried on snuffling round in the ground for acorns and shook his tail impatiently as if to say: Excuse me a moment, I don't really have time right now. Ever since then, the pig has always shaken his tail all the time he's alive, and as a punishment his tail is to this day eaten with radish or mustard so that even after the pig's death he will still be punished. And that's how it's been ever since the world was created.

But that's not what I wanted to talk about today; I wanted to talk about the tramp whose name was Francis Court. This tramp had walked around in every part of the land of Czechoslovakia where he lived; he'd been to Trutnov where you begin to find Germans, to Hradec Kralove, Skalica, even as far as Vodolov and Marsov and other distant places that nobody's ever heard of. At one time he was working for my grandfather in Zernov but, as you know , a tramp is a tramp; he gathered up his things and went on his way to starko? Or some other part of the world and nobody saw or heard anything more of him; it was simply in his blood that he could not stay in one place.

I've already told you that people used to call him a tramp, a slob, a vagabond and all sorts of other names; but there were some who even called him a thief , a burglar, a pickpocket and a robber, and that was very unfair, Francis court never took anything from anybody, he never robbed and he never stole. On my word of honour, never even as much as you could hide under your fingernail. It was because he was so honest that he finally became so famous; and that is just what I want to tell you about.

What happened was that he was standing in the street one day thinking about whether he would go to Mr. Vlček's house for crust of bread or go and see old Mr.

Prouza who might give him a bun. Just then, a very smartly dressed man—he might have been a factory owner from abroad or a commercial traveler – walked by him carrying a leather suitcase in his hand. There was suddenly a gust of wind which blew the man's hat off his head so that it rolled quickly away along the street. "Hold on to this for me for a while," he hurriedly cried to the tramp, and threw the leather suitcase to Francis before he could say a thing as he ran off after his hat.

Francis Court stood there with this suitcase and waited for this gentleman to return. He waited half an hour, he waited an hour, and the gentleman was nowhere to be seen. Francis did not even dare to go and get that bun in case he missed the man when he returned for the case. He waited two hours, three hours, and he whistled a little tune to pass the time. The gentleman still had not come back and it was already getting dark. The stars sparkled in the sky, the whole city was as fast asleep as a cat by the fireplace, so contented he would be purring loudly if he weren't asleep. But Francis, the tramp still stood there anxiously, looking at the stars and waiting for the gentleman to come back.

It was just striking midnight when he heard a horrible voice behind him: "What are you doing here?"

"I'm waiting for a gentleman I've just met," answered Francis.

"And what's 'at you've got in your 'and?" the horrible voice enquired.

"This is that gentleman's suitcase," the tramp explained. "He wanted me to hold it for him until he got back."

"And where is this gentleman?" the horrible voice enquired for a third time.

"He just ran off to chase after his hat," said Francis.

"Ah yeah?" the horrible voice replied. "That sounds suspicious. Come along with me."

"I can't do that, the tramp objected. "I've got to wait here."

"In the name of the law, I'm placing you under arrest," the voice bellowed at him, and then Francis Court understood that the voice belonged to Mr. Boura, the policeman, and he would have to do as he was told. So he scratched himself, sighed deeply, and went with Mr. Boura to the police station. There, they wrote his name down in the thick book and locked him up in a cell; but they took the suitcase from him and locked it away until the judge would arrive in the morning.

In the morning, the tramp was brought up in front of the judge, and the judge that day was, unfortunately Mr. Sulc, and that day Mr. Sulc even had a headache too.

"You good for nothing, you layabout, you vermin, "said the judge, "here again are you? It's hardly a month since we put you away for a while. My God, you are a burden on us. Here again for vagrancy, are you?"

"Well, no milord, Answered Francis the tramp. "Mr. Boura brought me here because I was standing there."

"There you see, you wretch, "replied the judge, "Why were you standing there? If ou hadn't been standing there he wouldn't have brought you in. but I'm told they found some kind of suitcase on you. Is that true?"

"Yes, milord, "said the tramp, "but the suitcase had been given to me bya a gentleman who was passing by."

"Aha!" the judge exclaimed. "This gentleman passing by is someone we've heard about before. Whenever anyone steals anything they always say they got it from some gentleman passing by. You can't fool us with that one, my lad. And what was in that suitcase?"

"On my soul, I don't know what was in the suitcase," said Francis the tramp.

"You're just a petty thief," said the judge, "we'll have a look what was in the suitcase over selves."

So they opened the suitcase and jumped back in surprise, for the suitcase contained nothing but lots of money, and when they counted the money they found it came to one million three hundred and sixty-seven thousand eight hundred and fifteen crowns and ninety-two hellers, and there was a toothbrush there besides.

"My God!" shouted the judge. "Where did you steal all this from?"

"That gentleman passing by asked me to hold it for him, milord," Francis Court defended himself. "He had to chase after his hat when it was blown away by the wind."

"You thieving thief," the judge cried, "do you really think we'll believe that? I'd like to know who would entrust a scruff like you with one million three hundred and sixty-seven thousand eight hundred and fifteen crowns and ninety-two hellers and a toothbrush besides! Go down to the cells! We'll have to investigate who it was you stole this suitcase from."

And so it was that poor Francis was shut up in jail for a very long time. The winter went by and the spring passed and they still didn't find anyone who claimed that money; and so Mr. Sulc the judge, Mr. Boura the policeman, and various other men from the court and the police decided the Francis Court, a tramp of no fixed abode,

no fixed employment, several times punished in court and general miscreant, must have killed this unknown gentleman and buried him somewhere, taking his suitcase and all the money in it. So when a year and a day had gone by, Francis Court found himself in front of the judge once again charged with the murder of the unknown gentleman and stealing one million three hundred and sixty-seven thousand eight hundred and fifteen crowns and ninety-two hellers, and a toothbrush besides. Dear me, children, they hang people for that sort of thing!

"You parasite, you spendthrift," said the judge to the accused, "now confess to everything, where did you kill this gentleman and bury him; you'll hang better if you confess to it."

