

Celebrity-of-Media 2nd

CELEBRITY AND MEDIA

Edited by
Tanima Chakraborty (Dey)
&
Aditi Das

RNI No. - WBBEN / 2014 / 59090

ISSN No. - 2395-597X

AREFEREED JOURNAL

CELEBRITY AND MEDIA
(A Collection of Research Articles)
Edited by
Tanima Chakraborty (Dey) & Adity Das

First Published : 2018

© Parbo Kagaj

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without prior permission in writing from the publisher.
The data, statistics, information, analysis, comment, reaction, insights, opinion stated in the articles belong to the Author. The Editor is not responsible for that.

Printed At :

Published By : Parbo Kagaj,
R-54/4, Cyber Space, South 24 Parganas, P.S. - Patuli,
Kolkata - 700094

Price : Rs. 400/-

Celebrity-of-Media 2nd

00000

Contents

FOREWORD	7
EDITORIAL	15
CELEBRITY AND MEDIA: IT'S ALL ABOUT BUSINESS Gargi Chakraborty Ganguly	17
MEDIA, CELEBRITY AND SOCIAL RESPONSIBILITIES Sonarekha Chattopadhyay	24
CHANGING MODES OF ELECTION CAMPAIGNS IN INDIA: A REFLECTION ON THE USE OF SOCIAL MEDIA Sarita Bose	29
POLITICAL CELEBRITY & CELEBRITY JOURNALISM: A CRITICAL OBSERVATION Soumik Chatterjee	37
ROLE OF BOLLYWOOD CELEBRITIES IN PROTECTION OF HUMAN RIGHTS (The Indian Perspective) Nandini Chakraborty	52
KHANDANI CELEBRITIES: MEDIA SOECULATIONS SURROUNDING CELEBRITY KIDS OF BOLLYWOOD Arati Banerjee	66
MEDIUM IS THE MESSAGE- A DISCOURSE ANALYSIS OVER SOCIAL MEDIA'S PAGE 3 Soumee Roy Choudhury	76
CITIZEN JOURNALISM - 'OF-FOR-BY THE PEOPLE' Shri Subhendu Bose	84

ROLE OF SOCIAL MEDIA IN POPULARIZING TERRORISTS AND OTHER NON-STATE COMBATANTS: A CASE STUDY OF BURHAN WANI Kohinoor Mukherjee, Dr. Nivedita Pande	103
SOCIAL MEDIA AND THE CHANGING TRENDS OF CELEBRITY CONCEPT AND CULTURE Shashi Subba & Saminur Rahaman	112
A FEW OBSERVATIONS ON THE FUNCTION OF PHOTOJOURNALISTIC REPRESENTATION IN OUR TIME Avirup Ghosh	121
POPULARITY: COMMON MAN'S DREAM OR A COMMODITY? Dr. Amrita Banerjee	126
HOW FACEBOOK AND YOUTUBE CHANNELS PLAY THE ROLE OF CELEBRITY MAKETS Koustav Mukherjee	133
CELEBRITY AND INDIAN TELEVISION REALITY SHOWS: A CONTEMPORARY STUDY Tanaya Ray	141
CYBER-STAEDOM: A STUDY OF ITS DYNAMICS Ishita Biswas	145
SEMINAR: CELEBRITY AND MEDIA: EXEISTING TRENDS AND EMERGING TRADITIONS Agnijit Tarafdar	153
CELEBRITIZATION OF VOICE OVER IN ANIMATION MOVIES : A BOLLYWOOD EXPERIENCE Aditi Das & Tanima Chakraborty Dey	160

Foreword

C.P. Scott, the Founder Editor of the 'Manchester Guardian', once said: "News is sacred, opinion is free". In India, news in a written format had always been considered the truth and has been more powerful than the spoken word. But such position is not anymore.

Media are an integral and imperative component of democratic polity and is rightly called fourth estate of democracy. It is not merely what the media do in a democracy, but what it is, that defines the latter. Its practice, its maturity, and the level of ethics it professes and practices in its working are as definitive of the quality of a democracy as are the functions of the other estates. With tremendous growth and expansion, prospects of mass media in India are today viewed as more powerful than ever before.

However some feel that the media have gone too far ahead of itself, and today media have become more show rather than the medium.

Media have created its own world of glamour, gossip, sex and sensation that has played a major role in distracting attention from the real issues of our times.

Critics are of opinion that the special problem faced by journalists these days relates to journalism itself. The page 3 culture can make people live in a make-believe world and as a consequence, instead of journalism connecting people, it may result in the people losing touch with reality being connected through the media. They have noted that in the media, print or electronic, glamour has become a part of day-to-day life and that has led to the development of the Page 3 culture.

The combination of television and Page 3 culture has also made a very curious impact on public many of whom do not enjoy the public esteem in real sense and want to be seen to be remembered. In the past, to become public celebrity lot of ground works were involved including physically meeting people and connecting with them in their needs and aspirations.

But thanks to the electronic and the print media, it has become possible to reach a wider audience quite often and thus attaining the status of celebrity without having to undergo the drudgery of travelling along the dusty roads and to standby the people in their needs to get results.

A tabloid originally meant "small tablet of medicine", then it was used figuratively to mean a compressed form or dose of anything, hence tabloid journalism (1901), and newspapers that typified it (1918), that has small pages, short articles and lot of photographs. Tabloids are often considered to be less serious than other newspapers printed on large sized paper (broadsheets) and qualified to be called entertainment journalism.

The term 'Page three' originates from entertainment news in daily newspaper supplements appearing usually on the third page that chronicle parties and gossip of the glitterati - the country's equivalent of tabloid journalism. Page 3 features colour photo spreads of celebrities and the *nouvea riche* at parties and of course, captured indulging in activities far removed from life of the general mass. There are lots of people who only read Page 3 sheets and discard the main newspaper, especially the young. The range consists of from fashion designers to models, from artists of the silver screen to glamorous celebrities. Today, the flashy supplements are a mix of celebrity news, party pictures, movie gossip and juicy stories on private lives of celebrities.

Page 3 has become a phenomenon and is believed to have arisen out of sensationalism.

Observers say that India's runaway Page 3 culture reflects two distinct levels of an aspirational society. One is the need for leisurely passing time without any serious reflection on issues of local, regional and national importance. The second is the desire to be seen to be famous by featuring on Page 3. In a way, Page 3 reflects the interdependence of media and celebrity.

Tabloidization is a shift by the media away from local, regional, national and international issues of importance to a

Celebrity and Media

9

more entertainment or gossip style of journalism that focuses on "lifestyle, celebrity, entertainment and crime/scandal". This shift is really a matter of serious concern because it gives rise to fear for the future of the media and the role and responsibility attached to it.

The fear behind this shift towards tabloidization lies in its implications. The effect of this shift to a more entertainment based journalism style is that the major important issues relating political-economic-social-cultural which require to be addressed with seriousness have been terminalized. The nation is deprived of information vital to reaching sound policy decisions.

A survey reported on the net showed that in 1977 less than 1% of the stories covered in network news were about scandal; by 1987 they were 17%, and straight news declined from 51% in 1977 to 34% in 1997. During the same time period 'Time Magazines' stories about government declined from 15% to 4% while entertainment stories rose from 8% to 15%. Even though this survey covers a decade that is already two decades back and the magnitude of the shift may be arguable, but clearly a shift has been taking place in the manner in which the media present the news. It is not unreasonable to think that the position today has changed by leaps and bounds extending the horizon of tabloidization. The question needs to be addressed is what has caused or led the media to move in this direction.

One view is that the corporations that own the satellite channels are responsible. The other view is that competition between networks is responsible. Another view is that persons only interested in their glamour image have encouraged the whole process to draw away the attention of the public from serious issues.

The news journalists "follow orders" from the corporate owners and shape the news accordingly. The result is news media, which "manipulates information" to push the agenda of the corporations which is based on marketing themselves and their products. This is where tabloidization comes into

play. In order to push their interests or to draw the attention away from the news that may in fact 'hurt' them, the corporations have created a news media that concentrate on attracting audiences through stories about sleaze, scandal and personal lives.

Another lamentable feature is erosion of the importance of the Office of the Editor. In olden days, editor used to enjoy a special position in a newspaper. Even if a particular newspaper had leaned towards a particular socio-political ideology, the editor had always enjoyed enough freedom to articulate his view and comments on contemporary events. Some newspapers, as a matter of fact, used to be known by the excellence of their editors. In this age of tabloidization and pursuit of extreme commercial interest, advertisement or commercial directors of a newspaper enjoy special position and often decide to what extent general news will be covered.

Has corrosive competition lead to the Tabloidization of the news? The major fear of the media having this speed - based mentality is that it is at the cost of accuracy. Corporate ownership also has played a role in the process of tabloidization. Marketing has become a large part of both television and print media. Tabloidization is much less expensive than traditional reporting. It costs less to run a news clip than to send a reporter to the scene. The technology factors have also played major role in the process of tabloidization. The technological improvements and editing technologies made the "packaging" possible.

The dominance of Page 3 people in the news content of newspaper and its ever increasing horizon especially in national level newspapers, is a negative trend, visible in the media as a whole irrespective of being print or electronic. In fact, on the electronic media, film trivia control the prime time bulletin. Regional media have by and large exhibited till now greater restraint in carrying trivialized material in their news content.

The colour picture supplements with "Page 3" meet the requirement of both the patrons and clients. They can bring in everything - publicity for products - without even raising

an eyebrow. Exaggerated pressures from the television/satellite channels are used as a pretext that have compelled print media for further trivialization of news columns which, in turn, encourage more crass commercialization. Indeed, this vicious circle rules the field.

Insensitivity to the content and focus on trivia are rampant today with media focusing more and more on illness and accidents of the famous at the cost of developmental news. The coverage of personal life of celebrities more than needed only leaves the message that nothing else is happening in the country, which deserves its place in the coverage of news. This indicates the divide between what people want and what the media think that people want.

Criticizing trivialization and sensationalism of news, media analysts and social scientists have pointed out that Media scene in the country had undergone not only a 'dramatic' change but also a 'traumatic' one. Page 3 people are increasingly trying to get into page one by joining politics. Further they have emphasized that entertainment should be distinct from information. Instead of discussing the dressing sense or appeal, the media should focus on their work. They have advised media to do 'collective and cool introspection' besides building up its credibility and have urged print media not to compete with electronic media glamorization.

In the media scenario, which had emerged today, there is growing practice of masquerading paid publicity as genuine news. A large amount of media's contemporary problems flow from the greed of a section of it. Surprisingly, the established ones with decisive market domination are very often alleged, indulge in this pernicious practice of selling news columns. In this era of post-globalization liberal economy, lobbyist or even foreign powers can fill news columns. Scoops, scandals, affairs, weddings, funerals, births, deaths everything are for sale. Former Judge of the Supreme Court of India, V. R. Krishna Iyer said that the press may become rabid because it is often the source of power and of wealth. Thus, the moneyed class controls the press and tries to dominate the

thinking and opinion of the electorates.

If the present trend continues, there will be no way to stop it. We need to be alert to the danger before it is too late.

The threat has to be met, not by trivialization, but by more in depth and public interest stories and background on which the print media is on a stronger wicket. Market surveys create cherished myths like the 'Generation Now' is disinterested in serious political and economic news and everyone is casual glancer of colour advertisements.

The effort to build competitive marketisation of the media that creates a generation of false notion. Mindless marketisation by interested sections can be countered only by better understanding of what the public want truly. Media should not forget that its main aim is to provide information to create a sound citizenry.

Instead of an imagined "generation now" mindset, news media will have to cater the news to the readers, listeners and viewers, the ultimate consumer of news for whose benefits the whole task is undertaken.

This shift from journalism to the market is not a good or healthy sign. In the United States, where marketing was invented, journalism, television and the internet have had the same pulls and pressures of the market. Still they have the 'New York Times' and 'The Washington Post' and several other magazines doing extremely well. In India also there are few papers which can boast of their quality of contents.

In our country we seem to have somehow deviated from the core values of journalism. We have commercialized, trivialized, indulged in pernicious attempt to make all the pages as Page 3. Such state of affair is to be noted with anxiety and grave concern. To say the least, this trend is not good because journalism is one of the continuing thought processes of civilization. The redeeming feature is that by and large the regional and vernacular media have not yet fallen to a reasonable extent to this trend of trivialization. But anxiety is how long this last pasture will remain comparatively green.

Following the commercialization of the media, the adage

'mirror of society' associated with journalism is perhaps no longer relevant. Therefore, the immediate task is to grapple with an ethical question - is there a 'this far and no further' in commercialization of news? It is no secret that the columns of newspapers are handed out on a platter to suit personal interests by planting favorable stories and killing negative ones. In the process, objectivity has taken a holiday.

The time perhaps has come for the journalism community to rise to use its skills for an image makeover for the media industry and it is not just a cosmetic make over but that which will have depth and touch the society at large.

All these problems, crisis and anxieties expressed above were discussed in a One Day National Seminar on "Celebrity And Media : Existing Trends and Emerging Tradition" jointly organized by Department of Journalism & Mass Communication and "Parbo Kagaj" in 2017. The Papers read and presented in that occasion has been appeared as various chapters of this special edition of the Journal. This edition includes the serious and multidimensional discussion and analysis about celebrity, media and social responsibilities; changing modes of election campaigns in India, a reflection of the use of social India; political celebrity and celebrity journalism; role of the bollywood celebrities in protection of human rights in Indian perspective; khandani celebrities media speculations surrounding celebrity kids of bollywood; medium is the message a discourse analysis over social media page 3; citizen journalism of for by the people; role of social media in popularizing terrorists and other non state combatants; social media and the changing trends of celebrity concept and culture; popularity common man drama or a commodity ; how face book and you tube channels play the role of celebrity market; a few observation on the function of photojournalistic representation in our time and many other important issues. I extend my sincere wishes to the Organizers, Paper Contributors, Discussions, Writers, Editor(s), Printer and Publisher for their tireless effort.

I am sure that the Cub and Future Journalists,

Communicators, PR Personnel, Young Members of the society and the Readers of this Book those I am addressing by my foreword are alive to their larger responsibilities to the society and country over the interests of the organization that they will serve in future.

Last but not the least, the role of readers, listeners and viewers assumes great importance in combating the malaise being discussed. The audience, in my view have important role to play. If they remain callous and meekly accept whatever is given to them by the media without any protest or critical estimate of the role of media, this unfortunate trend would continue unabated and perhaps with greater ferocity ultimately leading the audience to be insensitive to the real role required to be played by the media in building up a vibrant, argumentative and progressive society. I appeal to all right thinking citizen to raise voice of protest against the malady of tabloidization and page 3 syndrome as effectively as practicable. I am confident that such protest and constructive criticism of the role of media cannot go unheeded. I wish you all the best in this endeavour.

Kolkata, 30.04.2018

Dr. Pallav Mukhopadhyay

Assistant Professor

Department of Journalism &

Mass Communication

West Bengal State University

Editorial

"Celebrity And Media: Existing Trends And Emerging Traditions" is a most talked subject these days. From news medium to page 3 journalism, from social media to advertisements, everywhere celebrities are the existing trends and they are the key opinion leaders in our society today.

The National Seminar on this topic held in 28th July 2017, became a successful event with the presence of some of our great Media Educators of our country. PANIHATI MAHAVIDYALAYA and PARBO KAGAJ together organised such a wonderful event on this popular topic from which all the documented articles came forward to the readers. It is our honour that Prof. Dr. Tapati Basu, the diva of journalism and mass communication (Department of Journalism and Mass Communication, University of Calcutta) has chaired the session, while the maestro of journalism and mass communication Prof. Dr. Pallab Mukhopadhyay (Department of Journalism and Mass Communication, West Bengal State University, has chaired the parallel session.

Mr. Somnath Ghosh, the joint convenor of this event and one of the founder member of the PARBO KAGAJ, bring out this book to the readers to enrich their knowledge over this topic. It is an honour to have such wonderful people over our country who has come to deliver their precious speech on this topic. We are thankful to the honourable vice chancellor of WEST BENGAL STATE UNIVERSITY, Dr. Basab Choudhury sir to inaugurate the seminar and enrich the event.

All the speakers:

Debilal Mishra, Department of Journalism and Mass Communication, Ravenshaw University, Cuttack.

Dr. Somak Sen, Amity School of Communication, CHATTISGARH.

Dr.PallabMukhopadhyay, Department of Journalism and Mass Communication, West Bengal State University, Barasat.

Dr. Manoj Mandal, Department of English, Jadavpur University.

Thanking everyone,

TANIMA CHAKRABORTY DEY

&

ADITI DAS

CELEBRITY AND MEDIA: IT'S ALL ABOUT BUSINESS

Gargi Chakraborty Ganguly

DEPT. OF JOURNALISM AND MASS COMMUNICATION
VIDYASAGAR COLLEGE

Media and celebrity has a deep and long history of togetherness. We use to watch celebrities through different medium. Whether it is in a print medium or an electric one. Whether it is a film star, a sports person or a political figure. We love to watch them, collect information about them and sometimes try to follow them. We Indians believe in hero worship, that's why you may see garland in the posters of film stars, sportsman or political leader. Media informs us about their lifestyle, their work and makes them celebrity in our eyes. A celebrity traditionally refers to an exclusive person who has a broad exposure through different forms of conventional media channels like newspapers, movies, etc. Celebrity status is often associated with wealth ,while fame often provides opportunities to earn revenue. Successful careers in sports and entertainment are commonly associated with celebrity status; while political leaders often become celebrities. People may also become celebrities due to media attention on their lifestyle, wealth, or controversial actions, or for their connection to a famous person. Athletes in Ancient Greece were welcomed home as heroes, had songs and poems written in their honour, Ancient Rome similarly lauded actors and notorious gladiators. The cult of personality (particularly in the west) can be traced back to the Romantics in the 18th Century, whose livelihood as artists and poets depended on the currency of their reputation. The establishment of cultural hot-spots became an important factor in

the process of generating fame. The second half of the century saw television and popular music bring **new forms of celebrity, like Elvis Presley and The Beatles**. Unlike movies, television created celebrities who were not primarily actors; for example, presenters, talk show hosts, and news readers. However, most of these are only famous within the regions reached by their particular **broadcaster, and only a few such as Oprah Winfrey, Jerry Springer**, could be said to have broken through into a wider stardom.

CELEBRITY ENDORSEMENT IN MEDIA

In India the lime light of media is always centred to the film stars and cricketers. People want to know more about them, and because of their popularity among the common people, they get involved in endorsing activities. The advent of celebrity endorsements in advertising in India began when Hindi film and TV stars as well as sportspersons began encroaching on a territory that was, until then, the exclusive domain of models. One of the first sports endorsements in India was when **Farokh Engineer** became **the first Indian cricketer to model for Bryl cream**. From **Kapil Devs "Palmolive ka jawab nehi"** to **Virat Kohlis "Yeh selfiestan humara hain"** -the situation remains the same. The Indian cricket team now earns roughly Rs. 100 crore through endorsements. Cricketers like **M.S.Dhoni** and **Virat Kohli** are the big names in this field.

Bollywood film stars are always in a sphere of lime light. They not only endorse various products or services, but also use media for their publicity. **Amitabh Bachchan, Shah Rukh Khan, Akshay Kumar** are very common faces of advertisements. In early 20th century, *Lux* was the only product among others, which was endorsed by fa-

mous heroines of Mumbai film industry. Today, situation is different. **Anushka Sharma** will come to you and ask, "*kya aapke toothpaste main namak hain?*" or any other heroine will prescribe you a hair oil for long and healthy hair. Mobile phone, laptop, car, D.T.H services, Gold loan finance-anything and everything they can endorse. Celebrities are no doubt good at generating attention, recall and positive attitudes towards advertising provided that they are supporting a good idea and there is an explicit fit between them and the brand. But the question is ,do they really use the product or service they are endorsing? If not, then how do they know about the good and bad of that product they are requesting the common people to buy?

The Indian advertising industry, with an estimated value of INR 13,200 crore, has shown an astonishing growth and creativity in the recent times. The industry is growing at an average rate of 10-12 per cent per year. Some of the commonly used media for advertising are TV, radio, websites, newspapers, magazines. In these media, one of the intriguing communication tools used for delivering the advertisement message is celebrity endorsement.). If we look back into the history of celebrity endorsements in India, we find the first instance featuring an Indian actress in 1929. The trend of celebrity endorsements boomed, however, in the late 1990s. Celebrities like **Shahrukh Khan, Amitabh Bachchan** and **MS Dhoni** endorse more than 25 products each and have a comparatively larger frequency of advertisements and being on TV as compared to an others .These are overexposed celebrities as their visibility is too high. The right use of celebrity can escalate the **Unique Selling Proposition** of a brand to new heights; but a cursory orientation of a celebrity with a brand may prove to be claustrophobic for the brand. The

brand, company, celebrity and consumer are interconnected in a continuous network. The 1.21 billion people of the country are speckled in terms of beliefs, ethnicity, states, culture, language, dialects, norms and values. Other aspects such as the economic discrepancy in the country separates it in a way which has resulted in lower and upper middle class. The credibility of a celebrity decreases with him being close to the overexposure level. This is related to a simple fact and the perception among the consumers that a particular person could not have a strong belief in all the products he is endorsing. May be he is doing it for some money.

CELEBRITY AND SOCIAL MEDIA

A couple of months ago I saw an eloquent video posted by **Mr Amitabh Bachchan** on his social media page. He addressed it to his granddaughters and then to every granddaughter watching. It was a beautiful message. On **Instagram**, we see **Priyanka Chopra** posting pictures of admiring the raindrops from her car window and getting ready for the *Emmy's*. . Celebrities using Social media to share their views and lives has become pretty normal-almost the norm. It empowers them to set the record straight about hearsay as well as connect with their fans. Lives of the rich and the famous are no longer mysterious or inexplicable; they are out in the open for all to consume. In today's world, being famous means agreeing to give up your privacy to a large extent. Social media and our allied culture have prompted three substantial changes to the word celebrity: Today we see social media platforms such as *Twitter, YouTube, Face book, Instagram* give normal people an opportunity to gain fame, and they also give closely monitored celebrities an opportunity to connect

with fans and air their grievances.

The internet has changed the definition of celebrity giving it newer attributes. There is a whole new set of celebrities who became famous by blogging, dancing, acting, etc. The late Pakistani model, actress and singer **Qandeel Baloch** was one such example. Going against the norms of the conservative Pakistani community she belonged to, Baloch was considered extremely bold and faced controversy and the wrath of many from her country for her social media posts and videos. According to few, she was admired as a figure of female empowerment in a society where women have been told what to do and suppressed for years. Murdered heartlessly and remorselessly by her own brother, her death highlighted the extreme intolerance to free expression that exists in a country like Pakistan. Her so-called '*honour killing*' by her brother is the disgusting plight so many women face in third world countries like India and Pakistan, for living 'against the wishes' of their families. Social media has not only changed the face of communication over the years but also helped giving a personality to a face. Earlier we had very little information through interviews, tabloids, newspapers, etc about the celebrities and their personal life. *Twitter* has been a big game changer in this trend. *Face-book* has become a platform to talk more about personal life while *Twitter* has become a platform which is more interactive in order to establish communication with fans without the fear of sharing away all private information. Social media has gradually become a significant aspect of our daily lives. It's leading to the creation of a universal place to create content (media). Most of us have heard stories of people who started blogs, podcasts, or online video channels and gained a following over time. We know an opportunity for anyone to '*be known*' is available to those

who opt to become famous/celebrity. The concept of being a celebrity is has been redefined and thus by default this new age celebrity is now more accessible. The question for all aspiring to be in that category is to figure out efficient ways of using it to our advantage.

CONCLUSION

The presence of brand ambassadors is an important element to the success of a brand, especially when you are promoting it through social media. Brand ambassadors play an important role in leveraging a brand's value. Therefore, targeting them as a part of the social media strategy is definitely worth spending time on. They are basically well known celebrities who have an amazing fan following and can effectively influence the decision making of people by endorsing a product. With the onset of television as a powerful media for mass advertising in India in 1980s, a number of Indian brands like *Vimal*, *Thums Up* and *Gwalior* used star appeal during their early days of mass advertising. The role of celebrities in Indian context can be highlighted with the example of *Coca Cola*, who earlier never used celebrities internationally, but started using Indian celebrities for its advertisements in India in 1990s. Even a premium brand like *Parker* which commanded tremendous brand equity used leading Indian movie star **Amitabh Bachchan** to endorse the brand in India. Discovering & creating the right brand ambassador is indeed one of the most important things brands need to think of in order to get the best results in the marketing and social media world.

Well, the entire concept of celebrity endorsement has evolved from what we call as a "*Testimonial*", which is a spoken or a written statement by a person figure or from a citizen admiring the virtue of a particular product or

brand.

As by each passing day social media is growing and becoming more influential in everyday life of people across the nation; companies and brand managers are tapping into the increased exposure this can provide to their products. With this, the rise in celebrity endorsements has led to a phenomenon where social media is now seen as an effective means to promote their brands through the personalities of the celebrities they sponsor. Even, many full moons ago, marketing professionals focused on sticking a celebrity face behind a brand or a product to foster increased sales. This approach garnered success from all corners and has led to a point when it is almost impossible to name a big brand without some kind of celebrity brand ambassador behind it. The '*likes*', the '*tweets*', and the '*pins*' for a brand which is endorsed by a celebrity are reaching to a great level these days.