"But I didn't kill him, sir," poor Francis objected, "he was just chasing after his hat and, there he was, gone; he flew off like a jack in the box and left me there with his case in my hand."

"Well then," said the judge with a sigh, "if that's how you want it we'll hang you without a confession. Mr. Boura, take this hardened criminal, and hang him with God's blessing."

The judge had hardly spoken when the doors flew open and there stood an unknown man in the doorway, dirty and out of breath. "Found you at last," he exclaimed.

"Who's found whom?" the judge asked in a severe voice.

"My hat," said the man. "Oh, what a lot of trouble it's been! It's already a year now since I was walking along the street and the wind suddenly took my hat. I gave somebody my walking stick and the wind suddenly took my hat. I gave somebody my suitcase, I didn't even know who it was, and off I went running after my hat but my hat was very badly behaved and it rolled along over the bridge to Sychrov and from Sychrov to Zalesi and then to Rtyni and through Kostelec to Zbežník and all through Hronov to Nachod and from there on as far as the border with Prussia. I went on after it; I nearly had it there but I was stopped by the border guard who wanted to know what I was running after and I told him I was running after my hat. Before I had finished explaining this to him the hat was away again with the dust. So I found somewhere to sleep and set off after my hat again in Prussia in the morning through Levin and Chudoba, oh the water was very bad there..."

"Wait," said the judge. "This is a court of law, not a geography lecture."

"I'll cut the story short, then," said the unknown man. "In Chudoba I learned that my hat had been there and drunk a glass of water bought itself a walking stick and then got on a train and went to Svidnice. I, of course, went after it. In Svidnic my naughty

hat spent the night in a hotel without even paying the bill and then went off somewhere without saying where. After asking lots of people, I learned that it had been seen in Cracow, and was even making plans to marry a window. So I went off to Cracow after it."

"And why did you chase after your hat in this way?" the judge asked.

"Well," said the man, "that hat was still new, and not only that, but I'd put my return railway ticket from Svato?ovice to Starkos under its band. It was because of that return ticket, sir."

"Ah," said the judge, "now I understand."

"I didn't want to have to buy my ticket all over again," said the man. "Now, where was I? Ah yes, I was on my way to Cracow. So I arrived in Cracow, but by then my naughty hat had travelled on to Warsaw, first class and pretending to be a diplomat."

"That was dishonest," exclaimed the judge.

"That's why I told the police about it," said the man, "and they sent a telegram from Cracow to Warsaw saying it should be arrested. But by then my hat had got itself a fur coat as it was nearly winter, grown a beard, and travelled on to Moscow."

"And what did it do in Moscow?" the judge asked.

"Well, what would a hat do in Moscow. "Said the man. "It got involved in politics, the blighter, and became a journalist. Then it got it into its head that it would take over the government, but then the Russians arrested it and condemned it to death by firing squad; but as soon as they got it against the wall where it was to be shot there was a gust of wind and the vagabond began to roll along the street, slipped through between the soldiers' legs and rolled off all the way through Russia as far as Novochoerkask. There it put on the lambskin cap and became an ataman of the Cossacks on the Don. I was still chasing after it and finally caught up with it; and then, the blighter, he whistled to his Cossack friends and told them to shoot me."

"And what happened then?" the judge asked, anxious to hear more.

"What happened then," the stranger said, "is that I told them that we're not afraid of Cossacks: 'we cut them into slices and we eat them with our soup!' And that frightened the Cossacks so much they let me go. Meanwhile though, my good-for-nothing hat had jumped onto a horse and galloped off to the east. And, of course, I went after it. At Oranienburg it got onto a train and went on to Omsk and right the way across Siberia, but in Irkutsk I lost its trail; it seems it somehow came into some money while it was there, but then it was attacked by some robbers who took it all

from him again and it was lucky to escape with its life. In Blagovyeshchensko I came across my hat in the street, but it was clever enough to escape from me again and rolled off all the way through Manchuria as far as the sea of China. On the coast, there, I caught up with it because it was afraid of water.”

“So you finally caught your hat there?” the judge asked.

“If only!” the stranger replied. “I ran after it all along the coast, but just as I was about to catch it the wind changed and my hat went bowling off towards the west again. I went after it and chased it all the way through China and Turkestan, sometimes on foot, sometimes in a sedan chair, sometimes on horseback and sometimes on a camel until, in the city of Tashkent, he got on a train and went back Oranienburg. From there it went to Kharkov and Odessa, then to Hungary, then, back in Czechoslovakia, it rolled along into Olomouc, then ?eska T?ebova then tynist? Then finally back here to Prague. And here I finally caught it, just five minutes ago in the square as it was about to go into a restaurant for some dumplings and sauce. So, here it is.”

And he showed them all the hat; it was beaten and tatty, but there was nothing else about it to suggest it was such a complete rascal.

“And now, “declared the stranger, “let’s have a look and see whether my return ticket from Svato?ovice to Starko? Is still tucked in its band. “He felt inside the hatband and pulled out his ticket. “Here it is, “ he cried out in triumph. “So now at least I won’t have to pay to go to starko?.”

“But that ticket will have become invalid long ago!” said the judge.

“Why’s that?” the man asked in surprise.

“Well a return ticket is valid for three days and this one, as I can see from here, is already a year and a day old. That ticket is invalid, I’m afraid.”

“Oh gosh, “said the stranger, “didn’t think of that. So I’ll have to by a new ticket after all and I haven’t got any money left.” The man scratched his head. “Wait a minute. I had my case, withal my money in it, and I gave it to someone to look after while I went off to chase after my hat.”

“How much money was in the case?” the judge asked quickly.

“If I remember rightly,” the man said, “there was one million three hundred and sixty-seven thousand eight hundred and fifteen crowns and ninety-two hellers and toothbrush in there.”

“Precisely right,” said the judge. “sp we’ve got your case here, with all the money and the toothbrush. And standing here is the man who you gave it to for safe keeping. His name is Francis Court, and Mr. Boura and I have just condemned him to death for robbing and murdering you.”