The value of celebrity endorsements have heightened with the rise of internet to a great extent. As an ever shortening attention span of consumers is becoming a concern for social media managers, a big celebrity name can help the brand get noticed. Celebrities do get our attention.

Celebrities have a great prestige and influence on social media. Therefore, it shouldn't come as a surprise as to why advertisers and brand managers are increasingly leveraging social media platforms and celebrities to attract more and more consumers.

Celebrities are no doubt an invaluable asset for advertisers on social media. Celebrity endorsements trigger brands on social media and in turn signal consumers that a particular product is a good one. If you, as a brand rope in the most popular celebrity, come up with strong brand strategy etc. then it could have an extensive reach with social media. At the same time, if its outdated, the chances are it will attract negative emotions to the brand.

Media, Celebrity and Social Responsibilities

Sonarekha Chattopadhyay

In Charge of Department of Journalism & Mass Communication
Vidyasagar College

Newspaper is a product. To attract various types of readers, it has several segments; such as politics, business, human interest, sports & of course other entertainment. Entertainments or Page3 journalism is a big business with the entertainment section of a newspaper which covers the lives of well-known personalities - who are always a subject of interest for the audience regardless of that person being a film star, a political personality or a sports icon.

In world media, celebrities and their lifestyle always play a pivotal role. **From John F Kennedy, Maradona, and Elizabeth Taylor to Cristiano Rolando, Princess Diana & Shane Warne** - people relish the news about celebrity lifestyle and gossips regarding that.

Nowadays celebrity & their lifestyle are always under the surveillance of mass media. The celebrity world and the mass media are tied together. Celebrity culture is deeply rooted in the media and would not exist without the publicity and continued relationship with the media. However, the media also gains from this, as news about the celebrity world allows it to capture massive amounts of public attention.

Celebrity not only means filmstars, television stars, actors, actresses, ministers, MLAs, MPs, businessmen, royal families & controversial characters, but also includes underdogs who are now under the limelight. In the earlier days, this type of news was always the hotcake of the media. This type of news is popularly known as PAGE 3 Journalism in media.

During American revolutionary period, they focused on scholars, military heroes and patriots, those who rose to the level of celebrity & embodied national virtue. By the late nineteenth century, the definition of celebrity had changed. The focus on the entertainment industry flourished this time due to the growth of newspaper and magazines.

In India, when the first newspaper— **The Bengal Gazette**, started by **James Augustus Hickey** in 1780 was published, he felt that celebrities and their lifestyles are the most salable products for readers. From then onwards Indian readers always looked for entertainment through the celebrity's lifestyles.

At present the nature of celebrity culture has undergone dramatic changes. Private individuals are transformed into public commodities. Relationship between celebrity idols and their fan play an important role in the page 3 Journalism. Media try to explore these relationships at its best. Business News Week writer **Douglas MacMillan** once commented "where celebrities go, fans follow", this statement is very true in today's world. Popularity of social media proves this phenomenon.

High class parties also make all the front-page news in page3. This is the modern trend in our country, which is blooming gradually. **Vineet Jain**, managing director of the '*Times of India*', who is often credited with pioneering the Page 3 culture, feels that people need it and read it.

"By reporting the lives of the rich and the famous, Page 3 serves as an aspiration model for those who want to be like the Page 3 celebrities in life," During a panel discussion media giants said, " Page 3 has become an obsession nowadays". Industry critics often feel that India's Page 3 culture reflects two levels of an inspirational society. One comprises of individuals who consider it a serious reflec-

tion of lifestyle issues and the other incorporates people who want to be seen and become famous by featuring on Page 3.

Although Page 3 in a way reflects the interdependence between the media and the celebrities, it is also often branded as a '*Dramatizer of an idol lifestyle*'.

Celebrities have a positive influence in our lives. The Media always tries to explore this. As we know, success in respective fields brings popularity. Advertisement world and media always try to exploit this popularity for their own benefit. It is said, one of the first sports endorsements in India was when **Farokh Engineer** became the first Indian cricketer to model for *Bryl Cream*. This trend continues from **Kapil Dev, Sunil Gavaskar & Ravi Shastri** to **Sachin Tendulkar, Sourav Ganguly, Mahendra Singh Dhoni & Virat Kohli**.

Celebrity endorsement advertisement has been known as '*ubiquitous*' feature of modern marketing (MacCracken, 1989). In India, almost all kinds of products are endorsed by the celebrities as they are found to be the best option in this regard. For this, film stars and sports personalities get first preference. However, celebrity advertisement is not free from risk. One major problem is that, there is no control over the future life of the celebrities. Moreover, some of them are over-exposed such as **Ranveer Singh, Virat kohli, Deepika Padukone** and above all **Mr. Amitabh Bachchan**.

To seek public attention, the Media is often very temperamental in its treatment of celebrities. It is true that a celebrity gains from media. But, there is a negative aspect too. To make a good headline and to create a sensation among readers, the media seizes the opportunity to highlight the scandal or setback story of the celebrity.

In the age of new media, social networking has become

the most powerful medium. Through this medium, everybody can communicate and express their views with each other. With the help of social networking websites like - *Facebook, Twitter, Instagram, Hike, Whatsapp* etc. celebrities are now easily able to connect with their fans. Social media is also a window to the normal life of Celebrities. This type of media is the best as well as the worst tool used by the celebs. Recently many Indian celebrities have sought controversial limelight through their comments as can be seen in -- **Sonam Kapoor's** post on '*Meat Ban*' in *twitter*, **Raveena Tandon's** tweet during India-Pakistan cricket match (Jeeta to Hina Rabbani hamari, hare to Mayavati tumhari), **Rishi Kapoor's** controversial *tweet* on **Lingam Swami, Radhe Ma** and famous bollywood singer **Abhijeet's** tweets during **Salman Khan's** hit and run case (kutta rd pe soyega, kutte ki maut marega, roads garib ke baap ki nehi hai...). Again, when the popular bollywood actress, **Anushka Sharma** expressed her deep condolence on the sad demise of our former President **A P J Abdul Kalam** stating- "very sad to hear about the passing of A B J Kalam Azad...", it got trolled heavily. Lastly, the film industry was literally divided on singer **Sonu Nigam's** tweets about '*Azaan*' (God bless everyone. I'm not a Muslim and I have to be woken up by the '*Azaan*' in the morning. When will this forced religiousness end in India).

Since, advertising is the most powerful and popular tool of mass media, small or big businessmen always try to encash this popularity to attract their target audience or to be very specific, the customers. Sometimes, questions are raised regarding the responsibilities of the celebrities. Debate goes, whether before endorsing a particular product a celebrity should be aware of the quality and utility of the same? Whether there should be a yardstick about whether

a certain product should be endorsed or not? It is often said that, a celebrity must know or verify the good and bad effects of the particular product before opting to endorse the same. Recent controversies about the products - *Maggi*, softdrinks & pan masala has provided an impetus to this debate. To look after the financial benefit of the product, one cannot ignore their social responsibilities. From their popularity, celebrities have the power to grab the public attention towards a particular product. They directly influence the customer's purchasing behavior. When celebrities like **Amitabh Bachchan, Shahrukh Khan, Amir Khan, Salman Khan, Madhuri Dixit, Sachin Tendulkar & Virat Kohli** opt for endorsing a particular product, a customer gets influenced automatically. So, questions are raised by the concerned masses of the society regarding whether the celebrities should endorse a disputable product on ethical grounds.

So, it can be said that, the celebrity world and the mass media are tied together in an unique relationship, which is both mutually beneficial and destructive. Celebrity culture would not exist without the publicity from media. It is often said, 'no publicity is bad publicity'. So, negative publicity in media was always beneficial to a celebrity as a 'product' and will continue to do so in the near future.

Changing Modes of Election Campaigns in India: A Reflection on the use of Social Media

Sarita Bose

Lecturer, Department of Mass Communication Videography,
Rabindra Bharati University, Kolkata

Introduction

The domain of social media is ever changing and ever growing. Ever since its likely inception in 1997, it has grown in form, content, interactivity and popularity. There are over 1 billion websites today in the world, according to NetCraft in 2014. But not every website is 'social media'. In 1997, a website called sixdegrees.com was launched which is widely considered to be the first social media website in the world. Currently, the two most popular networking sites are *Facebook* and *Twitter* (Alexa, 2014) with the maximum number of users. In the third quarter of 2016, *Facebook* had 1.79 billion monthly active users (Statista, 2017) and *Twitter* had 317 million monthly active users (Statista, 2017). These numbers are ever growing. India has surpassed US in terms of the number *Facebook* users. Social media can be defined as "Websites and applications that enable users to create and share content or to participate in social networking" (Oxforddictionaries.com). The words that are important here are '*create*', '*share*' and '*participate*'. It is the user themselves who create content for the website known as User Generated Content (UGC). These contents can then be '*shared*', which is one of the most important aspects of a social networking site. Users can modify and pass along reconstituted messages. This gives users the power to share or to retain information. The last important word in the

definition is '*participate*'. Users participate in conversations of messages that have been generated by other users.

Social Media and Political Communication

There are many debates around the origins of the use of social media for political communication. In the United States of America, political parties launched their campaign websites as early as 1996 and which remained dominant till 2000. In 2004, political blogs were the focus of new media environment in US Presidential campaigns and marked the transition to greater use of interactive forms of online political engagement. In 2006 US Congressional elections, social media through Social Networking Sites (SNS) were utilized as another way to target voters, emerging as important mobilization tool for voters (Kenski, Conway, 2016). As the political parties in the US woke up to use this new medium of communication, its relevance and importance was felt in the 2008 US Presidential elections when **Barrack Obama** won the election with massive votes. When in 2008, **Barrack Obama** ran for the first time for the Presidential office against **McCain**, he and his campaign team used the newly emerging popularity of social media to its full power. **Obama's** campaign team created *Facebook* pages and *Twitter* handles. His campaign was exceptionally well executed in reaching out to the youth of the country. **Obama** was literally everywhere on the internet. He had his own political campaign page, political blogs, emails, sms's and all other platform available on the internet. **Obama** had 10 times more online staff working for him than **McCain**, 5 times more *Facebook* friends compared to **McCain**, 24 times more *Twitter* followers, 4 times more *Youtube* viewers and more than 3 million users in his website barrackobama.com (Aakar, Jennifer, 2009). When the results came out, **Barrack**

Obama won with more than 9 lakh popular votes and 192 more electoral votes. After **Obama** won, the million people who had been receiving text messages and announcements received one final message: "*All of this happened because of you. Thanks. Barack*".

Social media and Indian General Elections 2014

India is the second most populous country in the world and is among the fastest growing countries in terms of the social media users. *Facebook* and *Twitter* are among the most popular social media sites in India with the user base growing hugely with each passing day. *Facebook* in India has about 195.16 million users (Statista, 2016) and 22.2 million *Twitter* users (Huffington Post, 2015). It thus comes as no surprise that political parties in India will try to leverage this medium and convert the user base into favourable votes. On April 17, 2014, **The Times of India** reported with a headline that said "Election 2014 is all about social media". Never ever elections in India had stressed so much upon campaigning in social media. Most political parties in India had relied upon posters, cut-outs, graffiti, speeches and canvassing. In 2014, all leading parties eyeing majority in the Parliament 'gave special attention to social media presence, making *Facebook* pages and *Twitter* profiles to network with their supporters and to send out information about their respective electoral agendas, political rallies, and other related events' (Saleem, McDowell, 2016). In May 2009 General Elections in India, for the first time, online voter registration and transparency campaigns started, where first time political parties tried to reach out to voters through social networking websites. BJP had lost the 2009 election to UPA but it dug deeper and in 2014 BJP came out with plans to reach out to the youth through social media and won the elec-

tion with majority votes. Nearly Rs 400-500 Crore were spent for advertising in digital platforms during the 2014 elections. The spending had reached such proportions that the Election Commission has made it mandatory for all the political parties to seek its clearance for ad insertions on social media sites. The following are some data that were crucial in the 2014 elections in India.

Table 1: General demographic and Internet penetration data of India - 2014

Srl No.	Particulars	Numbers (in Crores)	As a % of population
1	Total Population	125	100
2	Population of voters	80	70
3	First time voters	12	10
4	Internet users	24.3	19
5	Social Media users	16	13
	● Facebook	● 15.8	● 94
	● Twitter	● 15.08	● 66
	● Google Plus	● 13.6	● 81
	● LinkedIn	● 8.9	● 53
6	Constituency Brak-up***	543	100
	● High Impact	● 160	● 29.5
	● Moderate Impact	● 67	● 12.33
	● Low Impact	● 60	● 11.04
	● No Impact	● 256	● 47.14
7	Winners of the seats in descending order	543	100
	1. BJP	● 282	● 52
	2. Congress	● 44	● 8
	3. AIADMK	● 37	● 6.8
	4. TMC	● 34	● 6.26

*Numbers are in approximation (Parmar, 2015)

Based on the above mentioned date, we get the following parameters:

- High Impact : > 10% population using Facebook

- Moderate Impact : > 5-10% population using Facebook
- Low Impact : <5% population using Facebook
- No Impact : No or very low Facebook presence

After BJP's defeat at Delhi elections in 2013, and AAP's subsequent win which is generally credited to the smart use of social media, BJP took to social media by storm in 2014. Its Prime Ministerial candidate **Narendra Modi**, himself a very active user of social media led the party to a majority victory. It is to be noted here that the attention of political parties turned to social media after two major incidents. The first, as has been discussed above, has been **Obama's** win and the second was the 26/11 terrorist attack in Mumbai during which the Indians took to social media to protest and to share information. AAP's win in Delhi elections 2013 paved the way for political parties to think seriously about social media and its results could be seen in 2014 elections. BJP was most aggressive in social media. They targeted the youth, many of whom were first-time voters. Of the 814 million voters, 23 million were in the age group of 18-19 years. As many as 70% first time voters (12 crore approx) of the age group between 18-23 years were believed to be using social media platforms. Even though only around 10% of Indian population has access to social media, they are mostly opinion makers. They generate public opinion. In 2009, **Sashi Tharoor** was the only Indian politician to have a *Twitter* handle but during 2014 elections, every major political leader had their own Twitter handles and Facebook pages. In 2014, **Barack Obama** is the only politicians to have more fans than **Narendra Modi** in *Facebook*. **Narendra Modi** and the entire team of BJP gained more 'likes' in their Facebook pages compared to **Rahul Gandhi** and the Congress *Facebook* page as well as **Modi** gained much more fol-

lowers in *Twitter* against **Rahul Gandhi**. By the time **Narendra Modi** was sworn in as the Prime Minister of India in May 2014, he had more than 16 million 'likes' on *Facebook*, the second most for any politician in the world, and he was sixth most followed world leader on *Twitter* (Saleem, **McDowell**, 2016). Studies have found that between April 7, 2014 to May 12, 2014, Modi's followers on Facebook had increased by 14.86 percent. The *Twitter* and *Youtube* pages of BJP also had higher users and subscribers and way ahead of other political parties. The following table gives an overview of the number of subscribers to the political party pages in social media.

Table 2: Date of followers of political parties on significant social media sites

Top political parties in social media	Bharatiya Janata Party (BJP)	Indian National Congress (INC)	Aam Aadmi Party (AAP)	1st Rank
Facebook	58.73 lacs	33.47 lacs	21.67 lacs	BJP
Twitter	6,30,000	1,35,000	6,70,000	AAP
Google Plus	2500	2300	2.13 lacs	AAP
YouTube	66,000	10,000	43,000	BJP

- Numbers are rounded off and are of May 2014. (Parmer, 2015)

From the above at table, it is evident that BJP had more followers than any other party. It can be thus said that these followers voted in favour of BJP and that *Facebook* likes translated into votes.

Conclusion

Media plays an important role in promoting political participation and social media has become the latest tool to achieve this goal. There is still a huge digital divide in

India. It will take a lot of planning and infrastructure to bring and to connect the whole of India. Political communication is a very important aspect in any democracy, especially so during elections. Political parties have always tried to reach the masses with the various mediums of communication that are available. Social media cannot be said to have replaced television or print media. In India, television and radio still remains the mostly accessed mediums. But with higher internet penetration, the scenario will change too. At present, social media can be said to be a complement to the traditional mediums of television, radio and print. But since the user base of social media is ever growing, there is no dearth among political parties to lessen down their attention from social media. Rather, the faster they reach out to and engage with this growing user base in social media, the better their chances of gaining votes. This has been evident both in the case of **Barrack Obama** and **Narendra Modi** where the large number of subscribers has turned into positive voters. Thus social media will stay along with other mediums and in the near future might become the mainstay of all political parties to connect and reach out to the audience.

References:

Aaker, Jennifer, et al. (2009), Obama and the power of social media technology, *European Business Review*

Agenda setting (def). Retrived on December 21, 2016 from https://www.utwente.nl/cw/theorieenoverzicht/Theory%20clusters/Mass%20Media/Agenda-Setting_Theory/

Bercovici, Jeff, (2010). Who coined the term social media. Retrieved on December 15, 2016 from <http://www.forbes.com/sites/jeffbervovici/2010/12/09/who-coined-social-media-web-pioneers-compete-for-credit/#73205b585116>

Kenski, Kate, & Conway, Bethany A, (2016). Social Media and Elections in William Benoit (Ed.), *Praeger Handbook of Political*

Campaigning in the United States

Parmar, Sushil, (2015), A case study on use of social media in Indian general election -2014. Retrieved on December 20, 2016 from www.academia.edu

Saleem, Awais, & McDowell, Stephen, (2016), Social Media and Indian Politics in the Global Context: Promise and Implications in Sunetra Narayan and Shalini Narayanan (Ed.), *India Connected*.

Social Media (def.) in Oxforddictionaries retrieved December 20, 2016 from https://en.oxforddictionaries.com/definition/social_media

Timeline of Social Media., in Wikipedia retrieved December 20, 2016 from https://en.wikipedia.org/wiki/Timeline_of_social_media

Political Celebrity & Celebrity Journalism: A critical observation

Soumik Chatterjee

(Head & Assistant Professor)

Department of Journalism and Mass Communication,
Tara Devi Harakh Chand Kankaria Jain College.

Abstract

Mass media content, both news and entertainment is shaped, pounded, constrained and encouraged by a multitude of forces. Political organizations have sincerely understood the potential of Mass Media, especially in modern representative democracy. Image making in the mass media is an important element, since the image of politicians in the media is seen as a good indicator of their influence. Voters often rely on heuristic cues, including impressions of the personality traits of a leader. In order to do that, often the political figures invade into the page-3 zone even by replacing the public figures associated with sports, cinema or fashion industry. In this paper of mine, I would try to give insights on how Mass Media today manufactures '*Political Celebrity*' through an alternative approach of image construction.

Keywords: Celebrity Politics, Image making, Culture, Political Icons, Power Discourse

Introduction:

The word 'celebrity' refers to those people who, via mass media, enjoy 'a greater presence and wider scope of activity and agency than are those who make up the rest of the population. They are allowed to move on the public stage while the rest of us watch' (Marshall 1997). This

general definition covers a wide variety of public figures. **Darrel West** and **John Orman** (2002) identify five categories, covering those who acquire celebrity status by birth (the Kennedys), to those embroiled in political scandal, to those who, like **Jesse Jackson**, become celebrities through their charismatic public performances. They also include those '*famed non-politicos*' who move from careers in show business into politics. Tracing the genealogy of '*Celebrity*', we can refer to the *Athletes* in Ancient Greece were welcomed home as heroes, had songs and poems written in their honor, and received free food and gifts from those seeking celebrity endorsement. The second half of 20th century saw television and popular music bring new forms of celebrity, such as the rock star and the pop group, epitomized by **Elvis Presley** and *The Beatles*, respectively. **John Lennon**'s highly controversial 1966 quote: "We're more popular than Jesus now, Andy Warhol famously coined the phrase "15 minutes of fame" in reference to a short-lived publicity.

"Since the late 1990s, celebrity has become a particularly intense object of interest in media. It seems to have increasingly provided a focus not only for features and publicity but also for news and current affairs coverage"(Evans and Hesmondhalgh, 2005, p. 2). In twentieth century the demand for celebrity news and gossips gave rise to gossip columns, tabloids, papparazi, and celebrity blogging. Celebrity coverage has had intoxicating effect on society, especially the youth and has made the youth, in particular, the media savvy people. Public have historically been overwhelmed with celebrities and are engaged in a continual search for opportunities to glimpse into their lives through media which they believe can bring them closer to their idols.

On the other side, a genre of journalism that intention-

ally and transparently adopts a non-objective viewpoint, usually for some social or political purpose. Because it is intended to be factual, it is distinguished from propaganda. It is also distinct from instances of media bias and failures of objectivity in media outlets, since the bias is intended, popularly known as Advocacy Journalism. Studies have shown that despite efforts to remain completely impartial, journalism is unable to escape some degree of implicit bias, whether political, personal, or metaphysical, whether intentional or subconscious. This does not necessarily indicate an outright rejection of the existence of an objective reality, but rather recognition of the inability to report on it in a value-free fashion and the controversial nature of objectivity in journalism. Many journalists and scholars accept the philosophical idea of pure "**objectivity**" as being impossible to achieve but still strive to minimize bias in their work. It is also argued that as objectivity is an impossible standard to satisfy, all types of journalism have some degree of advocacy, whether are intentional or not. Other journalistic standards, such as balance, neutrality, detachment and truthfulness may be used to describe a more practical kind of "**objectivity**".

While discussing political Celebrity & Celebrity Journalism, eventually we can observe a convergence of Celebrity & Advocacy journalism as a third and new approach of Journalistic Practice which intensifies codification of Political leaders, having an underlying politics of media itself that intersects Politics, consumption of mediated culture and indeed a grand power structure. Considerable political and media attention has focused on the phenomenon of the 'celebrity politician' (Street).

In 2003, readers of British newspapers were treated to these two front page stories: the first pictured the prime minister strumming an electric guitar (the home secretary

was on drums) (Daily Mail, 14 February 2003); a week later, the second story announced that British pop stars had '*blitzed*' **Tony Blair** over his policy towards Iraq (Daily Mirror, 21 February 2003). The politicians were playing at being pop stars; the musicians were playing at being politicians. When conventional politicians adopt the guise of the celebrity, when they pose as rock stars, do they appeal to images and identities that have no place in representative democratic politics, or are they establishing the very connections (between represented and representative) upon which '*representation*' depends?

Celebrities used as endorsers:

There is a belief that when celebrities support a cause or a political candidate/party, the media, the general public and even policy makers take notice (Duncombe, 2007). It is the perceived influence and visibility that celebrities can bring to their causes that has led to them serving as endorsers of political campaigns and political candidates. Thus while a number of celebrities are eager to pledge support for a political candidate/party, political parties/candidates actively seek such celebrity endorsement. According to **Smillie** (2004), celebrities and politicians offer one another something that they individually lack; while elected officials have credibility, they are often not liked; and while celebrities are often well-liked and admired, they don't often have credibility or respectability to their names. Thus supporting a political party/candidate brings personal satisfaction and respectability to a celebrity while the political candidate/party gets money and media attention from the celebrity support.

Early research by **Jackson** and **Darrow** (2005), **Jackson's** (2007), and *Inthorn* and *Street* (2011) used the Source Credibility Model to explain the effect of celebrity

political endorsement while **Morin, Ivory, and Tubbs's** (2012) **Zwarun and Torrey's** (2011), **Pease and Brewer** (2008) used the Meaning Transfer Model. Kuehl (2010) and Garthwaite and Moore (2008) explained effect of celebrity political endorsement using Social Comparison Theory, Identification and Parasocial Interaction theories. These previous research exposed the difficulty in empirically estimating the effect and influence of such endorsements. This is because effects are measured after the political outcome thus making it difficult to credit political outcomes solely to celebrity political endorsement when there could be other complex reason at play which can also affect voting decisions. Cronin and Shaw (2002) define celebrity capital as an accumulation of media visibility which can result in symbolic capital. Referring to celebrity capital as an accumulation of media visibility has been expanded further by **Davis** (2010) in his research looking at celebrity politics. He concludes media visibility can lead to the accumulation of the symbolic and political capital necessary for advancement in the political field. Heinich (2012) also supports the notion of celebrity capital as an accumulation of visibility generated through media representation.

Celebrity capital is that it is tied to visibility associated with media representation. This means that the media is very important when talking about celebrity capital. It also means that not all celebrities will have the same level of capital. Finally, celebrity capital can be converted into other forms of capital which can be useful within the different fields that the celebrity operates. The strength in using Bourdieu's theory to explain celebrity lies in the recognition of the differences in rules governing various fields and the power struggles that exists in different fields. Each field recognizes different forms of capital as a source

of symbolic power within that field. Thus celebrity capital behaves differently in the different fields that it is introduced into.

Political Celebrity: Some Recent Image Construction by Mass Media

Political celebrities refer to the movement of famous people in politics, the treatment of politicians as celebrities and public interaction between celebrities and politicians. These famous people, including those in the political dynasties that once ruled in the previous period. Justin Trudeau, the new leader of Canada who appears phenomenally, is a good example. The great name of Trudeau family is familiar for the Canadian people. This becomes a good selling point for **Justin Trudeau** to achieve public attention. **Justin Trudeau** follows the footsteps of a famous father in 2015, won election as prime minister of Canada. The appearance of **Justin Trudeau** lately in the media is more viral and he became the most widely discussed politician, not only in Canada but also in other parts of the world. Justin opens Canadian door to welcoming refugees who comes from *Syria*. This policy has become public and media attention and added another positive value for him.