“well I never, “ the man replied,” so you put this poor man in prison? But he didn’t even spend a penny of all that money that was in the case.”

Then the judge stood up and announced: “Now, for the first time, I see that Francis Court is not a thief, not a robber, not a filch, and not a bandit. And he did not even take any of the money left with him, not a penny, not a groat, not a farthing, not a crown, and that’s even though – as we found out for ourselves – he himself didn’t have enough for a doughnut or a pastry or even for a slice of bread, a roll, or any other kind of food or titbit or what you might call baker’s wares or, in Latin, *cerealia*. I hereby declare that Francis Court is not guilty of murder, unlawful killing, in Latin homicide, manslaughter, burying the corpse , robbery, assault, theft or any sort of wrongdoing; on the contrary, he stood waiting a day and a night at the same place so that he could honestly give one million three hundred and sixty- seven thousand eight hundred crowns and ninety two hellers and a toothbrush back to its owner without any loss thereof. I therefore decree that he may leave this court without any stain on his character, amen. Well lads, that was a good speech, wasn’t it!”

“Yes, “ said the stranger, “but you might also let this honest man of the road say something.”

“What would I have to say?” said Francis Court modestly. “For as long as I’ve been alive I’ve never taken as much as a fallen apple from anyone. That’s just how it is.”

“Mr. court,” the stranger declared, “not only among men of the road, but also among men anywhere, you are certainly a rare bird.”

“That’s what I think too, “ Mr. Boura the policeman added who, as you may have noticed, had not spoken a word until now.

And so Francis Court found himself a free man once again; and as a reward for his honesty the stranger gave him enough money for him to by not only a house but even to buy a table to go in it, a plate to go on the table, and a hot sausage to go on the plate. Only, Francis Court had a hole in his pocket and he lost all that money and found himself, once again, penniless. So he went on walking wherever his feet took him and he went on dining with Duke Humphrey. But the man had said he was a rare bird, and he could not get that out of his mind.

One night he climbed up into a tree-house he had found in the woods and there he slept like a log; in the morning when he stuck his head out the sun was shining, the whole world was glittering with the fresh dew and on the fence in front of him there sat a white crow. Francis had never seen a white crow before, this really was a rare bird, and he stared at him without even daring to breathe. The crow was as white as freshly fallen snow, his eyes were he red as rubies, his little feet were pink and he was grooming his wings with his beak. When he saw Francis, he held out his wings as if about to take to the air and fly off, but he stayed sitting there and watched Francis's unkempt head mistrustfully with one of his ruby eyes.

"Hey," he said all of a sudden, "you 're not going to throw a stone at me, are you?"

"I won't do that," said Francis, and then he realized, with some surprise, that he was answering to a talking crow. "How come you can speak?"

"That's just how it is," said the crow. "White crows like me can all speak. All that black crows can do is caw, but I can say anything you want me to."

"Get away!" said Francis in wonderment. "Alright then; say 'call'."

"Call" said the crow.

"Now say 'corn'." requested Francis.

"Corn", the crow repeated. "So now you know I can speak. White crows like me aren't just anyone, you know, we're rare birds, we are. Ordinary crows can only cunt up to five, but white crows can count up to seven. Listen to this: one two, three, four, five, six, and seven. How high can you count, then?"

"Oh, at least up to ten," Francis replied.

"Cor! Let's hear you, then!"

"Eight, nine, ten."

"Well, you are a clever old bird, aren't you," exclaimed the white crow. "Us white crows, we're the best birds of all. Ever see in a church, how people have those paintings of great big birds with white wings like a goose's and faces like a human being's?"

"Ah," said Francis, "you mean angels."

"That's the ones," the crow replied. "Now what they are, they're actually white crows; only not many people have ever seen a white crow. There really aren't many of us."

"To tell you the truth," said Francis, "they say I'm quite a rare bird, too, just like a white crow."

"Are you really?" said the white crow in some doubt. "Not every whit, though, are you. And who was it told you you're a rare bird?"

"Mr. Schultz, the judge, told me that in court yesterday, and a man I didn't know, and Mr. Boura the policeman."

"Well I never," said the white crow. "What actually are you, then?"

"I'm just a Court, here, Francis Court," said the tramp humbly.

"A courtier? You live at court with the king?" the crow exclaimed. "You can't be serious. No-one at court is as scruffy as you."

"Well, you see," the tramp said, "that's what I am, a scruff."

"Where is this royal court then; what country does it rule?" the crow asked.

"Well, it's everywhere. I'm a Court here, and when I'm in any other place it's just the same."

"What about in England?"

"A Court in England, too."

"Not in France though, I suppose."

"In France too. A Court here and every where."

"I can't believe that," said the crow. "Swear to it on your soul."

"On my soul I swear I'm a Court here and everywhere," said Francis Court with a little bow.

"Say that it's God's own truth," the crow commanded.

"It's God's own truth," said Francis. "If it's not true may he strike me down on the spot. May my tongue fall out and..."

"That's enough," the crow interrupted him. "And do you think you could be a Court here among us white crows too?"

"Even among white crows." He said "I'd just be a Court here like anywhere else."

“Hold on a minute then,” said the crow, “we’ve got a meeting planned for today where we’re going to elect the king of all the crows. Now the king of all the crows has to be a rare bird, and as you’re a rare bird and a proper courtier and all, we might even elect you. Tell you what, you wait here till midday; then I’ll come back and tell you how the election turns out.”

“I’ll wait here, then,” said Francis Court; and the white crow spread out his white wings and shone brightly in the sunlight as he flew off to the assembly.

Francis Court waited and warmed himself up in the sunshine; elections, you see, always involve lots of talking, and the white crows electing a new king quarreled and quibbled for so long that the factory whistle sounded for midday before they had agreed on anything. It was only then that they actually began casting votes, and that they actually did elect Francis Court to be the new king of all the rare birds.