In addition to the serious matters that attracted the attention of Canadian people about the figure of **Justin Trudeau**, the media also features the unique side that makes the figure of **Justin Trudeau** is getting more attention. His physical appearance is being a special attraction for the media. For example, a picture of **Justin Trudeau** in a yoga pose flawlessly became a viral in the social media. In addition, he surprised the public when he is explaining about quantum computers in a video which spread in social media. He got a lot of praises from the public as a

genius leader.

Furthermore, in the election campaign, Canadian media praise for **Justin Trudeau** and equating his appearance as Obama in United States in 2008. Since his election became Prime Minister of Canada, **Justin Trudeau** comes being media darling. Evan Solomon, a political talk show in Canada said, in the two months after Justin Trudeau elected to be prime minister, he has done interviews more than other politicians had done in years. As quoted by BBC, **Justin Trudeau** is predicted to be on a long political honeymoon. One of the influential media that reach readers from around the world, BBC, began to proclaim about **Justin Trudeau's** figure since the campaign period. In the article to introduce **Justin Trudeau**, BBC wrote a sub-headline "*Born to Lead*" (BBC, 2015). It's an obvious positive statement to be pinned to the 43 years old Canadian Prime Minister. In addition, in another article, BBC spoke to three Canadian *pundits* about how **Justin Trudeau** and his Liberal government after two months elected.

Looking at the 2008 Democratic Party primaries, we see exhibited the triumph of the spectacle. In this case, the spectacle of **Barack Obama** and **Hillary Clinton** - the first serious African American candidate versus the first serious woman candidate - generated a compelling spectacle of race and gender as well as a campaign spectacle in the incredibly hard-fought and unpredictable primaries. As a media spectacle, the Democratic Party primary could be seen as a reality TV show. For the media and candidates alike, the *Democratic primary* was like "*Survivor*" or "*The Apprentice*" ("You're fired!"), with losing candidates knocked out week by week. With the two standing candidates Obama and Clinton, it was like "*The Amazing Race*", "*American Gladiator*" and "*American Idol*" all

rolled into one, with genuine suspense building over the outcome.

Although Obama benefited significantly through his supporters' Internet and other cultural productions, he was temporarily put on the defensive in the summer when the inflammatory speeches of the **Reverend Jeremiah Wright**, the Chicago pastor of his church, were released on *YouTube*. The deluge of *Republican* and then mainstream media circulating the Wright speeches combined with the reverend's appearances on television, making highly controversial speeches, led Obama to break with his pastor. However, Obama gave what many believed to be a brilliant speech on race in Philadelphia, another spectacle that became a major cultural event both on the Internet and in the mainstream media.

Celebrity Discourse: A Power Structure

Celebrity in a society has specific '*structuring of social space into a set of situations*' where celebrity discourse occurs for example in various media events, film release, and promotional events. Any institution has "a social order and order of discourse which involves a distinctive structuring of '*social space*' into a set of situations where discourse occurs , a set of recognised '*social roles*' in which people participate in discourse and a set of approved purposes for discourse maintaining social control as well as a set of discourse types" (Fairclough, 2001, p. 31). Media as an institution have certain order of discourse and journalistic discourse for celebrities focus upon their '*social roles*' what Fairclough (ibid) terms as '*subject position*' i.e., the story tries to provide the idea of what the celebrities do and in course of discourse practice determine discourse. Celebrity positioning in a particular journalistic discourse is part of a social structure and thus, celebrity discourse

determines and reproduce social structure with its hidden power struggles as to control non-powerful masses. Celebrities exercise their power by positioning them in a story the way they want to and presenting any event the way they want to represent and hence, the power exercise by celebrity and media are hidden. Language is used as a powerful tool to provide understanding of the celebrity world. For example, use of indirect requests, presuppositions, sentences with deleting the agents, use of modal verbs, use of conversationalisation, collocation, rhetorical tropes are linguistic tools employed by the media to exert power which help to shape order of the discourse of a society. These linguistic tools are ideologically placed in a text and work as tool for '*power behind discourse*'. This exercise of power is assumed as 'professional practices' by the '*power holders*'.

Celebrity as a cultural icon works for production and consumption of cultural commodity through the levels of construction of identity. Marshall (2011) argues, "...the public personality or celebrity is the site of intense work on the meaning of both individuality and collective identity in contemporary culture. It is the capacity of these public figures to embody the collective in the individual who identify their cultural signs as powerful" (Ibid, p. 241). It has been argued that "Celebrity and culture are mutually constitutive" (Evans and Hesmondhalgh, 2005, p. 2). Celebrity functions its power by driving media both 'ideologically and economically' as well as it exerts its power over its audience by creating social meanings with portrayal of triumphant individuality, player of fame game, conveying social values, creating perception of the world. Celebrity culture mainly talks about culture of consumption- how a celebrity is worshipped, loved, adored by the

media and fans. Celebrity culture shows configuration of celebrity at two levels- production and consumption of celebrity texts. At the production level, celebrity images, stories are created by the media which can be called as celebritised superficial texts and consumption by its audience at consumption level. Celebrity as a mediatised persona is created in '*pseudo-events*' by the media. Thus celebrity images at the production and consumption level are superficial images, texts. According to **Boorstein** (1961), celebrity is 'the

quintessential media pseudo-event' (Ibid, p. 75) and celebrities depend on publicity machines, media agencies to become '*publicisable personality*' (Ibid, p. 85). **Turner** (2004) opines that celebrity as a part of culture of production is professionally managed, discursively deconstructed and consumption of celebrity is a productive social activity due to consumer's access to forms of power.

Celebrity texts contain certain preferred meanings representing specific ideologies. It produces coherent and preferred meaning in the text. Celebrity text is part of meaning making process, a practice of social meaning production through language - 'a set of professional codes' and symbols of the text. "Meaning is a discursive process that operates within a language system loaded with ideological significance" (Hall, as cited in Laughey, 2007, p. 61). Hall argues that media messages are produced and circulated which have 'complex structure of dominance' as messages are 'imprinted by institutional power relations'. "Language is encoded (made to mean something) by those with 'the means of production' (i. e. producers) and is then decoded (made to mean something) by audiences" (Hall 1982: 68).

Media represent ideological meanings through certain

professional codes which are structured by selection of certain words, images, values. Media languages are articulations of hegemonic '*dominant codes*' and discursive practices. Laughey (2007) describes, "What news stories are selected, how each of them are edited, and how they are arranged in a particular order (of importance) are just some of the ways in which the ideology of media professionalism is constructed.

The Critique of Celebrity Politics:

Celebrity politics have provoked criticism. The gist of the complaint is that celebrity politics undermines any claim to '*representativeness*'. This is either because the elected politician impoverishes the relationship between representatives and represented by marginalizing issues of political substance in favor of irrelevant gestures and superficial appearances. It builds on familiar distinctions between the trivial (entertainment) and the serious (politics), and a concern about the infection of the second by the first. This was Postman's (1987) worry: 'Our politics, religion, news, athletics, education and commerce have been transformed into congenial adjuncts of show business'.

Appearances and images, according to Postman (1987), had come to dominate politics, so that 'we may have reached a point where cosmetics have replaced ideology as the field of expertise over which a politician must have competent control'. In such a world, he continues (1987), politics is diminished: 'You cannot do political philosophy on television'. It is not, therefore, arguments that decide whether voters will support one candidate rather than another, but '*style*'; that is, 'how they [the politicians] looked, fixed their gaze, smiled, and deliver one-liners' (Postman 1987). In such circumstances, complains Postman (1987), it becomes impossible to determine 'who is better than

whom, if we mean by "*better*" such things as more capable in negotiation, more imaginative in executive skill'.

Postman's concerns can also be detected in Joshua Meyrowitz's (1985) elegy for traditional forms of political leadership. He claimed that the increasing reliance on television as a medium of communication tends to shift the criteria by which politicians are judged and by which they operate. Television's intimacy, its use of close-ups and one-to-one conversations, focuses attention on politicians' '*human*' qualities. The result is that populist empathy rather than elite leadership becomes valued. In such a world, either politicians learn the skills of the medium or those already skilled in it (the celebrity) come to dominate it. This anxiety is still present.

While critics acknowledge that celebrity politics may 'reinvigorate a political process that often stagnates' (West and Orman 2002), these potential benefits tend to be outweighed by the costs. In their more even-handed assessment of celebrity politics, West and Orman (2002) argue that the rise of celebrity politics has seen the displacement of traditional political skills (bargaining, compromise) and their replacement by those of media management and fundraising. The qualities of the celebrity politician are ill-suited to the duties of statecraft which representatives owe their constituents. These inadequacies are compounded by ignorance. Celebrities lack the knowledge of, or expertise in, public policy: 'Serious political issues become trivialized in the attempt to elevate celebrities to philosopher-celebrities' (West and Orman 2002,). This finds expression in the popular discourse around the question of why we should listen to television actors on those issues on which they rather remain ignorant but deliver opinions by not being accountable to the society as public figures having grand acceptance.

Conclusion:

Media is inseparable part of people's life. Hence, media is the right tools which used to forge the human mind either consciously or not. In this era, modern political success depends upon the control of mass media. An image making in the mass media is an important element in world politics since the image of politicians in the media is seen as a good indicator of their influence. Politicians have learned that one way to successfully guide the media focus is to limit what they can report on the events that had previously designed carefully.

In the theory of media politics, John Zaller said that the media is a system politics. In this case, media correlated with another political system such as bureaucratic, legislative, judicial and even political parties (Zaller, 1999). In the respective domain, one can identify the key roles, diverse interests, and stable patterns of interaction that determines the characteristic shape of the political endeavor. The goal of media for politicians is to use mass communication to mobilize the public support they need to win an election and to get their programs enacted.

In addition, the media has an agenda setting theory. In this regard, the agenda setting influence of the news media in focusing public attention on a particular topic. Other than that, the media also influence the next step in the communication process, our understanding and perspective on the topics in the news (McCombs, 2006). The media can be a good friend of politicians to facilitate their agenda. In the other hand, it is possible that the media and politicians were on two opposite sides. Likewise, there is one phenomenon that allows politicians to easily achieve the publicity they need (Marland, 2013). Political celebrities

refer to the movement of famous people in politics, the treatment of politicians as celebrities and public interaction between celebrities and politicians.

Media has significant roles in the formation image of politicians. In this era, the politicians who understand in harnessing media as the power to build their image have bigger possibility to win the people's heart. In addition, the media has the power itself to lead public opinion towards a particular topic or someone's image. Media can present politicians figure that corresponds to the people's dream. Describing a politician image can be a subjective exercise and a temporal dimension.

Considering the power of the visuals in voter memory, image maker who realizes that voters often rely on heuristic cues, including impressions of the personality traits of a leader (Marland, 2013).The politicians are obsessed with reputation management as a means to advance a political agenda and to win elections. They acknowledged that the voter puts the emphasis on the attributes of a leader. Attributes are pinned to potential leaders who want to win elections can be designed in such manners adapted to the expectations of the ideal leader in a particular community.

References:

1. Alexander, E. (2014) 'Joan Rivers: 'Palestinians deserve to be dead'', The Independent, 8 August. <http://www.independent.co.uk/news/people/joan-rivers-palestinians-deserve-to-be-dead-9656554.html>. Accessed 4 September 2014.
2. Arthur, C (2010) 'Can Labour's Twitter celebrity backers really swing your vote? If you're influenced by Eddie Izzard's or Alan Davies's tweets, could that swing it for Labour on 6 May? We have our doubts - especially as Stephen Fry hasn't declared yet', The Guardian Online, Technology Blog, 26 April. 23 <http://www.theguardian.com/technology/blog/2010/apr/26/twitter-politics-celebrities>. Accessed 4 September 2014.

3. Bang, H.P. (2005) 'Among Everyday Makers and Expert Citizens', in J. Newman (Ed.) *Remaking Governance: Peoples, Politics and the Public Sphere* (Bristol: The Policy Press), pp.159-79.
4. Boorstin, D. (1971) *The Image: A Guide to Pseudo-Events in America*. New York: Atheneum.
5. Brockington, D., and Henson, S. (2014) 'Signifying the public: Celebrity advocacy and postdemocratic politics', *International Journal of Cultural Studies*. 8 May, pp.1-18.
6. Carroll, R. (2014) 'Hollywood divided: passions high as actors and celebrities speak out on Gaza', *The Guardian*, 4 August. <http://www.theguardian.com/world/2014/aug/04/hollywooddivided-gaza-support-israel-backlash>. Accessed 6 September, 2014.
7. Cashmore, E. (2006) *Celebrity/Culture*. London and New York: Routledge. Castells, M. (2007) 'Communication, Power and Counterpower in the Network Society', *International Journal of Communication*, 8 February, pp. 238-266. ____ (2009), *Communications Power*, Oxford: Oxford University Press. ____ (2012), *Networks of Outrage and Hope: Social Movements in the Internet Age*, Cambridge: Polity.
8. Coleman, S. (2007) *Beyond the West (minster) Wing: The Depiction of British Politicians and Politics Beyond Soaps*. Research Report, Institute of Communications Studies, University of Leeds. 24
9. Collins, S. (2007) 'Traversing Authenticities: The West Wing President and the Activist Sheen', in K. Riegart (ed.), *Politicotainment: Television's Take on the Real*. New York, Washington D.C/Baltimore, Bern, Frankfurt am Main, Berlin, Brussels, Vienna, Oxford: Peter Lang, pp. 181-211.
10. Cooper, A. F. (2008) *Celebrity Diplomacy*. Boulder, London: Paradigm Publishers.
11. Daunt, T (2014) 'Stars Face Hollywood Backlash in War of Words Over Israel', *The Hollywood Reporter*, 6 August

ROLE OF BOLLYWOOD CELEBRITIES IN PRO-
TECTION OF HUMAN RIGHTS
(The Indian Perspective)

Nandini Chakraborty

ASST. PROF. JOURNALISM & MASS COMMUNICATION
MRINALINI DATTA MAHAVIDYAPITH, BIRATI

ABSTRACT :

Indian celebrities especially Bollywood actors have huge influence in society as well as in India. They are role models and people of India easily believe them for their authenticity and great acceptance. Some of Indian actors are working continuously for the social upliftment, and social awareness, social development. They are trying to protect the human rights of women, children and other backward classes.

There are some famous Bollywood actors who put their best foot forward to serve the society. For example, **Shabana Aazmi**, who has raised her voice for women's rights; **Amitav Bachhan** has gave financial assistance to the farmers of Maharashtra he was also made UNICEF goodwill Ambassador for polio Education Campaign; **Nana Patekar** has donated huge amount of money to widows of farmers in Maharashtra, and also helping farmers of that state; **Nafisa Ali** is working for the Odisha cyclone relief fund and also working for people with AIDS.; **Gul Panag** is working for the autistic adults and poor farmers; **Rahul Bose** is working for the children of poor backward classes. Like that way, those noble celebrities of Bollywood, are creating a new arena of human rights in India.

Introduction

Indian celebrities especially Bollywood actors have huge influence in society as well as in India. They are role

models and people of India easily believe them for their authenticity and great acceptance. Some of Indian actors are working continuously for the social upliftment and social awareness, social development. They are trying to protect the human rights of women, children and other backward classes.

The role of the actor in society should not be underestimated. Although it's easy to get caught up in celebrity and fame, the timeless function of the actor is to take on communal pain and provide catharsis, or emotional and spiritual purification, for every person in the audience. Actors are essential to the psychic health of our world.

The Hindi movie industry based in Mumbai, popularly known as '*Bollywood*', has influenced daily life and culture in India for decades now. In fact, movies are the mainstay of entertainment and almost a religion in the nation. On a more serious note, the Hindi movie industry has also had a deeper impact on Indian society. For example, the film *Baabul* (2006) raised the issue of widow remarriage, while *Kabhi Khushi Kabhi Gham* (2001) extolled the virtue of respecting elders. The widely acclaimed *Rang De Basanti* (2006) gave voice to youth against about the nation's corrupt politics and politicians.

Cinema has perhaps the greatest potential to be the most effective mass media instrument. Besides proving cheap entertainment for masses, it can easily become a means of mass instruction and mass education. Cinema has certainly some clear advantages over other media. It combines primarily, both audio and video and is thus very appealing to the eyes and the ears. With the development of color cinematography, and stereophonic sound, it is certainly one upon other media. The moral values conveyed through the medium of cinema have a lasting effect on the audience. The audience also has a moral, emotional

involvement in the course of events and the roles of various characters, their language and style of speaking does leave an impression on the spectators.

Celebrities have the power to communicate or to have reached with large people. They are the leaders to their followers. They must have the sense of responsibility to guide their followers for a better living. They are idols for the general mob and everyone likes to follow them and their style. They try to immitate their favourite celebrities and with this the trend of society changes.

Cinema has become a powerful vehicle for culture, education, leisure and propaganda. In a 1963 report for the United Nations Educational Scientific and Cultural Organization looking at Indian Cinema and Culture, the author (Baldoon Dhingra) quoted a speech by Prime Minister Nehru who stated, "...the influence in India of films is greater than newspapers and books combined." Even at this early stage in cinema, the Indian film-market catered for over 25 million people a week- considered to be just a 'fringe' of the population.

Celebrity is an irksome word at the best of times. It's often associated these days with those who have made a name for themselves with indecent speed, simply by appearing on reality TV or by selling their tale of heartbreak to trashy magazines.

Celebrities still play a vital part in our society. Arguably, their position as role models is more important than ever; while we're in a recession, young people's aspirations become harder to attain and it's all too easy to give up hope of achieving a goal.

Objective of the study

To evaluate the role of Bollywood celebrities in protection of human rights in India.

Content analysis

With success comes not only money, but also a responsibility towards the society. While a lot of our Bollywood celebrities are doing well financially, only few realize their responsibility. It's nice to see that these celebrities are doing something good for the common people who are the reason behind their success. There are some famous Bollywood actors who put their best foot forward to serve the society and used their voice and money for a great cause.

Shabana Azmi

A well-known social activist, she has voiced her opinion in a variety of issues, especially women's rights, and used the platform of movies and award shows to do so.

Shabana Azmi has been a pretty active social activist. She has voiced her opinion in a variety of issues and used the platform of movies and award shows to do so. In 1989, she went on a four-day march for communal harmony from New Delhi to Meerut. Along with working for women's rights and speaking openly against the objectification of women in the entertainment industry, she has fought against the stigma and injustice of those associated with AIDS.

She works for a NGO called *Mijwan* named after a village in Uttar Pradesh, where the actress has set up a school, college, computer centre and a sewing and 'chikankari' centre which empowers people in eastern Uttar Pradesh.

Her focus over the years though has remained in the areas of child and women's rights. She has also advocated the cause of slum dwellers, displaced Kashmiri Pandit migrants, and victims of the earthquake at Latur (Maharashtra) in the past. Shabana Azmi has been the Goodwill Ambassador of the UNPF as well as for the

HIV/AIDS programmes for SAARC region.

Rahul Bose

Apart from acting in many unconventional movies, this actor has successfully worked for the upliftment of the society. He founded the Group of Groups, a parent organisation of about 51 charitable organisations and NGO clusters in Mumbai and another NGO named Foundation, that focuses on providing education for children from lower economic backgrounds in Andaman and Nicobar Islands. He was also one of the first Bollywood celebrities to become the Oxfam Global Ambassador in 2007.

He has assisted in the relief efforts in the Andaman and Nicobar Islands after the 2004 Boxing Day Tsunami. He has been associated with various organisations like Teach for India, Akshara Centre, Breakthrough, Citizens for Justice and Peace and the Spastics Society of India. The unconventional actor has done commendable work beyond cinema. He is associated with several other organisations like Akshara Centre, Breakthrough, Citizens of Justice and Peace, and the Teach for India movement. He has been extremely vocal for his support for his support for the **Narmada Bachao Andolan**.

Nana Patekar

Since September 2015, **Nana Patekar** has been donating Rs 15,000 each to widows of the farmers who committed suicide in the drought-hit Maharashtra. To relieve them of their debts, he collected Rs 80 lakh through an NGO Naam Foundation he runs with actor Makrand Anaspure, and distributed financial help to 113 families in Latur and Osmanabad in September. Earlier this month, he donated Rs 12.75 lakh to 85 such families.

Aamir Khan

In April 2006, Aamir Khan participated in the demonstrations put up by the Narmada Bachao Andolan commit-

tee with their leader Medha Patkar after the Gujarat government's decision to raise the height of the Narmada dam. He quoted to support *adivasis* (tribes), who might be displaced from their homes. Later he faced protests and a partial ban on his film *Fanaa*, but the Prime Minister of India, Manmohan Singh, supported him by saying, "Everyone has the freedom of expression. If someone says something on a particular subject, that doesn't mean you should start protesting. Aamir also lent his support to the **Janlokal Bill Movement** led by **Anna Hazare** in August 2011.

He has been supporting common causes; when asked about views on the entertainment tax in the 2012 budget, Khan said, "I don't want any reduction in that, all I expect is focus on education and nutrition. He quit the GOI's copyrights panels in February 2010 after facing sharp differences with other members. During the promotion of *3 Idiots*, he journeyed to diverse parts of India, mostly to small towns, noting that "film makers from Mumbai don't understand small-town India. This experience of reaching out to "regional India" was extended in his debut TV show, *Satyamev Jayate*. On 16 July 2012, Khan met the prime minister and the minister for social justice and empowerment and discussed the plight of manual scavengers and sought eradication of manual scavenging in the country.

On 30 November 2011, Khan was appointed national brand ambassador of UNICEF to promote child nutrition. He is part of the government-organised IEC campaign to raise awareness about malnutrition.

Milind Soman

The actor has been a big support behind Pinkathon which promotes women's fitness and creates awareness about breast cancer. The combo of a model-actor-producer,

has been the biggest motivation and support behind Pinkathon, the 10 kilometer marathons that are held in several cities only for women. Pinkathon engages in educating and promoting fitness among women from all communities and backgrounds and creates awareness about breast cancer.

Nandita Das

Nandita Das dons many hats apart from her career in acting, directing, she is also a writer and has always believed and worked for greater good of society, right from her choice of films to her living style. She co-founded Leapfrog, an advertising organization geared towards making socially conscious ad films. She has been giving philanthropy talks around the world about the impact of her films and the need for powerful social movements in India.

A woman who has defied societal norms boldly since the very beginning, she does not let a single role define her. Apart from acting, she is also active in directing, writing and social activism. She co-founded *Leapfrog*, an advertising organization geared towards making socially conscious ad films. She also started her own campaign *Dark is Beautiful*. Speaking against society's obsession with fair skin and industry's constant want for it, the actress does not endorse any fairness creams, does not paint her face white like most actresses with dusky skin in the industry do, and stands firm in her belief.

A graduate in Social Work from Delhi School of social work she also campaigned for child survival, against AIDS, and violence against women. She was appointed as the chairperson of the Children's Film Society of India in 2009.

Gul Panag

From being associated with projects that involve saving

the environment and rehabilitating young autistic adults to promoting fair trade opportunities for poor farmers, Gul Panag has been very active in the social work front.

Gul Panag has always been actively associated with social work. Apart from being a part of the Col. Shamsheer Singh Foundation and Gul 4 Change, she has been a part of several projects such as Shraddha, a school that rehabilitates young autistic adults, Shop For Change Fair Trade - a concern which promotes fair trade opportunities for poor farmers such as the cotton farmers of Telengana, Vidarbha and Kutch, and Green Comandos - a citizen action initiative to save the environment.

Gul recently established association with Sulabh International on World Health Day to work together to promote public health through sanitation. She has also worked on collecting used computers to install at village schools and begin basic computer literacy for the poor. She is actively studying, promoting and installing practical solar and rain harvesting systems.

John Abraham

Apart from being closely associated with PETA, he also owns '*John's Brigade*' that provides shelter for the needy. The actor is closely associated with PETA and has been working for animal rights for a long time. Unlike many celebrities who serve a social purpose as a PR gimmick, he shies away from the media and works silently and solely to serve the cause. He even has his own brigade, '*John's Brigade*' that works towards providing shelter for the needy.

Siddharth

During Chennai floods, Siddharth did some really exceptional work and helped many by co-ordinating relief activities in the city by tweeting out advice, listing down supplies needed and guiding volunteers. It is easy to play the role of a hero in a movie but when it comes to real life

instances, it is a rare thing to experience. During the Chennai floods in 2015, actor Siddharth, who acted in Rang De Basanti, went on ground zero and did some really exceptional work by co-ordinating relief activities in the city by tweeting out advice, listing down supplies needed and guiding volunteers.

Nafisa Ali

Apart from working for the Orissa Cyclone Relief Fund, she helped in reconstructing houses in 48 villages of earthquake-torn Gujarat and also started a care home for people with AIDS. The former holder of the Miss India title, a national swimming champion and a brilliant actress, she has other accomplishments to her name - she was the Chairperson of the Congress Human Rights Commission in Delhi and led various women's associations. Apart from working for the the Orissa Cyclone Relief Fund, she helped in reconstructing houses in 48 villages of Gujarat (which were destroyed in the 2001 earthquake) and also started a care home called Ashraya for those affected by AIDS, exposing various government scams.

Akshay Kumar

The actor opened free martial arts classes for women and also offered financial assistance to families of farmers who committed suicide in the drought-hit region of Marathwada.

Apart from launching free martial arts training school for women, the actor announced a donation of Rupees 90 lakh which will help as many as 180 families of farmers who committed suicide in the drought-hit region of Marathwada. Akshay's team donated Rupees 15 lakh to thirty widows on his behalf and plans to donate the same amount every month, for the next five months.

Amitabh Bachchan

The actor has donated lakhs of rupees to farmers. He was also made UNICEF goodwill ambassador for polio

Eradication Campaign. The acclaimed actor was also the face of 'Save Our Tigers' campaign.

Salman Khan

Apart from being the founder of Being Human, he offered to pay ₹ 4 million for releasing around 400 prisoners who had completed their term but due to economical reasons, they were unable to pay a legal fine for their charges.

Priyanka Chopra

She has been a part of various charities and campaigns. She is also the brand ambassador of NDTV's *Greenathon*, an initiative to support eco-friendliness and improve electricity supplies to rural villages.

Aishwarya Rai Bachchan

She donated her eyes to the Eye Bank Association of India and also initiated the Aishwarya Rai Foundation to help the needy.

Shah Rukh Khan

Apart from being a member of the board of directors of Make-A-Wish Foundation in India, the actor makes regular donations to organisations and individuals. He is also behind the creation of a children's ward at the Nanavati hospital in Mumbai, in memory of his late mother. He has helped in raising funds for National Centre For Promotional of Employment for Disabled People and 2004 Indian Ocean earthquake victims.

Dia Mirza

The pretty actress has been involved with Cancer Patients Aid Association, Spastics Society of India, PETA, CRY and the NDTV Greenathon. She also adopted two cheetah cubs at the Prince of Wales zoological park in Lucknow.

Shilpa Shetty

She donated her Big Brother winning amount to AIDS

awareness campaigns in India. She also raised awareness against bullying which endeavours to motivate young victims.

Kareena Kapoor

The actress has been actively involved in promoting children's education and safety of women. In 2010, Kapoor adopted the village of Chanderi in Madhya Pradesh as part of NDTV's Greenathon Campaign, to provide the village with a regular supply of electricity, and later took part in the international campaign, 1GOAL Education for All. She was the ambassador of Shakti Campaign. In 2014, she also made donations to the Kashmir flood relief.

Priety Zinta

She protested against female infanticide, and was appointed the brand ambassador of The Loomba Trust which works for the welfare of widows and their children. She joined the Joint United Nations Programme on HIV/AIDS as their Goodwill Ambassador in India, to promote public awareness on HIV.

Celina Jaitly

Jaitly is a supporter of the rights and equality of the LGBT community and supports the gay rights movement in India. She has been involved with human rights, women and children's health, and sex workers rehabilitation in India for the past 10 years.

Ranbir Kapoor

He is the vice-captain of the All Stars Football Club which raises money for charity. He is also the goodwill ambassador of Shabana Azmi's Mijwan Welfare Society. He is the campaign ambassador for NDTV's Marks for Sports, to promote fitness and health in India. In 2013, he donated the proceeds from an Ebay auction to Save the Children which raised funds for flood affected households in Uttarakhand.

Vidya Balan

Apart from drinking water and sanitation campaigns, the actress has campaigned for World Wildlife Fund's Earth Hour campaign and Child In Need Institute.

Sushmita Sen

NGO the Harmony Foundation honored former Miss Universe Sushmita Sen with the Mother Teresa Memorial International Award 2013 for her efforts towards achieving social justice in Mumbai. She got the award for her contribution in the field of human rights and community development.

Celebrities Who Stand Up For Human Rights in Hollywood

Richard Gere has been an outspoken supporter of human rights issues since the 80s. In 1986, Gere went on a fact-finding mission in Nicaragua and Honduras where thousands of people were getting killed in armed conflicts. He then became interested in Buddhism, and has associated with the faith ever since.

Angelina Jolie is a well known human rights activist who started her good deeds back in Cambodia when filming "Tomb Raider" in 2000. Jolie became a United Nations High Commissioner for Refugees (UNHCR) Goodwill Ambassador and then promoted to the position of a Special Envoy. As a Goodwill Ambassador, Jolie is well known for standing up for ending violence against children and women in conflict zones, and this is especially known through her directorial debut "In the Land of Blood and Honey." After meeting Brad Pitt on the set of "Mr. and Mrs. Smith" in 2005, the two started the Maddox Jolie-Pitt Foundation in honor of their eldest son Maddox and his homeland-Cambodia. Through the charity they have donated millions of dollars to humanitarian causes

around the world.

Sean Penn The Hollywood actor has been notable for his criticism of president George W. Bush and his stance on the War on Iraq. Penn was also closely involved with relief efforts during hurricane Katrina. He traveled to New Orleans and physically helped rescue people who were affected. Then in 2010, during the Haiti earthquake, Penn again traveled to the ravaged country and helped man rescue tents on site.

Alicia Keys has long fought for the rights of children and those who are underprivileged. She co-founded the "Keep a Child Alive" (KCA) campaign which has raised millions for AIDS victims in Africa and India. The charity helps provide food, shelter, clothing, and AIDS treatment for those in the affected areas.

Conclusion

Bollywood's generosity, unlike its Hollywood equivalent, has always been perceived as public relation overdrive. Most stars suddenly realise that street urchins need to be saved just a few days before their movie releases. Some produce t-shirts in the hope that human rights will be guaranteed, some have go on to make claims about donating 90% of their earnings already, some tweet weekly messages like 'As artists and celebrities, we believe in using our reach to help others through drawing attention to the needs of the day' and similar.

Yet, not everyone is seized by an ability to look beyond themselves and their movies. Like John Abraham said in an interview for Daily Mail, "you are damned if you do and damned if you don't," widespread skepticism about Bollywood's timed obsessions for social transformation paints the entire community in a single colour.

We went about looking for Bollywood celebrities who

actually have been working consistently on issues they care passionately about. And yes, we found a list. This isn't an exhaustive one as we are still filtering through public relating engines, but here is a starter on Bollywood celebrities who are looking good and doing even better. Like shabana, Aamir,Gul,Nana,Rahul,all the celebrities should help our poor rural people, slum dwellers, backward class women,children, pavement dwellers, orphan children and should fight for their rights and justice. The bollywood celebs can create a new arena of human rights in India.

Reference

1. Film Federation Of India <http://www.filmfed.org/>
2. Jump up^ <The Hindu><http://www.thehindu.com/news/the-india-cables/the-cables/article1716155.ece>
3. Joshi, Hemant. "Indywood The Indian Film Industry" (PDF). Deloitte. Retrieved 2 June 2017.
4. Jump up^ Gaikwad, Sanjay. "The real aspiration for movies and growth of screens lie in tier-2 and -3 India". PressReader. Retrieved 29 May 2017.
5. "Readers' Picks: Top Bollywood Actors". Rediff. 17 August 2006. Retrieved 26 January 2010.
6. Jump up^ "Powerlist: Top Bollywood Actors". Rediff. 8 August 2006. Retrieved 26 January 2010.
7. Jump up^ "Padma Awards" (PDF). Ministry of Home Affairs, Government of India. 2015. Archived from the original (PDF) on 15 November 2014. Retrieved 21 July 2015.
8. Jump up^ Press Trust India (30 November 2000). "I become the audience". Rediff. Retrieved 26 January 2010.

KHANDANI CELEBRITIES: MEDIA SOECULATIONS SURROUNDING CELEB- RITY KIDS OF BOLLYWOOD

Arati Banerjee

In charge of the Department of English , Panihati Mahavidyala
Email : aratibanerjee.eng@gmail.com

Abstract

Children idolizing parents and trying to emulate them is nothing new. Parents in almost all professions have children who want to follow their footsteps. Parents too on many occasions look forward to their children taking up their profession-pass on their family businesses to children, politicians try to groom political heirs, musicians try to pass on the secrets of their Gharana to their offspring, even doctors , lawyers and farmers pass on their knowledge to their offspring trying to hone them into, if possible, better versions of themselves. But children with parents belonging to these professions, seldom face the intense scrutiny of the media and adoring fans that children of celebrity film stars face . Celebrity reporting now-a-days does not stop with scrutinizing stars or speculating about them. It has moved on to scrutinizing the lives of their children, I trying into their everyday routine in a way that often involves a severe infringement of their personal space. Speculations surrounding professional choices of these Celebrity children revolve around the assumption that they will join the Film Industry . My paper tries to analyze the media construction of the celebrity kid in Bollywood.

Introduction

The relationship between the media and celebrities is

one of mutual dependence. Celebrities would not be famous without the coverage that they receive in media, as fame that spreads by word of mouth can reach a very limited number of people. Moreover, the media too is dependent on celebrities for providing a constant source of gossip and entertainment to their audience for, whether we accept it or not, celebrity news sells and in many cases helps build up readership or viewership as the case may be. In a majority of cases till the turn of the century the media had played a role in highlighting talented individuals and turning them into celebrities. Several individuals belonging to the entertainment and fashion industries had benefitted enormously from such media coverage, in some cases turning into celebrities almost overnight. In the past two decades or so we have been observing the insertion of a third entity within this symbiotic relationship between celebrities and the media- the celebrity child.

Children of celebrities are treated as minor celebrities themselves and have become a source of entertainment for the audience. Their clothes, comments, actions and choice of career, especially whether they will follow their celebrity parent into the entertainment industry are a source of constant media speculation. A child following the footsteps of their parents is a common enough phenomenon. A parent is generally the first person a child seeks to emulate and children frequently idolize parents. Often enough we find small girls dressing up like their mothers, sometimes secretly using their mother's lipsticks, in an attempt to copy them. Boys too tend to try and behave like their fathers as small children. This juvenile role playing and copying frequently extends to the choice of profession as an adult and many, though not all, children seek to engage with society in the same professional capacities as their parents. Parents too, on many occasions, look forward to their children taking up their professions-businessmen pass

on their family businesses to children, politicians try to groom political heirs, musicians try to pass on the secrets of their Gharana to their offspring, even sportspersons, doctors, lawyers, teachers and farmers pass on their knowledge to their offspring trying to hone them into, if possible, better versions of themselves. So it should not come as a surprise that celebrity actors, producers, directors and others in the entertainment industry try to introduce their children to the world of showbiz or that the children should seek to follow their famous parents. But children with celebrity parents belonging to the entertainment industry face intense media scrutiny from a very early age; a situation, children of other professionals seldom have to deal with. Celebrity reporting now-a-days does not stop with scrutinizing stars or speculating about them. It has moved into the celebrities' personal domain and by extension into the lives of their partners and children. Speculation surrounding celebrity children and their choices in life often gets equal attention as the lives of the celebrities themselves.

The media reports and speculations surrounding children of celebrities can be found in newspapers, where an entire segment is devoted to Page 3 Journalism, in television news channels, chat shows, digital media and social media. Reports are usually in the form of simple photographs with captions or articles attached to photographs. Reports range from analyzing and commenting on their apparel and sense of style to their expressions and on rare occasions commenting on what they have done or are actually doing. A random search on the internet throws up several such articles on the celebrity kids of Bollywood. Articles have generally focused mainly on the three children of **Shah Rukh Khan, Aryan, Suhana** and **AbRam, Aamir Khan's** children, **Ira, Junaid** and **Azad, Saif Ali**

Khan's children **Ibrahim** and **Sara**, **Sridevi's** daughters **Jhanvi** and **Khushi**, **Susmita Sen's** children, **Renee** and **Alisah**, **Hrithik Roshan's** sons, **Hrehaan** and **Hridhaan**, and the **Amitabh Bachchan's** grand daughters, **Navya Naveli** and **Aaradhya**. A few other names also keep cropping up from time to time.

India Today's website gives us an article on "*Bollywood's Stylish Celebrity Kids*". A picture of **Suhana** with her father comes with a comment that her "minimal-yet-classy approach is like a breath of fresh air". **Ira Khan's** approach to style is "*simple*" but it suits her while **Hrehaan** and **Hridhaan Roshan** are said to be often seen in "*matching yet immaculate clothing*". **Abhishek Bachchan** and **Aishwarya Rai Bachchan's** five-year-old daughter, **Aaradhya**, too has not escaped scrutiny and is described as "*dressed to perfection with hair accessories matching her dresses*". The fact that the tiny tot has probably very little to do with selecting her clothes or matching her accessories does not seem to bother the columnist. That such intense focus and comments on a five-year-olds dress and appearance is unhealthy is something that is lost on the reporter. The media has increasingly been focusing even on very young children, who are not old enough to fully grasp the reason for such attention, and may become so accustomed to such adulation that adjusting to life away from fame in future may lead to problems. Celebrity children have in the past struggled to cope with depression, drug addiction, alcoholism and other behavioural problems caused by a privileged lifestyle and intense media attention on one hand, and loneliness as a result of being unable to find close friends in their age group on the other. Media attention shifting away from them in case of failure to become stars in their own right too leads to adjustment issues in future. Treating children of celebrity parents,

children who have not yet proved their acting abilities on front of the camera, like royalty often takes attention away from actively working child actors who deserve to be given more exposure and a wider platform to demonstrate their talent. This rather unfair focus on celebrity kids is demonstrated again by the article when it speaks of actress **Sridevi's** daughter, **Jhanvi**, as "*touted to be the next big thing on screen*".

Article Review

The Indian media seems to assume that celebrity kids if they are blessed with reasonable good-looks and a certain sense of style will invariably follow the footsteps of their parents and be grand successes because talent, and talent of the same kind, obviously runs in their blood. An article in Scoopwhoop titled "*15 Celebrity Kids you Can't Wait To Watch in Movies*" by **Gaurav Arora** has the air of hero-worshipping the celebrity kids even before they have proved themselves. These expectations are based on little more than inherited good-looks. The columnist is ready to welcome these children with open arms and forgive all flaws rather like a doting parent. So while **Junaid Khan** with his geeky good looks is bound to be a perfectionist like his father, **Aamir Khan**, **Navya Naveli** is sure to be a talent like her illustrious ancestors. A little pean to Navya **Naveli** says, "*Talent is synonymous to the Bachchan family. It simply runs through out the clan. We are sure Navya Naveli, grand daughter of the living legend, Amitabh Bachchan, and daughter of Shweta Bachchan will be no different*". Navya Naveli who is said to have inherited her mother's beauty and the intense gaze of the Bachchan men is being considered to be a possible game changer in Bollywood. **Sushmita Sen's** daughter **Renee** has already been slotted into the bracket of being good for "*women-oriented films*". The columnist is very certain that "*it is*

just a matter of time when" Arhaan, Arbaaz Khan and Malaika Arora's son, who is "already 10 and handsome" and Nirvaan, Sohail Khan's son, "will be taking over the Indian cinema the way the senior Khan brothers have". The fawning columnist does not even take in account the inclinations of these children, many who have not even entered their teens. There seems to be a media generated conspiracy to push these children into the entertainment industry by hook or by crook. The language used in this column and several others makes the entrance of these children into the entertainment industry seem like a fore-gone conclusion. Not only are these columnists certain of the entrance but certainty with which they speak about how the star kids will dominate the film industry belies any logic. There have been past instances of celebrity kids doing well in the box office, celebrity kids born with talent that they have utilized well but to write columns on how a child, not even in their teens, in fact if we look at the instance of Aaradhya Bachchan, a child barely out of her nappies, will certainly dominate the industry needs an unhealthy imagination. Such articles create an atmosphere which is helpful neither for the celebrity kids the columnists can barely wait to see on screen nor for new entrants into the industry. Media reports such as these can only succeed in furthering nepotism already present in Bollywood. These articles might succeed into keeping the focus on certain children, their tiniest achievements, their looks and inclinations but while this focus might help the children get an early and well publicized first break, they will succeed in doing little else. The burden of expectations and comparisons created by them can lead to unbearable pressure on the celebrity kids, pressure many good entertainers might buckle under. This relentless scrutiny on a few children also makes it very difficult for other tal-

ented individuals to find a foothold in the industry. The objectivity necessary to create a great work of art can be effected by this partisan attitude towards some created by people who themselves, surprisingly, are not from such pedigreed "filmi khandan" backgrounds.

Social Media Review

Now let us take a closer look into the concept of the "*celebrity kid*". The "*celebrity kid*" is a media construct. Media reports refer to children of celebrities as celebrity kids. So basically these children are not originally celebrities in their own rights. But the articles written on them and the media speculation surrounding them results in their being turned into minor celebrities themselves. The constant media adulation surrounding them has led many adoring fans of their parents to follow the children on their *Facebook*, *Twitter* and *Instagram* accounts. Having been brought up in households where handling the media is an everyday affair many celebrity children are using the media for image construction. Several celebrity kids have themselves started using social media platforms to build fan bases. Social media has in fact become a platform for these children to show off their toned bodies and glamorous lifestyles. Their increasing interaction through these platforms is also being seen by many as a signaling their readiness to step into the world of glamour and entertainment. The increasing involvement of celebrity kids on social media has not gone unnoticed. Stories like "16 Bollywood Star Kids Who Rule the Social Media" have already been lapped up by Bollywood lovers. The question arises that are these social media interactions all aimed at entering the glamour world or can they be seen just as the desire to be famous, a desire to be a celebrity, to get more "likes"? Do these interactions have a larger goal of image construction and entering the industry with an already

established loyal fan base or are they fulfilling a simply narcissistic tendency in a world where lives are increasingly becoming shallow, where a person's social standing and fame is measured by the number of likes they get on social media? Why are these celebrity kids concentrating on such interactions rather than focusing on doing something more meaningful? Besides these children there seems to be a general trend towards trying to garner "likes" on social media and becoming famous. But the outlook towards fame seems not to include the hard work associated with becoming famous and continuing to remain in the spotlight.

This trend towards fame was first noticed in 2007. **Yalda T. Uhls**, in a study conducted with **Dr. Patricia Greenfield** at the UCLA campus of the Children's Digital Media Center at Los Angeles, which was published in *Cyberpsychology*, found that in 2007 "fame was the number one value communicated to preteens on popular TV...". While earlier children, when asked about their choice of career, would speak of being doctors, scientist, astronauts, bus drivers or policemen, now they want to be actors, singers or even *YouTube* personalities. A study conducted in Canada in 2011 threw up similar results. The Christian Children's fund asked groups of 10-12 year-olds what they wanted to be when they grow up and almost half the developing world wanted to be teachers or doctors, but in the more developed countries in the West, most wanted to be actors, singers or, a little surprisingly, fashion designers. **Dr. Derek Swain** says "In a narcissistic world people's lives are very shallow. There needs to be a focus on acknowledging what other people are contributing, how valuable that is and de-emphasizing the notion of paying attention to celebrities simply because they have a name and not because they have actually done any-

thing."

Conclusion

In a society where fame is worshipped and desired more than anything else where children from all classes of society are increasingly seeking fame as an end in itself and not as a consequence of doing something they are passionate about, it is only to be expected that children who are constantly exposed to fame and glamour would also want to become celebrities. The question is whether the aim will be fame received justifiably due to talent and hard work, the means justifying the end, or whether fame in itself will be the goal whatever the means. In an age when the professed goal of an eleven-year-old posting a video on *YouTube* is to get a million likes, without thinking of the message the video sends across or whether it has aesthetic value as a work of art, for most pre-teens and teens, the end seems to justify the means. The celebrity kids of Bollywood, for the present, seem to be basking in the fame received as a result of a luxurious lifestyle gifted to them by their parents. Their tenuous claim to fame rests on celebrity parents for most and social media platforms for some. What remains to be seen is how they will in future handle the media to define their own status in life as talented professionals made famous by the media or simply as media-created celebrities. It also remains to be seen whether they will join the entertainment industry and in what aspect, also whether they focus on building up their careers or on publicity. It also remains to be seen how long the media continues to wait with bated breath for these children to turn from celebrity kids to celebrities in their own rights and what sort of coverage they continue to receive.

Bibliography

Celebrity and Media

www.indiatoday.in/story/bollywoods-stylish-celebrity-kids/1/364027. 14.8.17: 23.14hrs.

<https://www.scoopwhoop.com/entertainment/celebrity-kids-bollywood/#.4f.lmb7h8c>. 12.7.17: 18.00hrs

www.hindustantimes.com/bollywood/16-bollywood-star-kids-who-rule-the-social-media/story-iBzcGhp8k. 15.8.17: 17:23

www.mtvindia.com 12.7.17: 18:25

www.guardianlv.com/2013/08/studies-show-that-children-just-want-to-be-famous. 20.7.17: 19:10

**MEDIUM IS THE MESSAGE- A DIS-
COURSE ANALYSIS OVER SOCIAL
MEDIA'S PAGE 3 CONTENTAUTHOR-
SOU MEE ROY CHOUDHURY**

Soumee Roy Choudhury

Assistant Professor, George College

First Co Author- **SIDHIBRATA MAHAPATRA**

Student, Media Science, George College

Second Co Author- **SHRUTI BAGCHI**

Student, Media Science, George College

Abstract :

Cyber world has encrypted the version of media to a new juncture where nothing is non accessible even the silver screen's star studded lives. Typical relationship between audience and actors are re modified and eventually redefined by social media. Message can be multiplied, multicast and manifold through this platform. News related to page 3 section of a house are not only sold by the protagonist himself even the receiver of message are very likely to react in response. Sometimes the hurdles of one way communication may be overcome through immediate revert back by the audience. The social media casts efficient button for bridging the gap between the real and reel life characters. This paper is a modified attempt to evaluate the efficiency of various nuance of social media who effectively acts as catalyst to reshape the relationship between the story maker, story teller and listener of the society.

Keywords: Cyber world, social media, page 3, multicast, silver screen, message multiplier.

Introduction

In the age of convergence of media the multiplied value of any given mass media is increasing as well as fully blown technologies make it purposive enough whose influence can't be curbed down by any means. Manifold activities of Media naturally increased interests of consumers (Audience, readers). Consumers of media content not only explored the opportunity of media convergence rather it exercising control over it. "*Media savvy*" the term is coined to identify the person manipulating the usage of media in totality. Media is thus has its full orientation over the public. User friendliness of the communication tools (Mobile, Tab, and Laptop) are now generating huge data and information among the masses. The Medium is the message (McLuhan, Marshall, 1964) which exemplify that medium of communication also indulge over the issue that it has the potential to be effectively established itself as another message. Media has perfectly grown over the decades as its possibilities is assumed by the generations passing over the years. Media has its own culture introduced with the invention of mass medium (radio & Television). Mass culture is the most omnipresent form in society transmitted by various media and circulated in the guise of various art form. With the advent of Internet. Cyber media has established an alternative culture in contrast to conventional one. It is said that it offers more freedom to its audience. (Dewdney Andrew, Ride Peter)

Literature review

In accordance with **Danah Boyd** and **Nicole Ellision** social media is "web based services that allow individuals
"To construct a public or semi- public profile within a bounded system,

"Articulate a list of other users with whom they share a connection,

"View and transverse their list of connections and those made by others within the system."

There is a traditional way of looking at media studies where the key focus is on production and consumption of content of media broadcasting. The four key points are 1) the institution 2) industries, 3) media text and 4) audiences. **Dewdney** and **Ride**, later divulge the issue of empirical study which consists of analysis though mostly thrives on research methodology. The effect of media upon audience and the relationship between media, legislature and ownership are the matter of concern. Whereas the second type focus on the inevitable and significant yet very silent motivator like linguistic, literature and philosophically to analyze object of media. Sometime the layered meanings of content of media messages are also being identified from the immediate one which the medium is delivering. Since the past two decades it has been a practice of media studies to evaluate media content with such property like language. The study of the Media language is not mere practice of studying like grammar or etc, but to study the whole of social, political and economic aspects associated with media. Experts says "*convergence is also a way of thinking about the current state of new media language*".

Convergence characterizes three most crucial forms like

- 1) Overlapping of practice of media
- 2) Stereotype boundaries are absent
- 3) Hybridization of media activities.

Interactivity is a boon of media convergence. Without this key concept nothing can be restored and this is the guiding star of new media as similar to the technological term of "*User friendly*". Interactivity has two faces as it

indulges over both Public and Private Practices.

In today's world media acts as a connector between star's private lives and their relation to the general people. Building fantasy of stars of silver screen are encompasses all the information thorough which imageries are formed. One of reasons of media's making controversial images is media never indulge in conventional concept. Thus analyzing media text is virtually complex otherwise lucid through people's interpretation. "Media give us picture of social interaction and social institutions, by their sheer repetition on a daily basis."

Methodology: Discourse Analysis (Why?)