But by this time Francis Court had enough of waiting and he was hungry, and that’s why, once it was past midday, he got himself up and went down into the little town where my grandfather was a miller and where he could hope to get a nice fresh slice of bread.

When the white crow came back to tell him he’d been elected king he was gone, over the hills and far away.

The other crows told him off for losing their king; and the white crows told the black ones they should fly all around the world to look for him and call out to him and bring him back to the crows’ royal throne in the woods.

Ever since then, crows have been flying round the world, and as they fly they always call out “Court, Court!”. In the winter especially, when there are lots of crows together, they will suddenly remember their lost king and they’ll fly off across the fields and the woods crying “Court, Court, Courtt!”

‘THIS STORY IS A WONDERFUL EXAMPLE OF COMBINING THE OLD AND NEW TECHNIQUES OF STORY TELLING!’ GIVE YOUR VIEWS.

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WHO IS TRAMP? WHICH GREAT ACTOR-DIRECTOR MADE THE TRAMP
FAMOUS AND IMMORTAL IN CINEMA? WHAT DO YOU KNOW ABOUT HIS
WORK?

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CHAPTER – 5

GENRES OF STORIES

So far, we have seen the various details of story. And we know that

- Stories have self-content world.
- Reading stories is a subjective experience.
- Theme, time, space, plot, characters form content of stories
- Stories are told using different techniques like description, dialogue and point of view.
- All good stories are expressions of different cultures and times in history, yet have a universal appeal.

Stories have a long history and along the path of their evolution stories have been categorized in some principal forms or genres.

A fable is a succinct story, in prose or verse, that features animals, mythical creatures, plants, inanimate objects, or forces of nature which are given human qualities. Fables teach express a moral, which is usually expressed at the end be explicitly in a pithy maxim.

The word “fable” come from the Latin “fabula” (a “story”), itself derived from “fari” (“to speak”) with the –ula suffix that signifies “little”: hence, a “little story”. And its author, therefore, is called a ‘fabulous’.

Fables can be described as a didactic mode of literature. That is, whether a fable has been handed down from generation to generation as oral literature, or constructed by a literary tale-teller, its purpose is to impart a lesson or value, or to give sage advice. Fables also provide opportunities to laugh at human folly, when they supply examples of behaviors to be avoided rather than emulated. Divine figures such as Gods, Goddesses, angels, fairies and inanimate objects may be included as active characters in fables. The fable is one of the most enduring forms of folk literature oral transmission. Fables can be found in the literature of almost every country.

Aesop’s fables have been most famous and are known world over. In ancient India Vishnu Sharma’s Panchatantra, the Hitopadesha, Vikram and The Vampire, which were collections of fables that were later influential throughout the Old World. Earlier Indian epics such as often as side stories or back-story. The most famous fables from the Middle East were the One Thousand and One Nights, also known as the Arabian Nights.

In Europe, Fables during the 17th century, the French fabulist Jean de La Fontaine (1621-1695) fable as a form. Following the Aesopian pattern, La Fontaine satirized the institutions like the court, the church, the rising bourgeoisie, in fact, the whole humankind of his time.

In modern times, fable as a form has been fully adapted to modern adult literature.

READ THE FOLLOWING STORY FROM AMBROSE BIERCE.

Title: The Angle's Tear

Author: Ambrose Bierce

An unworthy Man who had laughed at the woes of a Woman Whom he loved, was bewailing his indiscretion in sack-cloth-of –gold and ashes-of roses, when the Angel of Compassion looked down upon him, saying:

“Poor mortal! – how unblest not to know the wickedness of laughing at another's misfortune!”

So saying, he let fall a great tear, which, encountering in its descent a current of cold air, was congealed into a hail-stone. This struck the Unworthy Man on the head and set him rubbing that bruised organ vigorously with one hand while vainly attempting to expand an umbrella with the other.

There at the Angel of Compassion did most shamelessly and wickedly laugh.

HANS CHRISTIAN ANDERSEN was renowned for his fairytales, but he also wrote some Fables, that have become classics in themselves. Here is one such story that has become a classic of world literature. The little of the story is invoked as famous quote to sum up or comment upon situations.

The Emperor's New Clothes

Author: Hans Christian Andersen

Many years ago, there was an Emperor, who was so excessively fond of new clothes, that he spent all his money in dress. He did not trouble himself in the least about his soldiers; nor did he care to go either to the theatre or the chase, except for the opportunities then afforded him for displaying his new clothes. He had a different suit for each hour of the day; and as of any other king or emperor, one is accustomed to say, “he is sitting in council,” it was always said of him, “The Emperor is sitting in his wardrobe.”

Time passed merrily in the large town which was his capital; strangers arrived every day at the court. One day, two rogues, calling themselves weavers, made their appearance. They gave out that they knew how to weave stuffs of the most beautiful colors and elaborate patterns, the clothes manufactures from which should have the wonderful property of remaining in character.

“These must, indeed, be splendid clothes!” thought the Emperor. “Had I such a suit, I might at once find out what men in my realms are unfit for their office, and also be able to distinguish the wise from the foolish! This stuff must be woven for me immediately.” And he caused large sums of money to be given to both the weavers in order that they might begin their work directly.

So the two pretended weavers set up two looms, and affected to work very busily, though in reality they did nothing at all. They asked for the most delicate silk and the purest gold thread; put both into their own knapsacks; and then continued their pretended work at the empty looms until late at night.

“I should like to know how the weavers are getting on with my cloth,” said the Emperor to himself, after some little time had elapsed; he was, however, rather embarrassed, when he remembered that a simpleton, or one unfit for his office, would be unable to see the manufacture. To be sure, he thought he had nothing to risk in his own person; but yet, he would prefer sending somebody else, to bring him intelligence about the weavers, and their work, before he troubled himself in the affair. All the people throughout the city had heard of the wonderful property the cloth was to possess; and all were anxious to learn how wise, or how ignorant, their neighbors might prove to be.