"A discourse is a social construction of reality, a form of knowledge." - Foucault, 1977

Discourse analysis is nothing but the interaction of spoken language with nonlinguistic communication. Along with the postmodernism advertisement and communicative media discourse analysis are suggestively important. As defines by Hugh Trappes Lomax (p.134) in his discussion over discourse analysis study of language is viewed as beyond the sentences, where the inherent meaning of interactions has been given primary importance. The rules of discourse analysis thus encompasses-

- " Conversational Analysis
- " Figuring out culturally specific path of communication
- " Analyze or tend to analyze what the participant actually want to say—

Discourse analysis insists to see language from the aspect of social semiotics which in actuality part of the broad socio- cultural context of today's world. Sociologist proposes a hierarchical model of discourse structure like-

Lesson ? Transaction ? Exchange ? Move ? Act

Another significant criterion among the classification of move is follow up(feedback) move. According to Birmingham school of communication, S&C method of discourse analyses (1975) **Sinclair** and **Coulthard** gave emphasis over *feedback method*. As they proposed hierarchical model of discourse analyses among five moves follow up comes as the last but vital one. The insistence over follow up moves is to "*let the pupil know how well he/she has performed*"

Critical Discourse Analysis is the most welcome format when it comes to acknowledge media content. Whereas conversational analyses tries not only understand the social world but to transfer it. Specifically discourse analysis is chiefly interested in meaning where the rhetoric or metaphor of a sentence are given prior importance where in the method to we can consider media text as the source which can be inspected through sincere questions formed by the researcher. Predominantly discourse analysis is qualitative by nature. Question may come that whether content analysis can be opt to analyze media content which is basically quantitative by nature. But discourse analysis can overcome the incompetency of content analysis which may fail to extract the latent meaning of the text. Relationship may involve the participants-

Star / Page 3 Celebrities Reporters Audience/ Readers

For discourse analysis of media content rather page 3 documents researcher must give importance to these three components as Star/ page 3 celebrities, reporters of page 3 and finally the feedback given by the audience. Now we have to come to the point of how to analyze media text. The stages for assessments are -

1. The content
2. Density of concept
3. Clarity

4. Analytical skill
5. Independence.

In this paper the chief focus is over the various statements made by the celebrities who are in the limelight. On the reverse the response from the angle of audience or participant of social media are also taken into consideration. There is a popular belief that Media is the purveyor of reality. Images they build those are simply reflect the prevailing norms of society. Established facts are furnished with little color pouring over it and catered finely with delicacy which promote the fact that popularity is in the utmost criteria rather than any specific Ideology.

Case Studies: (International arena), Based on *Twitter* and *Facebook*.

1. UNESCO declares PM Modi as the Best prime minister:

In June 2016 there was a rumor that PM **Narendra Modi** had been declared as the best prime minister of the world. The alleged source was UNESCO. Several tweets made by common people along with the personalities like Chetan Bhagat (writer) to Pankaj Advani (billiard player) congratulate him as well. The story was instantly liked by 11 lakh people.

2. UNESCO declares **JanaGanaMana** as best national anthem. This rumor had its origin in the year of 2008 when people find it patriotic very much still this is revolving in *Facebook* and *WhatsApp*. The instant likes are there which was between 15 to 16 lakh within one day.

Today India is the biggest market for Social media where 160 million of Whatsapp users are followed by 148 million of Facebook users and 22 million Twitter accounts holders are there.

3. **Kim Kardashian** and **Kanya West** : their possible break up(Source- Facebook)

When **Kanya West** was hospitalized a rumor about their divorce was instantly speeded in social media.

4. PTI 'S **Murad Saeed** to marry **Malala Yusafzai** (Facebook)

How social media becomes a platform for breaking news here is an instances of it where PTI'scorrespondent **Murad Saeed** to marry **Malala Yusafzai** Media did not have a single hint of this news. Even the other PTI personnel confirm it to be false in the very next day. Within one hou 274 viewers have a look on this message.

Case Studies: (Indian Perspective), Based on Twitter and Facebook

5. **Priyanka Chopra's** visit to PM Modi in Berlin: (Twitter)

Post made by Priyanka Chopra about about the visit of her to PM **Narendra Modi** where both were in Berlin made a huge sensation in social Media. Where 26,435 likes and 1325 comments are seriously followed by. Priyanka made a sweet gesture as she stated "Thank you for taking the time to meet me this morning@ narendramodi sir. Such a lovely coincidence to be in #berlin at the same time."

Priyanka's direct statement diminishes the possibility of probable rumor, at the same time social media is flooded by hilarious comments though mostly made with good humor. But it leaves very little space for media to describe it furthermore.

6. **Death Hoax** of various film star started from **Dilip Kumar** to **Amitabh Bacchan**.

Actor **Dilip kumar's** death rumor becomes regulr content in social media, this 94years old actor is struggling with his health and is under the supervision of his doctor in quiet a long time yet the news of his demises was so

strong that it becomes a compulsion to post some of his recent picture in Instagram.

Actor **Vinod Khanna** was died in recent, yet his family was quiet disturbed by his death news for quite a few times before his actual death.

In December 2013 Facebook page contained death news of **Katrina Kaif** which instantly created Panic in nation-wide.

Amitabh Bacchan also in News for a recent past for his death rumor in USA.

The statement of these kind of message is vary lenient supposedly one liner. Where It begins like Breaking News or Share it with Pride if the instances are positive one. Sometimes insistence is over likings and sharing forcefully.

Conclusion

Social media is the new source of news where breaking news are made irrespective of the knowledge of reporters it goes viral. People hardly penetrate through the search engine to identify the reality quotient in such message. Fans directly interact with stars. 75% of internet users are engaged to social media. Media outlets also rely over their own social media platform in the ongoing competition. Audience are prone to this along with their individual interest while the concept of breaking news and giving firsthand information tempt a lot. Images are built with total consciousness where media content are persuade with the mask of truthfulness. Manipulation of message are there also, whereas the gatekeeping is total absent and fate of the message are laid down on the intellect and taste of the readers and receiver of message. Multiplication of message are thus materialized with the enormous possibilities along with the add on adversities whose impact are yet to be bloom.

CITIZEN JOURNALISM - 'OF-FOR-BY THE PEOPLE'

Shri Subhendu Bose

Lecturer

Department of Journalism and Mass Communication
East Calcutta Girls' College

Abstract

This paper aims to contribute to a critical research work on how citizen journalism has become a great opportunity of democratic participation for common people as a medium of collecting and expressing views, raising protest.

Citizen journalism has enabled ordinary people to report and collect newsworthy situations around them. Citizen journalism is a concept in media that refers to journalistic activities of-for-by the ordinary people. It means citizens themselves collect the report and make it news through the social media. Citizen journalism also has enabled people to raise their opinion on different incidents happening around them.

In the beginning of the media era, people only played as a role of audience. They were only collected those news which mainstream media considered as important for them. Later people realized that most mainstream media were not independent so they only covered issues those match with their own agendas.

Nowadays the alternative news sources on the Internet, such as *WhatsApp*, *Facebook* have become very popular to the common people. For people who formerly had no chance of being heard, citizen journalism is a great opportunity of participation for them. Moreover, the common people not only comment or feedback on events, they can also able to create mass participation in against or for an

event. Citizen journalism aims to inform, educate and interpret development and changes to the common people. This paper presents an overall view of the citizen journalism in the west Bengal as well as in India and its effects on society.

Key Word

Citizen Journalism, Democracy, Mainstream media, Social media, Feedback.

Introduction

"Social media is a term used to describe the type of media that is based on conversation and interaction between people online. Social media are media designed to be disseminated through social interaction, using highly accessible and scalable publishing techniques."- *Wikipedia*

What's app! Follow me on twitter! Check my status on facebook page! These are the widely used terms of today's generation. In an age when there are one billion users inter connected through facebook,twiter,whatsapp, this is one of the most powerful participatory medium of communication.

The scenario in the Indian media has been relatively depressing in the last few years. The country has only a few prominent media houses that not only influence the news but are also monitored by either big corporate houses or political parties. Many a times, these mainstream media due to their vested interest does not address some of the critical or socially relevant news. Sometimes, they do not cover the regional issues. Under the pressure from higher authorities, occasionally, stories are also stopped at the press at the very last moment.

In order to bridge this gap between the media and the

readers, a new concept of participatory journalism is emerging very fast across the globe. Citizen journalism, also known as public or participatory journalism, is an evolving form of journalism through user generated content. When any common man in his capacity as a citizen of a nation takes up the initiative to report things or express his views about happenings around him then the occurrence is popularly termed as citizen journalism or participatory journalism. Citizen Journalists are not bound by the conventional term of a journalist. They take up an initiative to express ideas irrespective of their educational or professional background. In a way this emerging form of journalism is promising a scenario of breaking free from media bias as well as taking local news on a global platform.

Concept of social media

The great wave of web innovation since **Google** in 1998 has been in social media. Social media is the collective of online communications channels dedicated to community-based input, interaction, content-sharing and collaboration. Social media is about networking and communicating through text, video, blogs, pictures, status updates on sites such as *Facebook*, *whatsapp*, *MySpace*, *LinkedIn* or microblogs such as Twitter.

Here are some prominent examples of social media:

- *Facebook* is a popular free social networking website that allows registered users to create profiles, upload photos and video, send messages and keep in touch with friends, family and colleagues. According to statistics from the Nielsen Group, Internet users within the United States spend more time on Facebook than any other website.
- *Twitter* is a free microblogging service that allows registered members to broadcast short posts called tweets.

Twitter members can broadcast tweets and follow other users' tweets by using multiple platforms and devices.

- *Google+* (pronounced Google plus) is Google's social networking project, designed to replicate the way people interact offline more closely than is the case in other social networking services. The project's slogan is "Real-life sharing rethought for the web."

- *Wikipedia* is a free, open content online encyclopedia created through the collaborative effort of a community of users known as Wikipedians. Anyone registered on the site can create an article for publication; registration is not required to edit articles. Wikipedia was founded in January of 2001.

- *LinkedIn* is a social networking site designed specifically for the business community. The goal of the site is to allow registered members to establish and document networks of people they know and trust professionally.

- *Reddit* is a social news website and forum where stories are socially curated and promoted by site members. The site is composed of hundreds of sub-communities, known as "subreddits." Each subreddit has a specific topic such as technology, politics or music. Reddit site members, also known as, "redditors," submit content which is then voted upon by other members. The goal is to send well-regarded stories to the top of the site's main thread page.

- *Pinterest* is a social curation website for sharing and categorizing images found online. Pinterest requires brief descriptions but the main focus of the site is visual. Clicking on an image will take you to the original source, so, for example, if you click on a picture of a pair of shoes, you might be taken to a site where you can purchase them. An image of blueberry pancakes might take you to the recipe; a picture of a whimsical birdhouse

might take you to the instructions.

Define Communication

Communication is the act of conveying information for the purpose of creating a shared understanding. It's something that humans do every day. The word "*communication*" comes from the Latin "*communis*", meaning "*to share*", and includes verbal, non-verbal and electronic means of human interaction. Scholars who study communication analyze the development of communication skills in humans and theorize about how communication can be made more effective.

Humans convey information through a variety of methods: speaking, telephones, email, blogs, TV, art, hand gestures, facial expressions, body language and even social contexts. Communication can occur instantaneously in closed, intimate settings or over great periods of time in large public forums, like the Internet. However, all forms of communication require the same basic elements: a speaker or sender of information, a message, and an audience or recipient. The sender and recipient must also share a common language or means of understanding each other for communication to be successful.

The act of communicating draws on several interpersonal and intrapersonal skills. These include speaking, listening, observing, questioning, processing, analyzing and evaluating. Recipients of a message must be able to identify the sender's intent, take into account the message's context, resolve any misunderstandings, accurately decode the information and decide how to act on it. Such skills are essential to learning, forming healthy relationships, creating a sense of community and achieving success in the workplace.

Functions of Communication

Communication is really a different field that has some various objectives. To gain individual objectives, communication performs quite a few functions. Communication is the process of exchanging information between two or more parties. In this process, one party transmits message by using a medium and the other party receives the message. In the communication process, information flows from sender to receiver.

In order to make communication effective, the sender should know the reaction of the receiver. When the receiver sends back his response to the sender in connection with the message received, it is called two-way communication. Through two-way communication, parties can exchange their views, attitudes, feelings, new, messages information, data etc. Many authors defined communication in various ways.

Some of its major functions are as follows:

Informing:

Persuading:

Integrating various divisions and departments:

Creating relationships through external parties:

Improving labor-management association:

Helping in choice making:

Reducing misunderstanding:

Solving troubles:

Importance and Types of media of Communication

The term news media refers to the groups that communicate information and news to people. Most of the people get their information from the news media because it would be impossible to gather all the news themselves. There are three main types of news media: print media, broadcast

media, and the new media or Internet.

Print Media

The oldest media forms are newspapers, magazines, journals, newsletters, and other printed material. These publications are collectively known as the print media. Although print media readership has declined in the last few decades, many Americans still read a newspaper every day or a newsmagazine on a regular basis. The influence of print media is therefore significant. Regular readers of print media tend to be more likely to be politically active.

Broadcast Media

Broadcast media are news reports broadcast via radio and television. Television news has become very much important now- a -days because more people get their news from television broadcasts than from any other source.

The New Media

The Internet is slowly transforming the news media because more people are relying on online sources of news instead of traditional print and broadcast media. Websites can provide text, audio, and video information, all of the ways traditional media are transmitted. The web also allows for a more interactive approach by allowing people to personally tailor the news they receive via personalized web portals, newsgroups.

Media acceptance- Main stream to Social media and
Convergence of Media Technology

Media convergence, phenomenon involving the inter-connection of information and communications technolo-

gies, computer networks, and media content. It brings together the "three C's"-computing, communication, and content-and is a direct consequence of the digitization of media content and the popularization of the Internet. Media convergence transforms established industries, services, and work practices and enables entirely new forms of content to emerge. It erodes long-established media industry and content "silos" and increasingly uncouples content from particular devices, which in turn presents major challenges for public policy and regulation.

The idea behind citizen journalism is that people without professional journalism training can use the tools of modern technology and the global distribution of the Internet to create, augment or fact-check media on their own or in collaboration with others.

Alternative media are media that differ from established or dominant types of media in terms of their content, production, or distribution. Alternative media take many forms including print, audio, video, Internet and street art. While mainstream mass media, on the whole, represent government and corporate interests, alternative media tend to be non-commercial projects that advocate the interests of those excluded from the mainstream.

News consumption today is not the same as pre-satellite news when people waited for their morning papers or sat down at an appointed time for the evening news on television. News consumption today is not the same as pre-internet news when people tune in to events happening around the world through 24-hour television news channels. More recently, a growing number of readers, viewers and listeners are going online for their news. Television, newspapers and radio are still here but there is a growing competition from interactive online media.

Old media like publishing used to require a printing press. Circulation was limited to a fraction of a geographical location. Broadcasting via radio and television rely on expensive equipment to transmit signals around a country, regionally or globally. Now, once a user connects to the internet, he has access to a platform that is at once global and free. The new model assumes that the devices themselves are smart. This means that one may propose or explore new models of communication and coordination without needing to get anyone's permission. An individual with a camera or a keyboard is now a non-profit of one and self-publishing is the norm. New-media technology is not only having a serious effect because of its impact on established journalism. The way that the vast bulk of public and commercial media is changing is more important than the emergence of citizen journalism or the independent blogosphere. Together they offer the opportunity to transform the news media into a more open, trustworthy and useful forum for information and debate. As news becomes non-linear and open-sourced, journalism will change and is changing. This is about more than posting a comment on a blog or sending in a photo to a website.

citizen journalism is an innovation of new media

After the mobile phone was introduced into the mainstream, the face of journalism began to change dramatically. Not only did mobile phones increase information accessibility, but in time they created opportunities for everyday citizens to enter what once was the elite, tight-knit sector of journalism. This section explores how modern mobile phones are transforming civilians into journalists and, as a result, how they are turning the world of "traditional" journalism on its head.

Citizen journalism is when private individuals do essentially what professional reporters do--they report information . That information can take many forms, from a podcast editorial to a report about a city council meeting on a blog. It can include text, pictures, audio and video. But it's basically all about communicating information of some kind.

The other main feature of citizen journalism is that it's usually found online. In fact, the emergence of the internet--with blogs, podcasts, streaming video and other web-related innovations--is what has made citizen journalism possible.

The internet gave non journalists the ability to transmit information globally. That was a power once reserved for only the very largest media corporations and news agencies.

Citizen journalism refers to the reporting of news events by members of the public using the Internet to spread the information. Citizen journalism can be a simple reporting of facts and news that is largely ignored by large media companies. It is easily spread through personal websites, blogs, microblogs, social media and so on. Some types of citizen journalism also act as a check on the reporting of larger news outlets by providing alternative analysis.

Citizen journalism is referred to by many other names, including:

- Collaborative citizen journalism
- Personal publishing
- Grassroots media
- Networked journalism
- Open source journalism
- Citizen media
- Participatory journalism

- Hyperlocal journalism
- Distributed journalism

Who does citizen journalism?

Citizens Eye, as the name suggests, is creating a platform for the people to come and join this platform for creating a social network to resolve and highlight the small problems that people face in their daily lives which are seemingly ignored.

Citizen journalism is by the people, of the people, for the people by which a conversation takes place - rather than a one-way broadcast medium. With the proliferation of digital media innovation and media convergence, citizen journalism is reaching a wider range of people. News content is now being delivered on a growing number of platforms, such as phones, tablets, laptops etc. The advanced development and connectedness that stamp online networking activities like blogging, tweeting, photograph sharing, and so forth, in which creation and consumption are interlinked. People are actively being involved in the production of their own news rather than the consumption of mainstream news alone.

As networks of individuals begin to form, citizens and consumers begin to become more aware of what is happening around them and there is undeniably a loss of public trust and interest in news industries and the governments who lead their agendas. Individuals no longer care about mainstream news produced by their traditional journalistic industries. This poses a threat to the news industry, as it is an 'organ of public opinion' meaning that its influence has weakened and any pieces they publish are rendered ineffective in influencing the masses.

As the public becomes more aware and weary of media corporations and their agendas, a growing sense of curiosity and research takes place. Under certain circumstances, citizen journalism and the use of digital media can counterproductively strengthen gate-keeping practices in unusual and unexpected ways. This will further harm the credibility of news industries. Citizen journalists can accidentally reveal the wrongdoings and misreporting of established news organizations.

Role of Citizen Journalism in Democratic Participation

Social media is emerging as a most vital tool of different kinds of communication which is equipped with the ability to share information, mould opinion, connecting individuals and communities and tool of active participation. Social media refers to the means of interactions among people in which they create, share, and exchange information and ideas in virtual communities and networks.

In India, the number of people actively using Social Media is about 66 million but it is growing faster with the availability of cheaper broadband connection and internet enabled handsets at very low prices. Social media is transforming the contours of social interaction. Emotions like love, friendship, family bonding, intimacy and language and are finding various platforms and forms of expression. No other media has become so popular in such a short period of time as social media. Credit of this tremendous success goes to user friendly features of Social Media.

Changing phenomenon within communication in the 21st Century

In the 21st century social media has been the game changing phenomenon within communication. Today people and organisations remain connected and updated through various forms of social media networks and we are surrounded by Facebook, Twitter, YouTube, blogs and microblogs to mention only a few.

There is a ground shift happening in the media industry, not just in news, because of the widening reach of social media networks. Mass media is behind the times. Today, it is all about personal media. In the old days, a reporter was given a lead or went out to find a story. Today, many stories are received third hand (sometimes even fourth or fifth hand) through Facebook posts or Tweets or Digg so that by the time a story is assigned to the reporter, the story in some form or another is already out there in the social media universe. The reporter now has to take that into consideration and find some angle to the story that is not yet being talked about.

Mainstream media audiences are in decline. The notion of credibility in media is still very important for audiences when they choose their media outlets. Credibility alone is not the sole reason audiences are changing their habits. This paper will discuss how credibility, race, role perception, the source, the journalist's agenda and demographics are all relevant.

citizen journalism is the act of a citizen, or a group of citizens, playing an active role in the process of collecting, reporting, analysing and disseminating news, and information in order to provide independent, reliable, accurate, wide-ranging and relevant information that a democracy requires.

Media bias is the definitive reason for mainstream media's

decline as large media organisations have realised their political power in shaping public policy. Mainstream media dedicates 20 to 50% of their media coverage to political news. Politicians know if they can get their information printed in the mainstream news, they are more likely to have that policy passed in government. Citizen journalist are ambassadors when it comes to giving a voice to those who have been silenced by mainstream media.

Some examples of citizen journalism in India :

citizen movements are not new to our country. In the past, India has seen some of the most powerful people's movements which led to some of the landmark decisions and brought the entire nation together.

While events like the Sepoy mutiny played an important role in Indian history, they were led by a small group of people in the British army. Here is a list of 9 most powerful and talked about movements in Indian history which were led by citizens -

1. Swadeshi Movement - 1905
2. Satyagraha
3. Save Silent Valley Movement - 1973
4. Chipko Movement - 1973
5. Namantar Andolan - 1978
6. Jungle Bachao Andolan - 1980s
7. Narmada Bachao Andolan - 1985
8. Jan Lokpal Bill - Anti Corruption Movement by Anna Hazare - 2011
9. Nirbhaya Movement - 2012

Changing trend Communication in the era of citizen journalism :

Anyone can be a news producer today. Whether it is news on *YouTube* or news by cell phone, citizens are reporters and journalists have lost the monopoly of information streaming. They are no longer the messengers, neither the only information sources. 'Public' journalism has taken over. As Meyer argues, "One measure of the discomfort that journalists feel over the concept of public journalism is the great variety of names given to it, e.g., civic journalism, citizen journalism, community journalism, or communitarian journalism."

We are in a new, digital era of news coverage and storytelling. Today we live in the real-time, personal web: the way we find news is novel, different.

People's relationship to news has changed creating a different type of news consumer who has developed a new set of digital behaviors. Because he can be a news producer, this has made him more individualistic, more selective and powerful. He is more interested in the 'daily me' content than the 'daily us' and he knows that his attention has become an expensive commodity. He likes to share his knowledge, he loves to be an active part of the wider conversation and he pays more attention to his friend's opinions and reviews, snubbing the big corporations and their polished, expensive marketing campaigns.

Out there in the cyberspace one can find original thinkers, who generate ideas; amplifiers, who take these ideas and broadcast them as information; and adapters, people who take this information and data and somehow change them or integrate them into other concepts. All of them are messengers.

Journalists and mainstream media have found themselves in a very difficult situation. They have realized the need to change, that they are actually forced to change. Journalists

do not control the message anymore. In the old days they would decide on what is newsworthy, important. The entire world would watch, listen to them in awe, swallowing unquestionably every single word they'd utter. Today web video is everywhere. Breaking news are catapulted into the cyberspace through Twitter or Facebook by the random witness-turned-reporter who uses his smart phone and captures the 'exclusive' story.

Journalism for the people, by the people, of the people

Citizen journalism is a relatively new, and very powerful, form of "collecting, reporting, analyzing, and disseminating news and information" (Bowman, S. and Willis, C. 2003). It's a practice that smells as sweet by any name and there are no shortages. Some refer to it as "public", "participatory" and "guerilla journalism", while others take the slightly more diplomatic approach, calling it "democratic". Regardless of how you choose to refer to it - it's one of the best examples of how the Internet is putting information and media in the hands of the people. News stories come directly from the mouths (and phones) of "ordinary" humans instead of from the column or news clip of a community reporter.

Citizen journalism has found its place almost accidentally. It was simply a natural progression to have people on social media sharing exciting or interesting events in their lives. As a result, publishing tweets, statuses and blogs about accidents, crimes and momentous events was a predictable reaction to people now having the means to do so. Let's take a brief look at how this kind of reporting brings value to modern media.

It's quick and to-the-minute: The instantaneous nature of modern technology allows us to report and share within seconds. As an event happens, the public can talk about it, share their perspective or offer information before professional journalists get to the scene.

It's directly from a primary source. In journalism, and indeed any discipline, we place more value on primary sources because they are closest to the incident. As witnesses, the public serves as a (sometimes) more reliable source for facts and testimonies. If news is published straight from someone who has just witnessed an incident, the value of their account is arguably higher than that of someone who arrives at the scene later.

It empowers people to have a their say around issues affecting their communities. Not only does citizen journalism involve people in their communities challenges and triumphs, it also allows them to comment. Being empowered to give an opinion helps to quell indifference and promotes critical thinking and community engagement.

Basically, today's citizen journalism is an extension of the news business where the audience becomes the reporter. The premise is that regular people - that would be us - collect information and pictures with cell phones, video cameras and put it out on a website . The story, that doesn't cost the website anything to get, then gets picked up, re-packaged and shot-gunned all over the mainstream media - that would be the for-profit news organizations.

Citizen journalism is a product of our democracy, the answer may lay there. Democracy, pure democracy, is unworkable and does require parameters - which is why the Founding Fathers created representative democracy. We citizens chose other qualified citizens to examine, set standards, represent and execute our views and interests in the governing process.

Conclusion

The response from major industry players to citizen journalists remains unsure. Some see citizen journalists as an additional news source, some liken their work simply to letters to the editor; some see citizen journalism simply as a new buzzword which can be exploited in marketing their own products. Others uphold the need for professional journalism and deny that untrained citizen journalists could do the work of professionals, but also acknowledge the rise of citizen journalism as an alternative to their own products, and the choice which citizens now exercise between these alternative options.

India is the largest democracy in the world and we all know democracy is based on the voice of the common citizens. Participatory journalism in India will definitely help in bringing this voice to the world over. Such a concept will revolutionize the entire media in the country. It will influence how news is reported in the traditional mainstream media. It will become a powerful tool for every Indian to report the news that touches their lives. Citizen journalism will help in addressing issues that affect common people.

References

<https://reutersinstitute.politics.ox.ac.uk/sites/default/files/Journalism%20in%20the%20Age%20of%20Social%20Media.pdf>

https://reutersinstitute.politics.ox.ac.uk/sites/default/files/The%20rise%20of%20social%20media%20and%20its%20impact%20on%20mainstream%20journalism_0.pdf

http://www.bbc.co.uk/blogs/theeditors/2008/11/the_role_of_citizen_journalism.html

<https://sandratruscott.wordpress.com/2015/07/11/in-an-era-of-citizen-journalism-is-media-credibility-becoming-irrelevant/>

<http://whatis.techtarget.com/definition/social-media>

http://www.caluniv.ac.in/global-mdia-journal/ARTICLE-JUNE-2014/A_3.pdf

<https://thebusinesscommunication.com/what-is-communication-functions-of-communication/>

ROLE OF SOCIAL MEDIA IN POPULARIZING
TERRORISTS AND OTHER NON-STATE COMBAT-
ANTS: A CASE STUDY OF BURHAN WANI

Kohinoor Mukherjee, Dr. Nivedita Pande

Introduction:

The death of a **Hizb-ul-Mujahideen** commander **Burhan Wani** in July, 2016 sparked a protest that lasted several months and caused death, destruction and injury to several thousand people in Kashmir, both military and civilian. This may not have been the first time a terrorist's death was mourned publicly in Kashmir but the sheer scale of protests was rather unseen. This apparent popularity of **Burhan Wani** had been greatly increased by the use of social media by him and his fellow terrorists in recent times. This paper tries to comprehend the trend that is being set by these terrorists in contrast to previous attempts by state and non-state actors in popularising individual combatants in order to further their cause through propaganda. In this process, this paper finds that unlike previous attempts at only raising morale among soldiers, use of social media allows terrorists to attract greater support among the civilian population such that they start contributing to the separatist cause, even at the capacity of unarmed civilians.

Before beginning, the terms '*non-state combatants*' and '*social media*' must be properly defined. Non-state combatants are those combatants who direct their operations officially independent of any state agency, even though they may be receiving funding from a state. '*Social media*' can be defined as spaces in the internet which are organized for users of internet to communicate in the virtual world.

Motivation:

This paper was written as a response to the theme of new trends observed in relation to celebrity and media. A person from a big Indian city may not count a terrorist like **Burhan Wani** as a celebrity. However, in his lifetime, **Burhan Wani** as a person was indeed celebrated by significant sections of the Kashmiri population, as unfortunate and sad as that may sound. The first step to stop terrorism is by recognizing its roots and its methods. Therefore, this paper was written to identify the changes in the propaganda situation in Kashmir, in the context of worldwide Islamic fundamentalist terrorism and non-state militancy in an academic paradigm.

Celebrity status of State Combatants:

During the *Battle of Stalingrad* in the Second World War, the sniper named **Vasily Zaytsev** had quickly become famous because of his feat of 225 verified kills in 38 days(RT). Stories of this feat was quickly spread among the soldiers and civilians of Russia and the Soviet propagandists used his image to spread a notion of 'sniperism' to boost morale(Naughton). This may occur as soldiers connect to characters more relatable such as a regular sniper than the words of a high level army commander, especially in the 1940s Red Army whose commanders ordered the shooting of around 15000 soldiers of their own for desertion in Stalingrad alone (Strachan, 2006, pp 215). While common soldiers often view political education and ideology boring or cynical (Strachan, 2006, pp 214) responsibility towards fellow soldiers and friends in the battlefield enhances a soldiers capabilities. This becomes increasingly true for the twenty-first century wars which are long-drawn, allowing individual soldiers to form more solid bonds (unlike the Second World War where friends of soldiers lasted merely a few weeks after arrival in the front

(Strachan, 2006, pp 212)) and also because options of instilling fear of death upon desertion among combatants is either too politically incorrect for national armies and may cause fewer recruits to join for non-state militant organizations. Sometimes, solidarity within a small group of soldiers may lead it to refuse to fight (Strachan, 2006, pp213). Legends of common soldiers inspires these potential deserters to stay loyal to the bigger cause.

In more recent times, such as during the Iraq War, mainstream media sent reporters into the battlefield to conduct embedded reporting that involved staying with an army unit for extended period and collecting and showing details about the soldiers of that unit often on an individual basis (Ender, 2007, pp 52). This may be viewed as a way to allow the civilian population in the home country to feel closer to the soldiers and in the process gather political support for the soldiers and consequently the war itself.

Use of Mainstream Media by Terrorists:

According to **Rohner** and **Frey**, terrorists have a symbiotic relationship with the mainstream media as they use it to increase the impact of their terrorist act. For example, the attacks of 9/11 and the 1972 Munich Olympics (more recently 26/11) were meant to gain attention of the mainstream television and print media (Rohner, 2007, pp 129). Both parties adjust their steps according to the step of the other that can be captured in a game theoretic model (Rohner and Frey, 2007, pp 142). Their paper concludes that, among other things, since western media do not focus on attacks occurring in third world countries unless there is a significantly high number of casualties, terrorists tend to stage bolder and bloodier attacks in these regions compared to that in western countries. However, the causality that this paper refers to while describing the

relationship between terrorist acts and media coverage of terrorist acts is Granger causality which is more of a form of 'predictive causality' than true and pure causality.

However, mainstream media are likely to portray terrorists in a negative manner and mostly focuses on the leaders. Through digital media, terrorists and other militant groups can portray the lives of common members to gain the aforementioned intended effect.

Modern Non-State Combatant Celebrities:

Modern non-state combatant celebrities includes a man named **Abu Azrael**, a member of the **Imam Ali Brigade** which is a **Shia militia** fighting against the Islamic State in Iraq. There exists more than a dozen fan-made pages attributed to him, including one for his Brazilian fans and another for which is titled "Abu Azrael, le Rambo d'Irak" which means "Abu Azrael, the Rambo of Iraq" . Most of the *Facebook* pages categorize him as a 'public figure' and one of them has more than 280,000 likes (Dunlop, 2013).

Other terrorist and militant organizations have followed suit. ISIS, in its heyday published its own magazine named 'Dabiq' which often contained interviews of individual combatants. Many these interviewees were from outside Iraq and Syria, including Bangladesh and Chechnya. These, along with other articles on politics and theology in the magazine, were meant to raise the morale among the militants as well as to attract new recruits.

The Case of Burhan Wani:

Burhan Wani was a commander of the Hizb-ul-Mujahideen till his death on 8th July, 2016 which followed extensive and intense protests all over the Kashmir Valley and beyond, triggering clashes between protesters and security personnel. The scale of protests was something quite unseen in recent times - around 15000 civilians

(DNA, 2016) and 4000 security personnel (Akmali, 2017) were injured. However, the nature of protests was showing a trend. To better understand this trend we must look at the first time Burhan Wani had shot to fame in the Kashmiri public sphere.

The name of **Burhan Wani** had become popular for the first time when he had been rumoured to have been killed by Indian Army personnel (Safi, 2017). The apparent news of his death had been spread quickly among large parts of the Kashmiri population through social media sites and apps. From then on, people started taking interest in him, even though that particular news turned out to be fake. **Burhan Wani** then went on to produce a video of him in August 2015 (speaking about his political ideology, sitting in the middle of armed guards, with guns and the *Quran* (Yasir, 2016). Several other videos were made by him, some of which can still be accessed on *Youtube*. Through these mediums he became popular among even common Kashmiri civilians, many of whom are today well acquainted with his name and story.

Part of this success in propaganda was because his story was quite relatable to the people of Kashmir (Saha, 2017). He, like many other young Kashmiris had grown up in the 1990s and had seen and experienced the political instability in Kashmir. Another huge part of the success is the fact that access to the internet has seen tremendous increase in Kashmir in the last few years. In 2010, the accessibility to social media stood at 25 percent in the Kashmir Valley (Thakur, 2016). This number increased to 30 percent in 2014 and then to a staggering 70 percent in 2015. This was the same period that Burhan Wani's popularity surged as well.

Further Trends:

A few other new trends have emerged in the propaganda situation in Kashmir. The first one involves mes-

sages being spread through social media applications like Whatsapp to circulate news about raids and operations by the Indian Army following which large crowds gather around the area of operations of the Army and attempt to disrupt the operation (Safi, 2017). The second one involves a terrorist calling his family right when he is surrounded by Indian security forces and is about to be killed or captured. Subsequently, the recording of the call is circulated throughout the Kashmir Valley via social media applications like Whatsapp (Safi, 2017). These circulations of recordings humanise the terrorists, taking the masks out of their faces and making them more relatable to the Kashmiri people to draw them towards the separatist cause (Saha, 2017), much like the stories of **Vasily Zaitsev** made him more relatable to his fellow Russian soldiers and gave them the will to fight on against the Germans.

However, the big difference here between the case of **Vasily Zaytsev** and **Burhan Wani** must be noted. **Burhan Wani** enjoyed a much larger support base than the Russian sniper. Use of social media increased his popularity by massive proportions not only among fellow terrorists in *Hizb-ul-Mujahideen* or terrorists from other Kashmiri militant outfits but also among large swaths of the civilian population. Many stone-pelters in the various protests in Kashmir may join up for money, but the protests that followed the death of **Burhan Wani** were truly massive. It is to be noted here that unlike **Vasily Zaytsev** or even **Abu Azrael**, **Burhan Wani** had conducted very few major operations involving exchanging fire with the Indian Army, if not none. Yet his social media activities has made him as popular as *Zaytsev*, if not more among his target audience.

Therefore we can see that the new trend that has emerged in this field is that not only the fellow militants of an organisation but also the larger local population have be-

come the target of a non-state militant organization. The objective of the people spreading the propaganda is not only to induct more people into their organisation but to actually make the civilian society an ally in their militant efforts. This trend is actually quite new, especially for an Islamic fundamentalist militant organisation. Islamic terrorist organisations exist outside India as well (e.g. in Syria and Palestine) where the terrorists enjoy considerable amount of local support. But seldom do we see thousands of civilians protesting and throwing stones at the Army even at the peril of being blinded for organisations like Hamas or ISIS. The use of social media has radically changed the relationship between a guerrilla terrorist and the local population supporting him.

Response of the Indian Government:

The response of the Indian security and government establishment has been mostly centred around restricting internet at various key locations. For example, when the Army conducts an operation that involves the risk of locals trying to disrupt the operation, the government shuts down the internet in the particular area so that the locals cannot efficiently direct themselves towards the particular area of operation (Safi, 2017). Sometimes the government also blocks 3G and 4G internet, that is, only the multimedia content on the Internet to prevent videos being circulated even while allowing basic minimum internet activities to continue (Saha, 2017).

Problems with the Response of the Government:

The problem of the Indian government response is not so much ethical as it is practical. One may always argue at a philosophical level that taking away the citizen's right to free speech and free flow of information is unethical. But the problem is that the action itself is not good enough

to block internet in Kashmir. Most people simply manipulate their Virtual Private Network (VPN) and continue to access the internet as if the government attempt to block the internet in the region was never there (Safi, 2017). Sometimes, when a page on *Facebook* with militant messages is blocked, another one is easily uploaded with the content (Yasir, 2016). Many of these pages are created by handlers located in Pakistan (Yasir, 2016).

Conclusion:

Therefore we can see that militancy in Kashmir has established a new trend in modern insurgency. Earlier individual non-state combatants hardly ever enjoyed widespread popularity outside their immediate colleagues despite accomplishing great feats. Yet, in modern Kashmir, a terrorist can gain widespread and deep popularity without too much trouble or effort. In fact, unlike terrorists and militants in other regions of the world, they are gathering local support and help, which can go a long way in bolstering the efforts of any *guerrilla combatant*. The Indian Army is under-equipped to deal with this threat (Yasir, 2016) and must find a way out of this increasing mess.

Bibliography:

RT, <http://russiapedia.rt.com/prominent-russians/military/vasily-zaitsev/> , site last visited on 26/7/17

Naughton, John, Russia and India Report, 1st March 2013, https://in.rbth.com/arts/2013/03/01/vasily_zaitsev_the_legendary_sniper_of_stalingrad_22605 , site last visited on 26/7/17

Generals at War: Battle of Stalingrad, National Geographic, <https://www.youtube.com/watch?v=mxUI1x2zkBE> , site last visited on 26/7/17

W.G. Dunlop, Abu Azrael: Iraq's celebrity anti-IS fighter, <https://www.yahoo.com/news/abu-azrael-iraqs-celebrity-anti-fighter->

133311351.html , site last visited on 26/7/17

Dominic Rohner, Bruno S. Frey, Blood and Ink! The Common-Interest-Game between Terrorists and Media, Public Choice, Vol. 133, No. 1/2 (Oct., 2007), pp. 129-145, <http://www.jstor.org/stable/27698175>

Morten G. Ender, Kathleen M. Campbell, Toya J. Davis and Patrick R. Michaelis, Greedy Media: Army Families, Embedded Reporting, and War in Iraq, Sociological Focus, Vol. 40, No. 1 (February 2007), pp. 48-71, published by Taylor & Francis, Ltd., <http://www.jstor.org/stable/pdf/20832316.pdf?refreqid=search%3A67f8a80934b2a282dcb8c18502cd53e0>

Safi, Michael, Whatsapp Warriors on the New Frontline of the Kashmir Conflict, the Guardian, Published on 8th July, 2017, last viewed on 14th August, 2017, <https://www.theguardian.com/world/2017/jul/08/kashmir-whatsapp-warriors-frontline-conflict-india>

Thakur,Sankarshan, Making of a Social-Media Militant, The Telegraph, Published on 11 July, 2016, last viewed on 14th August, 2017, https://www.telegraphindia.com/1160711/jsp/frontpage/story_96017.jsp#.V4R9JPkrJD9

Daily News and Analysis, Kashmir: 2309 Civilians and 3550 Security Personnel Injured so far in 2016, published on 27th July 2016, last viewed on 15th August, 2017, <http://www.dnaindia.com/india/report-kashmir-2309-civilians-and-3550-security-personnel-injured-so-far-in-2016-2238636>

Akmali, Mukeet, After 15000 injuries, Govt to train forces in pellet guns, Greater Kashmir, published on Jan 23rd, 2017, <http://www.greaterkashmir.com/news/front-page/after-15000-injuries-govt-to-train-forces-in-pellet-guns/239453.html>

Yasir, Sameer, Hizbul Mujahideen's Burhan Wani takes to Social Media to Influence Youth in Kashmir, FirstPost, Published on May 23rd 2016, last viewed on 16th August, 2017, <http://www.firstpost.com/india/the-virtual-world-hizb-ul-mujahideens-burhan-wani-innovates-to-influence-youth-in-kashmir-2794392.html>

Saha, Abhisek, Let's Talk about Kashmir: Social Media has been a Game Changer and Militants have a Head Start, Hindustan Times, Published on 7th July, 2017, last viewed on 16th August 2017, <http://www.hindustantimes.com/india-news/let-s-talk-about-kashmir-social-media-has-been-a-game-changer-and-militants-have-a-head-start/story-YYem7Pqmq9xayvfvf6eaF3L.html>

Social Media and The Changing Trends of Celebrity Concept and Culture

Shashi Subba

Assistant Professor, Department of Journalism and Mass Communication, Muralidhar Girls' College, Kolkata

&

Saminur Rahaman

Assistant Professor, Department of Journalism and Mass Communication, Muralidhar Girls' College, Kolkata

Abstract :

Entertainment and Sports, were and are the two most used terms to describe the word "Celebrity", The term which can be said as a positive alternative synonymous for "Famous personality". But in the contemporary society, the term celebrity does not need any additional support of any such world for further description. To be straight forward, celebrity stands to famous personality, and the credit for the reduction is description pattern of celebrity's meaning mostly goes the social media, which has been supportive in bringing changes in the trends of celebrity culture. Though the meaning of celebrity has been confined as famous personality, but entertainment industry remains one of the important aspect of it. An industry that has gone into a hurricane of changes since its inception for each and every single aspect in order to match its steps with the day to day changing environment; be it social, personal or economic and the added spice to it is; the hurricane is still in motion and is in no mood to be stopped. On the other hand, Social Media or social networking websites are added flavor to the service industries. Including the stupefying flavor, the platform is being

used in the very positive attitude by the young generation, who can be given the title of "Rising Celebrity". However, the paper is an attempt to establish a relationship between three concepts: the rising celebrity, the social media platform and the changing trends of the celebrity concept and culture..

Keywords : *Social Media, Celebrity, Concept, Culture, Changing Trends*

Social Media and The Changing Trends of Celebrity Concept and Culture :

The relation between celebrities and the media is deeply rooted as both are highly dependent on each other. Media need celebrities for the content of news, articles and features. On the other hand the existence, fame and popularity of celebrities are dependent upon the media. Media is the vehicle of celebrity culture in the society. The popularity and familiarity of a celebrity, to a great extent, depends on how much media coverage he/she is getting. With the origin and spread of social media the concept of celebrity has undergone changes. The more a celebrity is able to promote himself/herself on social media, the more his/her brand is likely to get success. Starting from entertainment and film industry to sports and politics, everywhere, the importance of a famous person as a celebrity is being determined on his/her volume of presence on social media and the number of fan followings on social media platforms. Films starred or acted by **Amitabh Bachchan** do business much lower than the actors of the younger generations. But that Bachchan is still one of the biggest actors and celebrities of the present times can be understood when we see that the number of followers of him on *Twitter* is the 2nd highest among Indians. Social media is

nowadays an important tool to measure the brand value of the celebrities.

Celebrity is quite a familiar terminology. To bring to light, celebrity means a famous person, especially, from the entertainment industry or sports. But, today the definition is not exclusive to sports and entertainment industry. There has been always a deeply rooted relationship between celebrity and the media, where media can be treated as an independent variable and celebrity as the dependent variable. Now, as we can see as well as observe that the environment is changing within fraction of seconds in every aspect be it socially, economically, politically, culturally, technologically and so on. Similarly the celebrity culture has gone through a massive change. When a comparison is made between earlier trends and current trends, new points can be highlighted like that earlier, the relationship between celebrity and media was confined to many factors. Few such confined factors to be highlighted are,

Platform Restriction : Earlier it was the newspaper, radio and television, when the media term used to pop out. These media's were restricted in terms of content, which were chosen, created and edited by the editorial board. The public were only on the receiving end, whereas with the advent of social media, the media or platform is controlled by the public itself.

Time and space restriction : In the above mentioned media, each media had specified time and space were allotted to celebrity culture. In newspaper, it was either the celebrity page where it has to maintain the mandatory clause of the proper flow of information and in electronic media, specific programmes were broadcasted for upholding the celebrity culture..

A die-hard fan had to wait for morning newspaper or specific programmes to know its favorite actor, actress or

celebrity updates. But now time has changed; now a die hard fan does not have to wait to get the latest update about its favorite celebrity. *Twitter, Facebook, Instagram* and many more are in line to make connections between the two ends. Even today the brand of a celebrity is measured by the numbers of followers, the number of tweets and like in a post. So the time has changed.

According to **Ann Handley**, "Social media is an ever-growing and evolving collection of online tools and toys, platforms and applications that enable all of us to interact with and share information. Increasingly, it's both the connective tissue and neural set of the web." First use of social media started in 2004 and at present the number of social media users is 2.46 billion (Statista, 2017). The number is increasing rapidly. With that, new platforms of social media are emerging. According to **Yral Social Media Report**, in India, there are 136 millions of social media users in 2016 which have increased 15% on the figure over the year 2015. Social media, not only have brought changes in the society, but also in the cultural world. Who and what will be discussed are nowadays determined by social media. Social media do not merely bring celebrities into the limelight; it is capable of creating celebrities itself. The definition of celebrity has been changed in today's world. According to **P. David Marshall**, celebrities are those people who enjoy through media 'a greater presence and wider scope of activity and agency than are those who make up the rest of the population. They are allowed to move on the public stage while the rest of us watch'. Not only artists, actors, sportspersons and politicians are celebrities now. At present the definition and concept of celebrity include those persons who are much familiar and famous among groups and followed by a large number of people. We often get to hear the term "internet celebrity".

There are many celebrities who have mastered social media like **Rihanna, Miley Cyrus, Selena Gomez, Justin Bieber, Lady Gaga**, etc. Among top ten most liked pages on Facebook, five are of celebrities. Among top-most followed persons on *Twitter* there are musicians, comedians, politicians, sportsmen. **Narendra Modi, Amitabh Bachchan** and **Shahrukh Khan** are the most followed Indians on *Twitter*, having millions of fan base. This close relationship of celebrities with social media has positive and negative sides. There are many examples of negative effects where embarrassing moment of the celebrities' personal lives is made public on social media. Videos, photos and news related to celebrity sex scandal or nudity create a storm on social media platforms like *YouTube*. Rumors related to personal relations of celebrities spread rapidly creating a negative impression in the mind of the people. Then there are many positive sides also. Celebrities like **Lady Gaga, Emma Watson, Pamela Anderson** mobilize their fan base using social media towards activist efforts like the rights of the LGBT community, gender equality, animal rights. When celebrities voice their views against any injustice, social and political institutions are forced to take action. Celebrity campaigns on social media for various social, awareness related and developmental causes make a lot of impact.

Earlier we used to know people when they had already reached stardom and had become famous, earlier the common people had to go through a lot of struggle, hardship, negativity, a lot of patience, emotional and financial loss and many more things. The hidden talents needed a lot of hunting, polishing, recognition before becoming a star. After passing all the exam, when a common people rise as a celebrity. That was the trends. But now, thanks to the

vibrant social media platform, things have become much easier comparatively. Today, every common man believes there is something unique in him /her and believes in self promotion and that is what "rising star" come in. Self promoting his or her own talents and becoming a celebrity. There are many on the list of rising star and few to mention as

Bhuvan Bam

Bhuvan Bam has more than 3.6 million subscribers and over 470 million views as of July 2017. Bhuvan Bam, whose original name is Bhuvaneshwar Bam, is an overnight turn celebrity and also a role model for many youngsters of India, especially among the netizens generation. His journey as a YouTuber started with a U turn, when he saw an anchor covering Kashmir Flood in last may ask insensitive question to a mother who had lost her child: A enraged Bam felt he had to do something ("sarcasm"). He uploaded a video on Facebook as a reward to the anchor's insensitive question. Overnight, his video went viral. Waking up to the power of his videos, he debuted on YouTube in June 2015. Since then, there is no back off. Today, Bam through his BB ki Vines is among the fastest growing *YouTube* stars in India.. His fans following range from Pakistan and India.

Nisha Madhulika

Nisha Madhulika is a famous figure, especially among the people who loves cookery. It is an age old accepted norm of society, that women are made for cooking and nothing else. Getting married, having and up bringing children and staying back inside the four walls of a room,

is thought to be a normal rule of the society.

The Story of Nisha, is not a different one from the rest of the majority Indian women, who most of the time suffer with empty nest syndrome. Children grown up and moved out and nothing left in life to do, everything seems to be empty. During these phases, Nisha tried to match up her steps with the changing culture of society and engulfed herself in the Internet world.

While she was crawling here baby step in the world of internet, She came across a recipe on the internet, cooking which was always her best companion during these years.

And in the year 2007, she decided to start a blog about cookery, of course with the help of her better half. Being a simple housewife, her simplicity in explaining thing was the most favourable part of her followers. In the initial stage, she faced with lots of technological barriers and glitches, where her kitchen or may be said her platform was not up to mark, props and lighting was not sufficient for shooting , editing and uploading error and much more.

But as she progressed, all the glitches were treated as the lesson of the day, and eventually she passed out all her technological barriers. Today, **Nisha Madhulika** has more than 2,529,102 Subscribers and had uploaded more than 1000 recipes, with her fan base growing, **Nisha Madhulika** tries to upload at least three recipes in a week. And she spent two days of the week for shooting purposes and the rest day are devoted for research purpose and fan followers.

Due to the emergence of social media, celebrities are no longer totally dependent on the mass media to express themselves, their opinions and views and to share their activities with followers. Instead of keeping media managers to convey their messages celebrities now can reach to all just by using *Twitter* and *Facebook*. Celebrities use

social media in different ways to build and promote their brands. Philip Cohen in his article titled "How Celebrities Use Social Media to Build Their Brand", has mentioned about these strategies. Firstly, using social media celebrities get ample opportunity to communicate with their fans and followers and thereby get closer to them. Secondly, by continuous tweeting, updating status and profile, uploading photos, self promotion is done. Many celebrities can also earn from such promotion. Thirdly, celebrities hire smart and savvy social media managers to continuously keep their social media accounts active. Thus, social media has provided a better platform than mass media to the celebrities to establish their presence among the masses.

Celebrity culture in the society was existing much before the advent of social media. But the degree of celebrity influence on the daily social, cultural and economic lives of the people has changed a lot. In the age of social media people are following celebrities more than ever before. Social media has changed the degree of public consumption of celebrities. The relationship between celebrities and social media is the extension of the relationship between mass media and celebrities. People's dependence on mass media to get information about celebrities has decreased a lot. Nowadays fans and followers do not merely get news and information about celebrities, they get connected with their favourite celebrities. Celebrities are able to get feedback about their works directly from their followers. The strong relationship of celebrities with social media has brought about a revolution in the relationship between people and celebrities. Social media has both positive and negative effects on society, people and culture. It can be both bane and boon to the celebrities. Social media itself is no good or bad. How people and

celebrities use social media, will determine whether it will be beneficial or detrimental to all the stakeholders.