“I will send my faithfully old minister to the weavers,” said the Emperor at last, after some deliberation,” he will be best able to see how the cloth looks; for he is a man of sense, and no one can be more suitable for his office than he is.”

So the faithful old minister went into the hall, where the knaves were working with all their might, at their empty looms. “What can be the meaning of this?” thought the old man, opening his eyes very wide. “I cannot discover the least bit of thread on the looms.” However, he did not express his thoughts aloud.

The impostors requested him very courteously to be so good as to come nearer their looms; and then asked him whether the design pleased him, and whether the colors were not very beautiful; at the same time pointing to the empty frames. The poor old minister looked and looked, he could not discover anything on the looms, for a very good reason, viz: there was nothing there. “What!” thought he again.” Is it possible that I am a simpleton? I have never thought so myself; and no one must know it now

if I am so. Can it be, that I am unfit for my office? No, that must not be said either. I will never confess that I could not see the stuff.”

“Well, sir Minister!” said one of the knaves, still pretending to work. “You do not say whether the stuff pleases you.”

“Oh, it is excellent!” replied the old minister, looking at the loom through his spectacles. “This pattern, and the colors, yes, I will tell the Emperor without delay, how very beautiful I think them.”

“We shall be much obliged to you,” said the impostors, and then they named the different colors and described the pattern of the pretended stuff. The old minister listened attentively to their words, in order that he might repeat them to the Emperor; and then the knaves asked for more silk and gold, saying that it was necessary to complete what they had begun. However, they put all that was given them into their knapsacks; and continued to work with as much apparent diligence as before at their empty looms.____

The Emperor now sent another officer of his court to see how the men were getting on, and to ascertain whether the cloth would soon be ready. It was just the same with this gentleman as with the minister; he surveyed the looms on all sides, but could see nothing at all but the empty frames.

“Does not the stuff appear as beautiful to you, as it did to my lord the minister?” asked the impostors of the Emperor’s second ambassador; at the same time making the same gestures as before, and talking of the design and colors which were not there.

“I certainly am not stupid!” thought the messenger.” It must be, that I am not fit for my good, profitable office! That is very odd; however, no one shall know anything about it.” And accordingly he praised the stuff he could not see, and declared that he was delighted with both colors and patterns. “Indeed, please your Imperial Majesty,” said he to his sovereign when he returned. “the cloth which the weavers are preparing is extraordinarily magnificent.”

The whole city was talking of the splendid cloth which the Emperor had ordered to be woven at his own expense.

And now the Emperor himself wished to see the costly manufacture, while it was still in the loom. Accompanied by a select number of officers of the court, among whom were the two honest men who had already admired the cloth, he went to the crafty impostors, who, as soon as they were aware of the Emperor’s approach, went on

working more diligently than ever; although they still did not pass a single thread through the looms.

“Is not the work absolutely magnificent?” said the two officers of the crown, already mentioned. “If your Majesty will only be pleased to look at it! What a splendid design! What glorious colors!” and at the same time they pointed to the empty frames; for they imagined that everyone else could see this exquisite piece of workmanship.

“How is this?” said the Emperor to himself. “I can see nothing! This is indeed a terrible affair! Am I a simpleton, or am I unfit to be an Emperor? That would be the worst thing that could happen – Oh! the cloth is charming,” said he, aloud. “It has my complete approbation.” And he smiled most graciously, and looked closely at the empty looms; for on no account would he say that he could not see what two of the officers of his court had praised so much. All his retinue now strained their eyes, hoping to discover something on the looms, but they could see no more than the others; nevertheless, they all exclaimed, “Oh, how beautiful!” and advised his majesty to have some new clothes made from this splendid material, for the approaching procession. “Magnificent! Charming! Excellent!” resounded on all sides; and everyone was uncommonly gay. The Emperor shared in the general satisfaction; and presented the impostors with the riband of an order of knighthood, to be worn in their button-holes, and the titles of “Gentlemen Weavers.”

The rogues sat up the whole of the night before the day on which the procession was to take place, and had sixteen lights burning, so that everyone might see how anxious they were to finish the Emperor’s new suit. They pretended to roll the cloth off the looms; cut the air with their scissors; and sewed with needles without any thread in them. “See!” cried they, at last. “The Emperor’s new clothes are ready!”

And now the Emperor, with all the grandees of his court, came to the weavers; and the rogues raised their arms, as if in the act of holding something up, saying, “Here are your Majesty’s trousers! Here is the scarf! Here is the mantle! The whole suit is as light as a cobweb; one might fancy one has nothing at all on, when dressed in it; that, however, is the great virtue of this delicate cloth.”

“Yes indeed!” said all the courtiers, although not one of them could see anything of this exquisite manufacture.

“If your Imperial Majesty will be graciously pleased to take off your clothes, we will fit on the new suit, in front of the looking glass.”

The Emperor was accordingly undressed, and the rogues pretended to array him in his new suit; the Emperor turning round, from side to side, before the looking glass.

"How splendid his Majesty looks in his new clothes, and how well they fit!" everyone cried out. "What a design! What colors! These are indeed royal robes!"

"The canopy which is to be borne over your Majesty, in the procession, is waiting," announced the chief master of the ceremonies.

"I am quite ready," answered the Emperor. "Do my new clothes fit well?" asked he, turning himself round again before the looking glass, in order that he might appear to be examining his handsome suit.

The lords of the bedchamber, who were to carry his Majesty's train felt about on the ground, as if they were lifting up the ends of the mantle; and pretended to be carrying something; for they would by no means betray anything like simplicity, or unfitness for their office.

So now the Emperor walked under his high canopy in the midst of the procession, through the streets of his capital; and all the people standing by, and those at the windows, cried out, "Oh! How beautiful are our Emperor's new clothes! What a magnificent train there is to the mantle; and how gracefully the scarf hangs!" in short, no one would allow that he could not see these much-admired clothes; because, in doing so, he would have declared himself either a simpleton or unfit for his office. Certainly, none of the Emperor's various suits, had ever made so great an impression, as these invisible ones.