References:

1. Handley Ann. (1984). MarketingProfs
2. Statista. (2017). Retrieved from <https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/>
3. Yral Social Media Report. (2016). Retrieved from <http://yral.digital/social-media-report-2016/>
4. Marshall, P. D. (1997). *Celebrity and Power: Fame in Contemporary Culture* (London: University of Minnesota Press).
5. <http://economictimes.indiatimes.com/slideshows/people/meet-indias-top-10-youtube-superstars/bhuvan-bam/slideshow/52173563.cms>
6. Cohen, Philip. (2013). "How Celebrities Use Social Media to Build Their Brand" Retrieved from <http://www.socialmediatoday.com/content/how-celebrities-use-social-media-build-their-brand>

A Few Observations on the Function of Photojournalistic Representation in Our Time

Avirup Ghosh

Assistant professor
Dept of English
Panihati Mahavidyala

The Wikipedia article on Kevin Carter's most famous image begins with the sentence: "The vulture and the little girl is a celebrated photograph by Kevin Carter which was sold to and appeared (for the first time) in The New York Times on 26 March 1993" ("The vulture and the little girl"). The word 'celebrated' implies the idea of fame, especially a kind of fame that relies upon re-visitations and occasional paying of homage. It is famous because it captures the starkest kind of poverty imaginable on earth with objective precision. But it is also famous because it won the *Pulitzer Prize*. If we think of images having afterlives, the first life of the image emerged out of the actual situation in which Carter came across the little Sudanese girl crawling towards a United Nations feeding centre. It was a photographer's impulse which made him take the photograph. Carter was criticised for not helping the child. His critics argued that he should have saved the child instead of taking her photograph. Now, there come moments when a certain situation demands to be recorded not because it is aesthetic but because there is an urgency that calls out to be recognized. This is what characterises the photographer's impulse. This is even more relevant to the field of photojournalism than the field of photography. A photojournalist is not constrained by aesthetic considerations. His function is to record reality just as it is. But he

has another function: to record reality in such a way that it will have relevance in the future or in a place or situation that is not immediately connected to the place where it originated. This is the impulse that generates the afterlives of an image.

The power of Carter's photograph derives from its stark, matter-of-fact depiction of what the situation was really like in the famine-afflicted Sudan. There are three 'characters' in the photograph: the Sudanese girl, the vulture and the photographer. The vulture anticipates the child's death. The photographer anticipates a possible rescue. It is the contradictory set of expectations that lend drama to the photograph. So, objective and journalistic though it might be, the photograph has the element of pictorial organisation. In terms of composition it is very simple. It is organised around a moment in future that is outside it: the moment either of rescue or of death. The question that we ask while watching the photograph is: was the girl saved?

According to the editor of *The New York Times* (March 30, 1993), "Many readers have asked about the fate of the girl. The photographer reports that she recovered enough to resume her trek after the vulture was chased away. It is not known whether she reached the center" ("The vulture and the little girl"). The ambiguity regarding the fate of the child adds to the mystery of the image and makes it more potent as a piece of photojournalism. The 'celebrated' status of Carter's photograph is also the result of a contrast between Third World poverty and First World affluence. The image is famous because it draws attention to a, extremely grim situation. But its fame also derives from the unimaginable nature of the situation. One of the afterlives of the image involves Carter's receiving the *Pulitzer Prize*. The reception of the Prize paradoxically brought wider recognition to Carter as a photojournalist

and at the same time transformed the image into an iconic representation of poverty. The commercial implications of the reception of the *Pulitzer Prize* cannot be underestimated. The ethics of representation became problematized because of the gap between the poverty the image depicts and its eventual reception, circulation and use. With the advent of digital technologies, such images are easily accessed and shared. There is a kind of banality that creeps in with each sharing and the eclectic variety of contexts into which it is adapted. This is true not only of Carter's photograph but also images of poverty, violence and any kind of human crises in general. Repetition and reproduction of images make them politically potent and at the same time, make them vulnerable to adaptation into irrelevant contexts. In the media, they sometimes assume an iconic status. It can be argued that this strategically done by the media. For instance, the following photograph, taken by **Arko Datta**, features **Qutubuddin Ansari**, who was dubbed the face of the Gujarat riots in 2002:

Every 'event' requires an image in order to find a place in history and more importantly in public memory. Interestingly, the moment the right image is found, all the other images are put aside so as not to render the event banal. And to this end, the image is transformed into an icon or a symbol of the event. The idea is to choose one image over many others that describes with considerable amount of starkness and clarity, the experience of the situation. It is the random contexts of sharing (such as on social networking sites, where such grim images may coexist with images of food, holiday destinations, etc.) that creates a distance between the receiver and the original experience that produced it. These unrelated and irrelevant contextualizations make the images appear banal. In a world that is increasingly dominated by images, and the

speed with which images proliferate into the visual domain, experiences are diluted - especially the kinds of experiences that concern human suffering. In this era of visual simulation and digital processing of images, the primary question is what should be the function of a photojournalist with regard to documentation of human deprivation and exploitation? What should be the ethical considerations of photojournalism in the era of finance capitalism when monetary transactions are made with the speed of light and economies are driven by a greed for endless profit? Photography and photojournalism can play an important political role in these times. They can bring our attention to those aspects of the world that are suppressed systematically by dominant ideologies. The art of taking a photograph in this context lies in the ability of the photographer to make his photograph stand out by rendering it as expressive as possible. So that the photograph is able to draw attention to itself, and thereby to the situation it depicts, by separating itself from a plethora of images that are in transit before our eyes every day.

Coming back to the image by **Kevin Carter**, its impact derives from the fact that the child is still alive and perhaps could be saved. The photograph itself is an appeal to the viewers. The very act of photographing the situation is a comment on the helplessness of the photographer who is faced with a situation that overwhelms him. Perhaps it is his own helplessness that makes him record the experience with the help of his camera and show it to the world. And the act of showing or sharing such experiences is in itself a hopeful act.

The recent photograph of **Alan Kurdi**, a three-year old Kurdish boy of Kurdish origin, taken by Turkish journalist **Nilufer Demir**, made headlines all over the world. The photograph depicts the dead body of the boy, whose par-

ents are Syrian refugees, washed up on the shore. The image was able to bring enormous media and governmental attention to the issue of migrant crisis. The likes of **Francois Hollande** and **David Cameron** were moved after seeing the image and resolved to look into the crises with urgency. Although they depict different situations, the photograph of **Alan Kurdi** and the photograph of the nameless Sudanese boy, have something in common: both of them place an appeal before the world that is increasingly becoming unresponsive and sensitized to the suffering of others. Journalism demands a certain kind of objectivity while recording events. But one of the aims of journalism is to bring attention, in an unmediated way to experiences of injustice, the violation of human rights and human suffering. This aim is incomplete if attention is not accompanied by a desire to make changes for the better.

Works Cited

Wikipedia contributors. "The vulture and the little girl." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 15 Aug. 2017. Web. 20 Aug. 2017

Popularity: Common Man's Dream or a Commodity?

Dr. Amrita Banerjee

Assistant Professor
Kaliachak College

Department of English :

In popular usage, the term 'Celebrity' refers to the fame and public attention accorded by the mass media to individuals or groups or, occasionally, animals, but is usually applied to the persons or groups of people (celebrity couples, families, etc.) themselves who receive such a status of fame and attention. Celebrity status is often associated with wealth (commonly referred to as fame and fortune), while fame often provides opportunities to earn revenue. Theory and research on the topic, while often focusing also on individual celebrities, have tended to work from a broader definition of 'celebrity' (or, occasionally, 'celebrityhood' or 'celebritydom'): as a social and cultural phenomenon.

Early perspectives on celebrity were largely theoretical, emerging as part of Marxist-influenced Frankfurt School cultural criticism of 'mass culture,' 'mass society,' and the 'culture industry.' Celebrities were seen as mass-produced, standardized commodities posing as unique human individuals, and celebrity discourse as a major ideological support beam for consumer capitalism. In the 1940s, **Theodor Adorno** and **Max Horkheimer** (1977), for instance, saw celebrities as the products of 'the culture industry,' the cultural apparatus of mass society; Hollywood stars serve as distractions from the dissatisfactions created by industrial capitalism, and to manipulate 'the masses' into capitalism's false promises of both choice (standard-

ized, mass-produced celebrities appear to be different individuals) and universal success (celebrities appear to demonstrate the rewards available to all). Leo Lowenthal (1968), also writing in the 1940s, researched changes in 'mass idols' in popular magazines, charting the move from 'idols of production' (business and politics) to 'idols of consumption' (entertainment and sports); he too suggested that these popular culture heroes perpetuated the myth of an open social system, such that the existing social system is celebrated along with the star. C. Wright Mills (1956: p. 71) wrote in the 1950s of the professional celebrity as a summary of American capitalist society's promotion of competition and winning; as "the crowning result of the star system in a society that makes a fetish of competition," the celebrity shows that rewards go to those who win, regardless of the content of the competition. The definition of celebrities as mass-produced distractions, and their ideological role in promoting consumption, competition, individualism, and the myth of open opportunity, has continued in much contemporary cultural criticism and analysis. For example, **P. David Marshall** (1997: p. x), has argued that the celebrity, as a "public individual who participates openly as a marketable commodity," embodies and legitimizes the linked ideologies of market capitalism and individualism; **Chris Rojek** (2001: p. 90) has located celebrities within 'the culture of distraction today,' as human commodities who fill the void left by 'the death of God and the decline of the church'; **Ellis Cashmore** (2006: p. 269) has concluded that "celebrity culture's most basic imperative is material: it encourages consumption at every level of society"; and **Karen Sternheimer** (2011: p. 24) has suggested that celebrity culture "reflects and reinforces the ever changing notion of what it means to achieve the American Dream.

In the 1960s, with the publication of **Daniel Boorstin's** *The Image* (1961), the notion of celebrity was distinguished from heroism. In an argument that presaged more recent postmodernist theory on 'simulation and simulacra' and the implosion of artifice and reality (see Baudrillard, 1988), Boorstin argued that, with the growth of mass media, public relations, and electronic communication, it was possible to produce fame without any necessary relationship to outstanding action or achievement. Thus, the hero, whose fame is the result of distinctive action or exceptional, meritorious character, has been superseded by the celebrity, whose notoriety is manufactured by mass media without regard for character or achievement; the signs of greatness are mistaken for its presence. In Boorstin's definition, the celebrity is a '*human pseudoevent*'.

Recent history has seen some major changes in celebrity production apparatuses. Reality television, which developed in the 1980s in response to changing economic conditions in the television industry as a cheaper, quicker alternative to scripted programming (Collins, 2008), transformed celebrity production: no specialized training or prior experience was needed to enter the celebrity field, and celebrity became 'an outcome of a programming strategy' (Turner, 2004: p. 53). In addition, although in many ways the Internet simply extended the reach of existing entertainment industry organizations, it has also rapidly changed the dynamics of celebrity production, especially through Web 2.0 phenomena such as *YouTube*, *Myspace*, *Twitter*, and *Facebook* (Gamson, 2011; see also Rojek, 2012). As "the tools of self-publicity are increasingly available to ordinary people" (Bennett and Holmes, 2010: p. 76), barriers to entry into celebrity are reduced, and access to potential audiences does not require industry gatekeepers; celebrity production has become partly autonomous from

the centralized, tightly controlled celebrity industry. The result of these changes was a large influx of 'civilians' into the celebrity field; forms of celebrity that are more fleeting, dispensable, and difficult to sustain than earlier ones (Collins, 2008; Currid-Halkett, 2010; Rojek, 2012), and the emergence of new celebrity types, such as the anticelebrity viral star (celebrated for being unlike conventional celebrities), the do-it-yourself celebrity (who has pursued fame outside the established celebrity system), and the microcelebrity (famous to a small community of fans) (Gamson, 2011). Prior to the Internet, celebrity was based on the distance and separation of the star to their audience, through traditional medias such as the press, film and television. Nowadays, many ordinary people have found fame by connecting to an audience on a personal level through social and user-generated content platforms, such as *YouTube* and *MySpace*. When these ordinary individuals are projected into a 'world in which every citizen can broadcast to every other citizen' (Rheingold, 1994:14), is it any wonder that the opportunity for celebrity is becoming more and more widespread? The fluid social relations caused by new media has opened the door to personal expression in the public sphere on the Internet, with the new driving force in the economy being the 'image', not information, as Sternberg notes (Sternberg cited in Marshall, 2006:418). According to Marshall there has 'been an explosion in practices of presenting one's self online in the most public way' (Marshall, 2006:638). With this shift in personal expression from the private to the public, new media can 'generate public privacy into a new form of narcissism'.

Instead of the traditional celebrityhood, nowadays one has become a microcelebrity. A definition of microcelebrity can come handy here. Below is Marwick's definition of

what she calls a micro-celebrity: 'Micro-celebrity is an emerging online practice that involves creating a persona, sharing personal information about oneself with others, performing intimate connections to create the illusion of friendship or closeness, acknowledging an audience and viewing them as fans, and using strategic reveal of information to increase or maintain this audience'. There are two types of micro-celebrity according to **Marwick**, achieved and ascribed. Achieved micro-celebrity involves a deliberate and conscious effort or set of choices that a person makes in order to maximize their 'visibility, status, and popularity' (Marwick, 2010:14). This can involve becoming an online model, writing a successful blog or hosting a video show. Ascribed micro-celebrities on the other hand are 'assigned celebrity positions through the production of celebrity media about them' (ibid., 2010:14). For example, being featured in paparazzi photos or in gossip blogs can make someone a microcelebrity.

Now, the question is that whether these recent scopes to become an instant celebrity with only a click of the mouse produce newer cultural trends or is it another business trick which sells common man's dream to be famous. According to the critics like Turner, the instant success or instant celebritydom is only an illusion. He makes clear, that while *YouTube* may offer space for the empowerment of 'producers', it also enables international commercial entertainment content, so that what gets seen gets more seen. Here, Turner develops the important argument that while the entertainment industry is promoting interactivity - which looks creative - it is also at the same time exploiting free labour. The political implications of interactivity are still up for debate, he tells us, but the argument and broad findings of this chapter forcefully questions the rhetorics of empowerment surrounding DIY websites and social

networking sites. Quoting Terranova, Turner points out that 'the links between the digital optimists and the interests of capital are 'too tight for comfort''.

In the case of citizens, blogs and the rise of public opinion the author notes that audience participation in the production of news content has led to a fusing of news with entertainment. The problem Turner sees is that 'news agendas are narrowing and their content is mutating into hybridized infotainment genres' (p. 72). This is important for understanding how the democratic potential of Joe Public blogging in the sphere of politics (i.e. interconnectivity) is in actuality unlikely to reshape the news agenda. Sure, blogs are an opportunity for ordinary folk to express views or interact in political dialogue but most of what gets written about on political blogs reflects the news agenda. Political communication scholars and commentators who celebrate blogging would do well to draw on Turner's notion of the demotic to avoid overstating the democratizing potentials of citizen blogging - the blogosphere may more often resemble an echo chamber.

Reality TV shows like Big Boss start with lofty promises of psychological or social insight but finally ends up with cheap shows of emotional fragility and embarrassments before public. The talent hunt shows also are using free labour to get profit. Instead of providing proper platform for budding talents the talent hunt shows actually exploit the talents of the youngsters and finally throw them into the darkness of anonymity. In a society ever-hungry for new entertainment the instant celebrities or micro celebrities are actually commodities for entertainments. Culture is no longer ideological, disguising the economic activities of capitalist society; it is itself an economic activity.

Works Cited:

Adorno, T., Horkheimer, M., 1977. The culture industry: enlightenment as mass deception. In: Curran, J., Gurevitch, M., Woolacott, J. (Eds.), *Mass Communication and Society*. Sage Publications, Beverly Hills, CA, pp. 349-383

Baudrillard, J., 1988. *Selected Writings*. Stanford University Press, Stanford, CA

Boorstin, D.J., 1961. *The Image: A Guide to Pseudo-events in America*. Harper & Row, New York.

Dyer, R., 1991. A star is born and the construction of authenticity. In: Gledhill, C. (Ed.), *Stardom: Industry of Desire*. Routledge, London, pp. 132-140.

Gamson, J., 1994. *Claims to Fame: Celebrity in Contemporary America*. University of California Press, Berkeley, CA.

Turner, G., 2004. *Understanding Celebrity*. Sage, London

How Facebook and YouTube Channels Play the Role of Celebrity Makers

Koustav Mukherjee

UGC-NET, Research Fellow
Department of Journalism and Mass Communication
University of Calcutta

Abstract :

Celebrity means a well known person, usually comes from the trades of entertainment, politics or sports. A man doesn't bear with a celebrity tag. He has to become celebrity with his works in the profession and with the help of media. Media is the key factor which can make a person celebrity. Today, in the era of internet, with the devices like computers, laptops or smart phones, it has become easier to communicate with people. With the help of social networking sites like *Facebook* and online sites like *YouTube*, the reach of a person has increased. Therefore, today, with the help of *Facebook* and *YouTube*, anyone can become famous. In recent times *Facebook* added some features which can be easily accessible by the user and with the help of those features anybody can become celebrity. Previously, it was tough for the aspirants to produce or direct films as it was a costly procedure to come on air. But, today with the help of *YouTube* channels, the overall cost has been highly decreased. These types of features are applicable for all the fields from where celebrities are made. This paper will be concentrating on exactly how *Facebook* or *YouTube* works to make celebs with examples.

Keywords : *Celebrity, Social Media, Facebook, YouTube channel.*

Introduction :

In every society, there are two types of citizens- common men and celebrities. Now, the question is who are the celebrities? A celebrity is a well-known person, usually comes from the trades of entertainment, business, sports or politics. What is the exact difference between common men and celebs? Common men can easily recognize celebrities, know the where about of celebs and often gossip on them. Media, to expand its business give footage to the celebs and thus they grow more popular. The roles of media in making celebs are very important. In the recent era of social networking, it has become easier to catch media footage, especially with the media like Facebook and YouTube. In this article I will discuss how Facebook and YouTube channel play the role of celebrity makers.

Role of print and electronic media to promote celebs:

To get the advertisements and TRP electronic and print media have to deliver news that is different from others and which is sensational. Most of the days , it is seen that in the front page newspapers makes the headlines consisting of such news that is highlighting a celebrity - the celeb might belong from politics(Which is seen the most), sports or entertainment. Or there is sensational news in which politicians or some autocrat expresses their views as they are the authority. Most of the companies try to promote their brands through the celebs for their marketing purpose. So celebs are automatically promoted by the print and electronic media as the company gives advertisements in the media. For the TRP, often, it is seen the channels often broadcast interviews of the celebrities - for the news channels the celeb can be the PM, CM of any state or any responsible Minister of country or state, where as for the entertainment channels the figure can be a leading actor or

actress. It is said, that the media often runs after the celebs and the celebs live on media. The businesses of both are correlated with each other.

What is *Facebook* and how does it promote people to become celebs?

Facebook, founded by **Mark Zuckerberg** and several Harvard University classmates in 2004, now days, is the largest social media platform, where registered users can create profiles and upload photos, videos and share thoughts and messages with their closed ones. Facebook is available in 37 languages. There are some interesting features in *Facebook*. Such as:

1/ we can easily see who are online and send message to them. We can chat with more than one person simultaneously.

2/ *Facebook* have the feature of creating pages of some person, group or organization.

3/ we can create groups consisting of the people with common interest or view.

4/ It allows people to send invitation of some event and on the date of the particular event it gives notifications regarding the time and place.

5/ *Facebook* allow its users to create, read and respond to the advertisements in its page.

6/ There is a feature called *Facebook Live*. It is a unique feature where we can go live to express our views on something, interact with the people and broadcast any event.

7/ The *Facebook Messenger* recently added the features of voice and video calling, through which we can call people from our smartphones have internet connections.

Plus there is a bulletin board called Wall in every profile, where users can see latest updates from various pages

and profiles and give reactions to the updates, pictures or posts. User can comment on the posts and share if he/she (user) wishes. He /she can post photos, videos and go live. Besides these, there is a micro blogging feature 'what's on your mind', where an user can write and spread his thoughts and feelings directly to maximum of 5000 friends and an infinite number of people via friends and friends of friends. There is no limit of followers in case of pages and profiles.

Now, the question comes how *Facebook* promotes new celebs? Well, there is a feature in *Facebook* called page promotion. There, the user or organization can promote the page and create a mass base in a few days. For making this promotion *Facebook* take charges which are deducted directly from the bank account. One can make the promotion starting from 65 rupees to as much as he wants. The number of likes will increase more & more as you invest more on promotion. There are so many examples of popular pages in *Facebook*. I will discuss about two or three from those pages.

A/ Aashqeen : Aashqeen is a name of a person and he makes videos from *Facebook* and *YouTube*. This page, currently, has more than 18 lakhs followers and thus all the videos those are uploaded usually have 17-18 lakhs of viewers and lakhs of shares. This page basically consists of funny videos and videos of moral learning's in a sarcastic way. All the videos are in this page are very much popular.

B/ 2 Foreigners in Bollywood : This page has a follower base of more than 31.6 lakhs. The tag line of this page is, 'Follow the journey of two guys from Sweden trying to make it in Bollywood!' This page also posts funny videos and videos subject to social learning and mass awareness.

C/ Dr.Lony : This page has a follower base of more than 32000. Lony is the name of a dental surgeon from Bangladesh who is passionate about making short film & videos, and music. There are some videos that consist of some social learning and fun.

There are so many pages like '*Hero Alom*' from Bangladesh, '*Sham Idrees*' from Pakistan and '*Varun Pruthi*' from India which have millions of followers and are widely popular.

The advantages of these pages are:

1/ These pages promote a new lot of actors and actresses and thus the aspiring candidates easily get chance.

2/ Acting proficiency is the only desirable qualification which candidates need to have. In Bollywood or Hollywood there are so many extra qualifications like muscular physique, zero figures and all.

3/ Aspiring candidates get chances to show their talent become celebrity.

4/ Social media is a costsavvy way. If you want to make a film you need to have investors who will invest lakhs and crores in making the film, promotional cost and other expenses. Here in these videos you don't need any special location, huge investment. What you need are good story line of 3 to 5 minutes and good acting ability. These videos can be shoot even at home.

With these features, *Facebook*, in recent times, helping and promoting aspiring actors and actresses to become celebs. Today, we can easily recognize persons like Aashqeen, Hero Alom or Sham Idrees.

This kind of promotion is available in *Facebook* in case of politics and sports too. There are so many promising players but people know nothing about them and that's why they don't get any sponsors. You just shoot a video of his performance and upload in a page which has lakhs

of followers. In next few days, he will be known be a large number of people and he will get sponsors easily.

What is YouTube and how it makes celebrities?

Founded in 2005, *YouTube* is one of the most popular website, where you can share your videos. Here you can create and share videos. Every year around 6 billion hours of videos are watched in *YouTube* around the world. It is a free video sharing website where anyone can share his/her videos. The videos that we watch online, most of the times, watch from *YouTube*. Even the online tutorial videos come from *YouTube*.

YouTube is special because of the variety of videos you can find there. In every minute on an average of 100 hours of videos are uploaded to YouTube from different parts of the world. So every minute, there will be something new you will find. You will find videos of travel, teaching, movies, songs, cooking and lot more. One interesting thing about *YouTube* is, it has the feature where the users can like, comment and share the videos. Plus you can upload your video by creating an account. YouTube is all about user generated content. You will find such interesting videos that have been created by the people around us. There is a restriction mode, where you can restrict your children from seeing adult videos by the help of its safety mode.

How YouTube channel works?

When you sign in to *YouTube* it gives an option of your personal *YouTube* channel. There are spaces of your short description, thumbnails of the video that you've uploaded and also a notification bar of whom you've subscribed, videos that you selected as favourites , list of the people who are your friends and also comments and reactions to

your videos by your friends. You can see another member's channel and give your reaction. It works as a social networking site. You can personalise your channel by selecting the colour of your control panel.

Advantages of YouTube Channel:

1/ suppose you are a promising actor or director, but, can't find the way out how to show your talent. You don't have the contacts of the persons related to the entertainment industry. What you need to do is open a *YouTube* channel, make videos and upload it.

2/ it is very much cost effective. You don't need to have a huge amount of money.

3/ you can like, share and download *YouTube* videos. Suppose you have a *Facebook* page and a *YouTube* channel. After sharing your video on the channel, you can copy and paste on your *Facebook* page.

4/ it is a source of income. The revenue comes directly from Google and thus young entertainers earn a handsome amount of money.

(YouTube payment is based on the performance of the user. You need to promote your channel with the help of *Facebook* and other social networking sites. Plus you need to have very good content and advertise those as widely as possible. If you want to get paid by *YouTube* you will need to drive traffic to your videos to see and click on *Google's* ads.)

As the aspirants get popularity plus money, thus, in no time they become celebrity.

Conclusion:

In conclusion it can be said that after the availability of media like *Facebook* or *YouTube*, celebrities, from various fields, started to emerge faster than before. It is an unique

way and if you have talent then no one can stop you. Becoming celebrity has become easier than before and we are heading towards the era ,where, these media will be playing the key role in promoting people.