"But the Emperor has nothing at all on!" said a little child.

"Listen to the voice of innocence!" exclaimed his father; and what the child had said was whispered from one to another.

"But he has nothing at all on!" at last cried out all the people. The Emperor was vexed, for he knew that the people were right; but he thought the procession must go on now! And the lords of the bedchamber took greater pains than ever, to appear holding up a train, although, in reality, there was no train to hold.

QUESTIONS

WHAT DOES THIS STORY TELL YOU ABOUT THE NATURE OF THE EMPEROR?

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WHAT DOES THIS STORY TELL YOU ABOUT THE NATURE OF THE PEOPLE,
WHO SERVE THE EMPEROR?

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DO YOU THINK THAT THIS STORY WOULD APPLY TO OUR WORLD TODAY IN
ANY FORM?

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Activity

Some of the prominent modern fabulists are Ambrose Bierce, James Thurber,
George Orwell, Leo Tolstoy, Wladyslaw Reymont, Felix Salten, Italo Calvino.

Find out about them. Choose any TWO of these authors and analyze a fable from
each of the two chosen authors.

THE MYTH

The main character in myths are usually gods or supernatural heroes. As sacred stories, myths are often endorsed by rulers and priests and closely linked to religion. In the society in which it is told, a myth is usually regarded as a true account of the remote past. Myths generally take place in a primordial age, when the world had not yet achieved its current form. They explain how the world gained its current form and how customs, institutions, and taboos were established.

THERE ARE MANY THEORIES ABOUT THE ORIGINS OF MYTHS

- One theory claims that myths are distorted accounts of real historical events. According to this theory, storytellers repeatedly elaborated upon historical accounts until the figures in those accounts gained the status of gods.
- Some theories propose that myths began as allegories for natural phenomena e.g. Apollo represents fire etc.
- Some thinkers believe that myths resulted from the personification of inanimate objects and forces. According to these thinkers, the ancients worshipped natural phenomena such as fire and air, gradually coming to describe them as gods.
- According to the myth-ritual theory, the existence of myth is tied to ritual. This theory says, people begin performing rituals for some reason that is not related to myth; later, after they have forgotten the original reason for a ritual, they try to account for the ritual by inventing a myth and claiming that the ritual commemorates the events described in that myth

Functions of myth

One of the foremost functions of myth is to establish models for behavior.

The figures described in myth are often the result of circumstances which may have a moral interpretation. They are worthy role models of human beings because they embody certain combinations of human and animal traits. For example, the Centaur is part man, part beast. The upper body, being human is a symbol of rationality. The lower body, being of a horse is a symbol of animal instinct. The Centaur thus represents the uniquely human psychological challenge of animal instinct in relation to the rational mind. This example shows that myths are not only valuable due to cultural assumption (or 'spirituality'), but because they portray a set of symbols which can be interpreted morally. It is not necessary to introduce divine experience to explain these symbols, since a symbol is by definition a depiction of an idea in physical form. (bird = power, horse = beast, tree = knowledge).

Prior to the modern age experience of life is embedded in religion or in cosmology (story-telling), and not separate from it. This is because in pre-modern cultures, religion was not an “experience to enter into”, but a way in which life was organized around storytelling and was thus present in all aspects of life.

In post-modern cultures, myths may provide what is called a “religious experience”. This function of myth is to detach oneself from the present and return to the mythical age, thereby bringing oneself closer to the divine. In fact, in some cases, a society will reenact a myth in an attempt to reproduce the conditions of the mythical age: for example, it will reenact the healing performed by a god at the beginning of time in order to heal someone in the present. One of the reasons modern culture explores “religious experience” is because it is not the job of science to define human morality, therefore a religious experience is an attempt to connect with a perceived moral-past, which is in contrast with the technological present.

In the function of myth, it is important to distinguish between mythology itself, and the concept of a mythical era. Claudel Levi- Strauss shows that mythology may be derived, like science, as a natural outcome of the relationship between conscious human beings and nature. Cultures create mythological beings in order to explain human behavior. For example, a person who acts maliciously may be described as like a snake. Over time, this becomes a myth of a snake-man. The idea of a mythical era, however, is a modern construct which is not real in any sense, because it is not possible to a specific time in the past or present when human myths did not exist.

Mythological beings are still being created today. One modern myth, Frankenstein is an abominable, part-human creature resulting from a scientist who has lost touch with any moral sense. Another modern myth is the android, a machine which resembles a human in every other way, but does not actually exist in reality. However, one of the primary reasons they are considered in science fiction, now, is because they represent the idea of a rational machine attempting to be human. Both examples, although they do not exist, introduce moral questions which are useful to humans.

LEGENDS

Closely related to myth are legend and folktale. Myths, legends, and folktales are different types of traditional story. Unlike myths, folktales can take place at any time and any place, and they are not considered true or sacred events by the societies that tell them. Like myths, legends are stories that are traditionally considered true; however, they are set in a more recent time, when the world was much as it is

today. Also, legends generally feature humans as their main characters, whereas myths generally focus on superhuman characters.

In many cultures, it is hard to draw a sharp line between myths and legends. In fact, when a myth loses its status as part of a religious system, it often takes on traits more typical of folktales, with its formerly divine characters reinterpreted as human heroes, giants, or fairies.

A legend (Latin, *legenda*, “things to be read”) is a narrative of human actions that are perceived both by teller and listeners to take place within human history and to possess certain qualities that give the tale verisimilitude.

Legend, for its active and passive participants includes no happenings that are outside the realm of “possibility”, defined by a highly flexible set of parameters, which may include miracles that are perceived as actually having happened, within the specific tradition of indoctrination where the legend arises, and within which it may be transformed over time, in order to keep it fresh and vital and realistic.

Legend, typically, is a short mono- episodic, traditional, quasi-historical narrative that is close to colloquial mode of narration. On deeper level legends express symbolically popular/folk beliefs and collective experiences. They affirm certain values dear to the community of the believers, who believe in them.

The word “legend” appeared in the English language circa 1340, transmitted from mediaeval Latin language through French storyteller, who might, though more likely not, have claimed to have actually known a witness, rendered the narrative as “history”. Compared to the highly-structured folktale, legend is comparatively amorphous. The narrative content of legend has some roots in actuality in realistic mode, rather than the irony and of folktale.

The legend of sunil gavaskar.

Sunil Gavaskar [B.1949] has been one of the best batsmen that ever played cricket. He was possibly the greatest opening batsman that the game has seen. In his first ever tour to West Indies, he played in four out of the five test matches and scored a massive 774 runs at an average of 154 runs per innings. That was his debut series. He followed this brilliant beginning with a series of outstanding performances against all cricket playing countries of his time and against some of the greatest fast bowlers of all time throughout his career for the next 16 years. He, therefore, came to be known as a legend all over the cricketing world. In West Indies, a famous calypso singer and composer Lord Relator composed a calypso in his honour.

Lord Relator (born Willard Harris) wrote the 'Gavaskar Calypso' to celebrate Sunil Gavaskar's first Test series, in West Indies in 1970-71. This was voted at No. 68 at a 'Calypso of the century' poll. The most famous part of the Gavaskar Calypso is the one that describes how he batted like a wall:

It was Gavaskar

The real master

Just like a wall

We couldn't out Gavaskar at all

Not at all

You know the West Indies couldn't out Gavaskar at all.

“Legend is reality enlarged by imagination so that, ultimately the image comes to have its own existence.”

John Kenneth Galbraith.

Activity

Name some Indian personalities who have been active in recent years and are considered to be legends. Write an account of ONE of them in about 200 words.

Legend may be transmitted orally, passed on person-to-person, or, in the original sense, through written text. [edit] Examples of famous legends.

Activity

El Dorado

King Arthur and the Knights of the Round Table

Philosopher's stone

Have been some of the most famous legends the world over.

- Writer a summary of each of them based on your research.
- Write an account of what could be the reasons that these legends although topical and belonging to different periods and countries appeal universally.

SHORT STORY

Short stories have their origins in oral story-telling traditions and the prose anecdotes. Edgar Allan Poe was one of the pioneers of this form and he has said

that ideally a short story is one that can be read in one sitting. This form emerged in the second half of the 19th century Poe, Chekhov, Gogol, Pushkin, Maupassant are considered the masters, who popularize this form with the readers the world over. The rise of the literary periodicals also helped to create and sustain the popularity of this form by providing a platform. Since then many authors have taken to this form and have produced excellent work.

A short story is more of a sketch than a painting. Novel by comparison has a larger canvas and can include plots and sub-plots and can be spread over a large area of time and space.

Short stories tend to be less complex than novels. Usually a short story focuses on only one incident, has a single plot, a single setting, a small number of characters, and covers a short period of time. Time and space get to be defined more exactly, socio-politically and historically in a modern short story as compared to fables, folk tales and myths. Characters are individuals and their inner psychic realities also get described in details. A short story looks at the world it has chosen to depict through a microscope rather than through a telescope. It gives a sharp insight rather than a panoramic view of the world. Hence, being suggestive is a great quality. A short story to be effective requires good craftsmanship on the part of the writer.

Short story as a form may not compete with novel in terms of scale and creating the complex world that a novel can, but it has created a rich world of its own. It carries the legacy of many story-telling traditions that have come down to us through the ages. During the course of its evolution, short story has accumulated several influences, depicted a variety of themes and feelings, exhibited many styles.

Munshi Premchand was an outstanding writer, who excelled in writing short stories as well as novels. We have many short story and novelists in Indian languages over the years. The Indian reality is reflected in many ways in their work.

READ THE FOLLOWING SHORT STORY BY GULZAR.

Gulzar : Khauf [Fear]

Translated from the Urdu by Alok Bhalla

His nerves were on edge with fear. As he sat his knees shook so much it seemed as if he was about to have an epileptic fit.

There had been riots in the city for the last four days. The curfew was lifted for a few hours in the morning and in the evening. During those hours some people went out quickly to buy essential things for the day, while others went out quickly to create trouble – to set fire, stab, or leave a few corpses behind – and went back

home even before the curfew was reimposed. Bombay was overflowing with hot news and hot blood, even though the radio and TV continuously announced that the situation in the city was under control and that life was returning to normal.

In order to prove that the situation was normal, local trains had begun to run again since the previous day. Even though most of the compartments were empty, the sight of lights on the railway tracks helped to somewhat dispel the darkness of the last few days. The sound of a train rattling past the settlements on both sides of the tracks, over which a heavy and stony silence had settled, brought back hope of life again.

Yasin used to listen to the rattle and also often got up to watch the trains pass by. Tomorrow would be the fifth day of his absence from home. They must have given up waiting for me, he thought. Must have begun to search for me. The day was about to come to an end when his patience snapped. As soon as the curfew was lifted in the evening, he went to Andheri station. The platform was deserted, but the indicator was still flashing the schedule of the trains.

The train pulled into the platform slowly, unlike its usual style – as if it was scared, afraid, cautious. There were a few passengers on the train. He couldn't decide which compartment he should enter. The majority of the passengers were Hindus, gathered together in groups of twos and fours. He continued to hesitate on the platform, but jumped into a compartment the moment the train started. He chose an empty compartment. He looked all around carefully and then sat huddled in the corner seat of the last berth from where he could keep an eye on the entire compartment. He began to breathe more easily as the train picked up speed.

Suddenly, Yasin saw a shape emerge from the other end of the compartment. He nearly fainted. His knees began to tremble again. He crouched so that if the man came towards him, he could either hide under the berth, or confront him – take up position in front of him.

The door of the compartment wasn't far. If he jumped out of the running train, he faced no other danger except death. Even if the train slowed down, then the man... Suddenly, the man stood up in his place. He stood and looked all around. There was no sign of fear or nervousness on his face. He was most certainly a Hindu - that was Yasin's first reaction. The man slowly walked up to the door at the other end of the compartment and stood near it. His muffler fluttered in the breeze like a torn flag. He continued to look outside for some time. Then it seemed as if the man was testing his strength against something. Yasin couldn't see him clearly from where he was sitting. It seemed, however, that the man was either pulling something, pushing against it or trying to lift it. Yasin thought that he was breaking

something. Suddenly, the rusty door moved with a jerk and banged shut with a loud rattle. It was lucky that Yasin didn't let out a scream. Even the man was startled and looked all around him. He looked for a long time in the direction where Yasin was hiding. Yasin suspected that the man had either seen or heard him. The man's strength had added to his fear. If there was a confrontation would he be able to fight him?... the man slowly walked towards the door on the opposite side and stood near it.

The train crossed a deserted station in Jogeswari. If had stopped, Yasin would have got off. But the area was under curfew and the train did not stop there... Perhaps, the curfew bound areas would have been safer – at least the police would have been around. Now even the army had been called out to patrol the city. One could see army trucks, with green and khaki stripes, roaming through riot – torn areas, loaded with armed soldiers in green and khaki uniforms, their rifles ready, pointing out of the trucks. The police had become quite useless. No one was even afraid of it. Mobs threw stones and soda-water bottles at policemen fearlessly – and even bulbs filled with acid. When the police fired tear-gas shells, people in the mob picked them up with wet handkerchiefs and threw them back at the police. What action had the police taken when the bakery in Sakinaka, where he worked, had been set on fire? The police had stood at a distance and watched the spectacle, while they themselves had to run through narrow lanes to save their lives and hide in a garage of battered and half-stripped cars. There had been eight to ten of them. God bless Bhau! As they were running, Bhau had grabbed him by his shirt and pulled him into a small shed next to a tea-shop. Bhau knew that he was a Muslim. Bhau was a Hindu. Why had he run? Bhau had told him that a blood- thirsty mob never stooped to find out the names of its victims. Its thirst was either quenched by blood or by fire. Burn it. Kill him. Destroy everything. Its anger cools down only when nothing remained before it.

The rattling of the other door startled him. The man had now shut both the doors at the other end of the compartment. He stared for sometime in the direction where Yasin was hiding. Fear gripped him once again. Why was the man shutting the doors of the compartment? Did he want to kill him, and, leaving his blood-soaked corpse on the train, get off at the next station? The train was slowing down – it was approaching a station. The man's steps were more confident than before. He was slowly walking towards Yasin. Yasin's breathing grew more labored. He felt cold sweat trickle down his face out of sheer terror. His breathing became heavy. He couldn't swallow his saliva. If only he wouldn't start hiccupping, or coughing, otherwise, lying under the berth, he would be...

The train stopped at a station. The man calmly walked up to the door which opened onto the platform and stood next to it. He had one hand in his pocket. He must have

a weapon in it-a pistol, a Knife? Yasin thought of making a dash for it and jumping out of the other end. But by the time he got out of his hiding place, that man would have ripped open his stomach. Why only his stomach? His throat too, so that he couldn't scream. He peeped out like a thief. That man was looking out of the train. The platform was utterly desolate – one couldn't hear footsteps. Yasin wanted someone to come into the compartment. But how did he know who would come in? A Hindu? A Muslim? Let it be another Hindu. He may be kind-hearted like Bhau. How readily had Bhau made him wear his sacred thread and escorted him from the tea – shop up to his own small room. He had kept Yasin there for four days.

Bhau had told him, "I am a Maratha, but I don't eat meat everyday. If you want, I'll get some for you. I am not sure what kind would be available. I don't understand anything about halal-wala. The situation outside is so bad that vegetables are rotting in Andheri but there is no one to sell them. You can loot as much as you want."

The radio, however, continuously announced: "The situation in the city is slowly returning to normal. The trains are running. In some areas, even the buses have begun to ply again."

During those four days, he had been very worried about his family. Even they must have been worried about him. He was afraid of one thing though, Fatima going to the bakery to look for him. He could see the railway tracks from the hovel he was hiding in. he could also see the trains but Bhau had not let him go.

The train started with a jerk and brought Yasin back to the present with a jolt. That man was holding the door-handle with his left hand and standing complacently. His right hand was still in his pocket. The train crawled and dragged itself to some distance. Why didn't it pick up speed? There could be no reason for not getting the signal, not many trains were plying anyway – no train had yet gone in the opposite direction. The train continued to crawl and, finally, it stopped on the Bhayander Bridge. Below it was the bay from which, according to newspaper reports, dead bodies were often fished out.

Yasin found it difficult to breathe. Terror had made life impossible. Why doesn't that man take his hand out of his pocket? It was obvious from the look in his eyes that he was about to attack. What would happen when he attacked? Would he ask him to come out? Or would he grab him by his hair, pull him out and, in a flash, place a knife at his throat? What would he do? Why doesn't he do something?

Suddenly, the man pulled his hand out of his pocket and began to pull and push against the door again, to shut the third door. Now all the routes of escape were being closed. In any case, there was the sea down below. He would certainly be

killed if he jumped. He had reached the extreme edge of fear: he was being trapped in a cave.

He suddenly jumped from his hiding place. That man looked at him with shocked surprise. He put his hand in his pocket. Yasin didn't know where he got the strength from. He shouted, "Ya Ali," grabbed the man's legs and threw him out. As the man fell, Yasin heard him scream, "Allah...

Yasin stood still. The train began to move. Yasin was surprised – "Was he also a Muslim?" but having freed himself from the noose of terror, he felt as if he had escaped from the jaws of death.

That night he told Fatima, "It had to happen that way. I had no immediate proof of being a Muslim myself."

(From Raavi Paar and Other Stories by Gulzar)

QUESTIONS

What do you think is the background to the story?

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How important is this background?

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What is the dilemma of the main character [Yasin] in this story?

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What could be the gamut of emotions that Yasin has gone through before, during and after the train journey?

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Do you think that this story reflects a larger contemporary reality? If so, how?

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