Selected References:

1/ Redmond, S. (2014). *Celebrity and the Media*. Basingstoke: PALGRAVE MACMILLAN.

2/ Marwick, A. E. (2014). *Status update: celebrity, publicity, and branding in the social media age*. New Haven: Yale University Press.

3/ Point, T. (2017, July 23). *Brand Management Promotion*. Retrieved July 20, 2017, from https://www.tutorialspoint.com/brand_management/brand_management_promotion.htm

4/ What is Facebook? - Definition from Techopedia. (n.d.). Retrieved July 20, 2017, from <https://www.techopedia.com/definition/4941/facebook>

5/ What is Facebook? - Definition from WhatIs.com. (n.d.). Retrieved July 20, 2017, from <http://whatis.techtarget.com/definition/Facebook>

6/ Aashqeen.(n.d.). Retrieved July 21, 2017, from https://www.facebook.com/pg/aashqeen1/about/?ref=page_internal

7/ 2 Foreigners In Bollywood. (n.d.). Retrieved July 21, 2017, from https://www.facebook.com/pg/2foreignersinbollywood/about/?ref=page_internal

8/ Hossain, S. (n.d.).Lony. Retrieved July 21, 2017, from https://www.facebook.com/pg/Dr.Lony/about/?ref=page_internal

9/ Boswell, W. (n.d.). Here's What 'YouTube' Really Is: YouTube 101. Retrieved July 22, 2017, from <https://www.lifewire.com/youtube-101-3481847>

10/ How YouTube Works. (2007, December 10). Retrieved July 23, 2017, from <http://money.howstuffworks.com/youtube4.htm>

11/ 7 Benefits of Having a Youtube Channel o A Sweet Pea Chef. Retrieved July 23, 2017, from <https://www.asweetpeachef.com/7-benefits-of-having-a-youtube-channel/>

12/ When Does YouTube Start Paying You? (n.d.). Retrieved July 24, 2017, from <http://smallbusiness.chron.com/youtube-start-paying-you-59420.html>

Celebrity and Indian Television Reality Shows: A Contemporary Study

Tanaya Ray

Faculty Member; Department of Journalism and
Mass Communication
HMM College for Women,

The word 'celebrity' was first used in fifteenth century. According to Oxford English Dictionary 'celebrity' means "A famous person, especially in entertainment or sport", or "The state of being well know". Cambridge dictionary defines celebrity as "Someone who is famous, especially in the entertainment business". On the other hand we can say the person who gets the public attention and subject of discussion of mass media is also celebrity. So from this point the person who is associated with entertainment or sport is not only the celebrity, a political leader may often become celebrity. A common people may become celebrity due to media attention for any issue related with his or her lifestyle or actions.

Marshall (1997) defined celebrity as "a greater presence and wider scope of activity and agency than are those who make up the rest of the population. They are allowed to move on the public stage while the rest of us watch. They are allowed to express themselves quite individually and idiosyncratically while the rest of members of the population are constructed as demographic aggregates" (Marshall, 1997, IX).

According to Rojek (2001), the celebrity status are of three types. The first one is ascribed celebrity. The gets the celebrity status by birth such as king. The second type is attributed celebrity, the result of media representation. The third one, achieved celebrity are those who accomplished his or her success through talent. In recent times

the third type of celebrity has emerged in a large scale. The social networking sites easily turns an ordinary user into celebrity. Anyone can become famous by any kind of post in social networking sites like facebook, twitter, You Tube etc. On the other hand mainstream media like television, radio, newspaper emphasising on specific person from common mass and making them popular. Television and radio are also giving importance to common public in various programme. SMS voting, various interactive programme, phone-in programme etc. are example of participation of audiences which also proves the importance of common people in mass media. Most of the reality television shows features 'ordinary' people rather than popular celebrities.

Reality television is a genre of television programmes that documents unscripted real life situation and features the ordinary people, although there are some reality shows where celebrity participation may be found. In earlier times it was termed as docu-soap. The first ever reality TV show was 'Candid Camera' in 1948 in the USA. In today's sense first reality show was 'An American Family' which was also originated in the USA.

In India, the first reality television show of any kind was 'Bourn-vita Quiz Contest' hosted by Derek O'Brien. It was featured on Zee TV in the year 1992. After the success of BQC many more television reality shows such as 'Boogie Woogie', 'Sansui Antakshari', 'Sa-Re-Ga-Ma-Pa', 'Dance India Dance', 'M TV Rodies' gradually become famous among Indian audience. The participants of these programmes were from common mass and they were selected for the next level by the SMS vote of common ordinary people. This USP of the programme make them popular among the viewers. The unscripted version, the emotion of participants, the participation of famous per-

sonalities as judge from different field of entertainment help the programme to become very popular among the viewers.

In the year 2000, Star Plus broadcasted 'Kaun Banega Crorepati' with Amitabh Bachchan. It was India's most watched and most favourite television reality show since now. KBC was an adaptation of 'Who Wants to be a Millionaire' which was a popular game show programme of United Kingdom. In 2004 SET India aired 'India Idol' adopted from 'American Idol'. It is also a popular reality TV show in India. Endemol India telecasted with 'Bigg Boss' and 'Fear Factor' on SET India in 2006. Bigg Boss was most popular international adopted show after KBC.

In India the television reality shows have three dimensional effects in celebrity studies. Firstly, TV reality shows are creating celebrity from common mass like Divyanka Tripathi (Zee Cine Star Ki Khoj), Meiyang Chang (Indian Idol season 3), Ayushman Khurana (M TV Rodies season 2), Ranvijay Singh (M TV Rodies season 1), Faisal Khan (Dance India Dance, L'il Masters season 2) and many more. The participants and the winners are from common people who are becoming celebrity through reality television shows which creates hope among others that the talented people can be popular through these shows and it makes the programme more and more popular every day.

On the other hand reality television shows are using the charisma of different celebrities to make their shows more popular. Amitabh Bachchan as a host of KBC (except season 3), Madhury Dixit in Jhalak Dikhla Jaa (from season 4 to season 7), Salman Khan in Das ka dam and in Bigg Boss season 4, Shilpa Shetty in Bigg Boss season 3 and in aach Baliye season 5 and 6, Priyanka Chopra in Khotron Ki Khiladi, Aamir Khan in Satyameva Jayate etc. are such examples of that. So it proves that reality televi-

sion shows are not only creating celebrities they are using renowned celebrities for TRP of their programme.

Sometimes celebrities are also using the platform of television reality shows for their 'comeback'. Bigg Boss house is the perfect example of this. Many Bollywood celebrities like Sakti Kapoor, Puieet Issar, Minisha Lamba, Poonam Dhillon, Rimi Sen, Dolly Brinda and many more in different seasons used Bigg Boss's house to regain their popularity. Thus reality television shows in one hand creating celebrity from mass on the other hand the so called celebrities reach everyday in our drawing room and get more popularity.

But the question arise that wheather these reality shows are really creating celebrities or it is the business policy of the channels to get higher TRP. The unscripted show, public voting, emotional attachment - all are the secrets of success of these shows. Sometimes it is criticised that all these are creates an illusion to the public mind. A very few among the participants of reality TV shows become celebrity. After the end of the season of these shows most of the competitors even winners lost in the competitive entertainment market and they faded away gradually from public mind. Actually it is the new trick of channels which sells the dreams of people of being celebrity. The new money making policy of the channels turns the audiences in commodity. These reality shows not only produced stars lie Arijit Singh in recent past but there are many with shattered dreams as well.

Sources:

1. tandfonline.com
2. Turner, G., 2004. Understanding Celebrity. Sage, London.
3. books.google.co.in
4. Stardom and Celebrity: A Reader S. Redmond, S. Holmes-2007 books.google.com
5. Wikippedia

Cyber-stardom: A Study of its Dynamics

Ishita Biswas

Head & Fulltime Lecturer Department of Journalism & Mass
Communication, Rani Birla Girls College

Abstract : The purpose of this paper is to argue the dynamics of Internet Celebrity hood or cyber-stardom. An Internet Celebrity or Cyber star is an individual who suddenly becomes popular due to widespread attention on the internet. The internet allows people to reach a very large audience across the world and so the individual becomes a highly recognizable face within one or more internet communities and social network like Facebook, Twitter, Instagram and you Tube etc. The key question is how ordinary people become social media celebrities overnight. My paper focuses on how the cyber stars are emerging through the social media in India and worldwide. Internet is accessed by a vast majority by single click within a fraction of second. The ways of drawing attention of audiences could be in different ways like presenting extraordinary appearance or funny acts, posting funny photos on social network resulting from some crazy incidents. And, sometimes, the events/posts go viral and the person associated with it becomes a superstar by gaining exposure. In a nutshell, celebrity culture in social media is increasing day by day. My paper seeks to establish that social media is powerful enough to make an ordinary man a celebrity without his or her having to actually 'do' something meaningful or merit worthy. In this paper I will elaborate the above concept with relevant argument and examples.

Keywords : Cyber-stardom, Attraction Seeking Behavior, Narcissism, Uses and Gratification theory

Introduction : Information and Communication Technology has Changed radically Since 2000. The changes and advancements consequent to this has given birth to social

media. Having entered into our culture social media has drastically changed the communication patterns and human behavior and interaction between individuals on a spectacular scale. And these changes take very little time to actuate. Fifteen years ago, We lived in a world that limited the amount of human interactions that could occur on a daily, weekly, monthly, and annual basis. The rapid development of mobile technology has played a key role in shaping the impact of social media, particularly the speed and scale with which it is used for interacting and sharing information. Now, the question is how one might become a celebrity through this social media. These days, it is a lot easier to become a celebrity. Social media makes it easier and faster to connect with large groups of people. Social media and our own culture have prompted the changes to the word celebrity. Today we see social media platforms such as Twitter, YouTube, Facebook, Instagram giving normal people an opportunity to gain fame. Attention seeking behaviour¹ is the main reason behind their becoming famous. By using this platform; man uploads his or her own videos or photos which go viral. Viral videos gain popularity through the process of Internet sharing which is having a profound impact on society. Viral videos are usually user-generated amateur videos and shared typically through sharing web sites and social media. A video goes viral if it spreads rapidly by being frequently shared by individuals. The purpose of this study is to examine what makes people share information online through their social networks. The study focuses on You Tube videos as a form of content. With the proliferation of social media such as Facebook and Twitter, anyone who has access to the Internet or mobile network can practically serve as a medium by sharing information with a large number of people at once. In this context, a 2010 report of the Pew Research Centre², with the base year of 2009, under-

lines that 38% of 12-17 years-old and 30% of 18-19-olds share self created online, including photos, videos, artwork, and stories, Content. These contents are passed along through their networks and some of Social them end up being viewed of read millions of times (Michiko Izawa, 2010).

Social media & Celebrity : Celebrity at the most basic level, simply means "being known" among a number of people and having a certain opinion that others follow. The celebrities are those who are getting followed by mass media for their unique quality to become extraordinary from an ordinary human being. It had never been so easy to become a celebrity earlier but the present scenario has changed with the advent of social media which is one of the most powerful medium accessed by all. The concept of celebrity has undergone an evolution change and now the celebrity and mass media are tied together in a deep relationship. There is an umbilical relationship between media and celebrity as the celebrities are being made of the 'name and fame' gained from the media. Celebrity is no longer reserved for the actors, writers, sports persons, singers, politicians. The advent of internet has changed the definition of celebrity by giving birth to the term "Internet celebrity"³ who becomes famous by blogging, dancing, acting, etc. Facebook, Youtube, Instagram and Twitter have played a very crucial role in this trend by giving a platform to express more about personal life without fear of sharing all private information. The popularity of Justin Bieber is one such example of a person becoming famous through online presence. Taking advantage of the situation some attention-seekers try to make themselves very well-known faces on social media by using quirky acts. Those who want to "be known" are using the social media as their ladder to reach their dream of becoming a celebrity.

In the ancient time athletes in Ancient Greece were wel-

comed home as heroes. Songs were composed and poems written in their honor. Ancient Rome similarly Proclaimed actors and gladiators as heros. Those athletes and gladiators, naturally, earned celebrity status.

This celebrity hood is ephemeral because it does not derive from any substantial and meaningful achievement. On the contrary, such celebrities rely on spectacular self-display to capture an audience, which forgets them once the surprise factor has worn out.

Attention Seeking and Gratification theory : Human beings are inborn attention-seekers. Attraction seeking could be defined as the instinct of drawing attention of other by disruptive or excessively extrovert behavior to fulfill the fantasy of being famous. Without giving and getting attention no one can have social muscle. However, some people crave and strive for attention and are ready to go to any extent to receive it from every possible soul around them. The way and the purpose of seeking attention could vary person to person. Some people seek positive attention by creating situation in which they expect to be Praised, thanked or admired and some perhaps are not bothered about the quality of attention they get, but feel very happy and satisfied as they get it.

Here media users are active and by using the media they want to become satisfied and happy. Blumler and Katz's Uses and Gratification theory suggests media users' active role playing in choosing and using the media. Users take an active Part in the communication Process and are goal oriented in their media use. The theorists posit that users tend to seek out the medium that best meets their needs for attention, engagement and ease of use. The assumption of Uses and gratifications relies to the user's alternate choice for his need-satisfaction. The Uses and Gratifications theory looks at media use from the human perspective; meaning that human needs

drive the way individuals consume and use media. Theoretically, people can determine how they will use the media but cannot always determine how the media will affect them. The reason behind using social media or choosing social media to get fame is nothing but to ratify their attraction seeking behavior. The media users have the ability to choose the media that will influence them in a particular way and they also can choose alternative forms of media that will deliver a desired influence. This theory presents the media in a bright light and does not legitimize the fact that users can be unconsciously impacted by their own media consumption, thus nullifying some of the noted power of the media in today's media-enriched environment. (Francien Edwards, Journy, 2017)

Narcissism : Narcissism, defines the tendencies of self-love, self-worth, self-esteem of human beings. Attention addiction has increased very rapidly in recent social media environment, While most social media users do not showcase narcissistic tendencies, what can be found on social media are self-promoting and intentional displays designed to seek attention with words. Although La Sala et al. (2013) argue that the Social Network sites have positive effects; Haung and Leung (2009) have researched the damaging effects of a person's well-being in relation to social media use such as self-esteem and life satisfaction. Psychologists believe that it is important to identify the origin of the emotional and mental attachment to social media. There are five (5) specific types of social media use: meeting people, information seeking, distraction, coping and email. Social media has become one of the strongest and significant ways to self presentation. Facebook, Twitter, Instagram have given their users platforms to showcase their personal emotions as well as the social behaviour which opens the door to Narcissism (Francine

Edwards, January, 2017). A recent example of this Attraction-seeking behaviour is the Indian pop singer, Dhinchak Pooja⁴ who is just making some peppy numbers with silly wordings and uploading them on You Tube and gaining some short lived fame and popularity over the web. Attention seeking behavior and narcissism are the main reasons for this over night celebrity hood. This Pooja records odd and unpredictable song acts of hers and uploads those videos on YouTube and trying to be on top of the watch list. She is just trying to make herself famous which is nothing but transient publicity, naturally a short lived one. Whatever she 'sings'-songs, really!- is not palatable always but people, nevertheless click on like button on YouTube and Facebook, as their taste is getting redefined gradually because of globalization. It is of importance here to note that Dhinchak Pooja's YouTube channel currently receives an average of 2.65 million views per month. This kind of people is called active attention seeker. This trend has been started not only in recent time but also in 2015. Bhuban Bam, a Youtuber, started his YouTube channel 'BB Ki Vine' with has 3.6 million subscribers and over 470 million views as of July 2017. Another example is the "Chaiwala of Pakistan" whose photos were unloaded by a budding photographer on a Social Network Site or that person who tried to sell shilpa Shetty's book to her on Mumbai's road. These people are categorized as passive Attention seekers who have activated themselves after someone just posted their photos on social media like Instagram. The same "Chaiwala" has signed a modeling contract for a Pakistani online shopping website. Just some 'likes' made them famous and extraordinary overnight. Active attention seeker is the significant part of discussion here.

Active Attention Seeker : Active attention seekers are those who remain very active on social media and utilize the same as a platform to satisfy their needs likes self-promotion

and to seek public attention and admiration. They only concentrate on the number of hits, comm and likes they get but not really on the quality. The videos, picture, posts, tweets leave a short time impression on audience's mind either as an exasperation or amuement. Also social media works as a catalyst for these attention seekers by encouraging them with their tagline like "broadcast yourself" of You Tube of "What's happening" of Twitter, for them to engage in exhibitionistic attention-seeking, and self-promoting.

Conclusion : Social Networking sites have become one of the largest and most influential components of the web by bridging the distance between online and offline friends through sharing photos, posting status updates, writing tweets etc. cyber celebrities are the brainchild of the Social Network. It is no one but the audiences who are responsible for turning ordinary people into extraordinary, overnight. On the other hand there are a number of people with really gifted talents to become celebrities finding in difficult to earn daily bread and butter. So the obvious responsibility is with the social network users to think twice before making the decision on that who deserves to be a celebrity because we often follow them as a role model in our life. And this wise decision will have to be made responsibly to Promote a real talent rather than a person who is a 'one show wonder.'

End Notes

(1) 'See A Study Of Attention-Seeking Behaviour

In Young Children by Ralph Vernon Enlow, JR., B.A. in Journ., M.Ed. (August, 1968)

"See A Project of The Pew Research Centre, Generations 2010, Kathryn Zickuhr, Web Coordinattor, 12/16/2010

(3) "See [http://www.urbandictionary.com/define.php/?term=Internet%20Celebrity](http://www.urbandictionary.com/define.php?term=Internet%20Celebrity) Urben Dictionery

(4)"See <http://www.hindustantimes.com/music/dhinchak->

pooja-next-song-aur-bhi-dhinchak-aane-wala-hai/story-rB9d8pOC9MDaw TJsIf4mO. html Henna Rakheja. Hindustan Times. Jan 11, 2017

(5) v See <https://tomatoheart.com/webjockey/facts-about-bb-ki-vines-bhuvan-ban/by-webjockey>. Wednesday July,2017

Reference

Jinga Lu, Miao Yajie Yi, Lan Zhenhong, G. Hauptmann Alesander. "Viral Vidieo style: A Closer Look at viral Videos on YouTube", School of Computer Science

Carnegie Mellon University Pittsburgh, PA 15213

What Makes Viral Videos?: Roles Of Emotion, Impression, Utility, And Social TiesIn

Online Sharing Behaviour by Michiko Izawa, July 2010.p-1

Iam Ware. Author:Rais, CEO, Mindshiftlnteractive <http://www.iamwire.com/2015/07/socialmedia-changed-concept-celebrity/120309>

Forbes.June 22,2012 'Justin Bieber On The Business Of Social Media

<https://www.forbes.com/sites/zackomalleygreenburg/2012/06/22/justin-bieber-on-the-business-of--social-media/16ab12694ed3> by Zack O'Mally Greenburg, Forbes Staff

Francine Edwards. January 2017 'An Investigation of Attention-Seeking Behavior through Social Media Post Framing'

Brock Thomas Bybee. April 2012. Social Media Narcissism: An Examniation of Blogs by B-List Celebrities

Charita B. Lasala Regina P. Galigao Jufil. Boquecasa. Psychological impact of Social Networking Sites: A Psychological Theory. November 10, 2013

social Samosa. October20,2016. 10 Ordinary People who become Celebrity Overnight

<https://www.socialsamosa.com/2016/10/ordinary-people-social-media-celebrities/>.

SEMINAR: CELEBRITY AND MEDIA: EXISTING TRENDS AND EMERGING TRADITIONS

Agnijit Tarafdar

Relationship trend as we see, the celebrity world and the mass media are inevitably tied together in a relationship that is both mutually beneficial and destructive. In today's scenario Celebrity culture is deeply rooted in the media. It would not exist without the publicity it gained from the media, and would certainly not be as prominent today without its continued relationship with the media. The media also gains from this, as its constant updates on the celebrity world allow it to capture massive amounts of public attention. Even after the benefits that celebrities gain through their prominence in the media, there are also significant grey side to this relationship. The media is constantly on the hunt for the next scandal, hunting for something that will make for a good headline while disregarding the negative impact it could have on that particular celebrity. It has been found that this hold public attention. This one sided tradition is gradually changing with the emerging interaction process of celebrities through social networks.

Celebrities, stars, heroes, and famous and prominent people refer to persons that stand out from the mass. Due to their visibility, nowadays achieved through the mass media, they become well known by a dispersed public. Because people use a variety of terms to describe the visibility of these people. this creates difficulties in conceptualizing and defining these terms. Many of those meanings overlap even though they first occurred as autonomous words. "It is not possible to locate a set of coherent criteria against which these terms are used, nor is it possible to use them objectively" (Home &

Redmond, 2006, p.). Seiferent (2010) states that the concepts of stars, celebrities, and prominent people are social constructs, which are highly complex phenomena. Influenced by various forces defining them. This essay particularly deals with the celebrity and Media - Trends and Traditions of today and days to come. Celebrity nowadays depends on the mass and their capacity, which creates marketable news values.

Role of Media - Trends & Traditions :

The media, as it attempts to garner and hold public attention, is often very temperamental in its treatment of celebrities. It builds them up so it can, in the future, tear them down. This can be seen in figures such as Britney Spears and Michael Jackson. Britney Spears, for example, gained a massive amount of popularity downhill, such as the incident in 2007 where she shaved her head, the media then latched onto the idea of her as an unstable figure, which allowed them to report about her in this vein and continue producing content around her despite her decrease in popularity as an artist (see above video for the intense media coverage that resulted from Spears' hairstyle as an artist (see above video for the intense media coverage that resulted from Spears' hairstyle change). Similarly, with Michael Jackson, as his popularity as an artist decreased. It happened in India also, few days back with Actor Amir Khan or Salman Khan for political and various judicial issues. The media stopped portraying them in a positive light and shifting to a negative focus to maintain public attention.

While there is some merit in the saying "no publicity is bad publicity," negative attention in the media is only beneficial to a celebrity as a product. If the celebrity is being viewed as a product through to them. However, there is a trend in the media to dismiss the celebrity as a human. The fact that celebrities are still people with emotions and per-

sonal opinions is generally disregarded in the media, largely because this dismissal allows for a a close and unfiltered inspections of celebrities without the interference of concidering how it could effected the celebrity's feelings. What is beneficial to a celebrity as a product does not always line up with that which is beneficial to that celebrity as aperson. Thus, the relationship between celebrities and the media is mutually beneficial in a commercial sense but often destructive in a personal sense.

Through media, public awarness of celebrity culture has led to a generally negetive attitude towards its invonvement and immersion in the public consciousness. Celebrities, especially infamous celebrities, are often seen as bland and insubstantial, emblems of the ills of society. They are viewed as overpaid, indulgent, and lazy, especially those involved in the entertainment industry. The amount of work and dedication that goes into professions such as acting or producing music is often disregarded because of the massive benefits that popular entertainers reap their celebrity status.

Due to the negative opinion that much of the public holds towards celebrities, celebrity culture as a whole is ofen dismissed. Those who are interested is celebrities, especially particularly decided fans are looked down upon for caring about people that are viewed in a negative light. This creates a strange dynamoc concerning celebrity culture, as the celebrity world is overwhelmingly present in the media and in the daily lives of many people, bit it is generally disregarded as giving no constructive aid to society.

Since entertainers in general are seem as bland and unproductive, that streotype is then passed on the whole of the celebrity culture. Dedication to celebrity culture is seen as waste of time because or these dismissal in very problematic, as it creates a disregard for celebrities and celebrity culture both as an economic internet and as a profession. It also

overlooks the amount of work and persenerance needed to succeed in the celebrity industry, a factor that should not be ignored.

Celebrity and society - Existing Trends

A key feature of celebrity culture is that celebrities, willingly or not, put their life on display for the public view. Their actions, activities, and opinions are all packaged, distributed, and consumed as a product. The most impotant kind of information that celebrities share is personal information, as it establishes a relationship between them and their public. This is a purely para social relationship, a one-side relationship in which the public is interacting with the celebrity but the celebrity is not aware of this interaction.

Even with the one-sided nature of para social relationship, they are stii in credibly valued by the public. personal relationship are built uopn mutual trust, and this is expressed through the sharing of personal information. Thus, when celebrities share personal information with the public, the public feels as though a personal connections has been created. While this is simply the illusion of a connection, it still feels eal legitimate, and this gives the public the impression that they are then entitled to make judgements about the character of celebrities.

It is important t note that these pare social relationship do not exist between celebrities and their fans, but between celebrities and anyone has access to information about them. This includes those can make the decision to dislike them. It may not be a conscious search for information, but there needs to be some absorption of information about the celebrities that sparks the cislake.

Celebrities and social Media - Emerging traditions

The widespread use of social media has facilitated a mas-

sive growth in celebrity culture. It is now possible to get real-time updates on where celebrities are, what they're doing, and who they're doing it with. When celebrities themselves use social media, they open up a door of access to their daily life that is seemingly unconsored. This is not true, of course, because they are actually aware of the number of people who are paying attention to their every word. Instead of an unfiltered inside look into the world of celebrities, celebrity use of social media is yet another form of selfpresentation, a refinement of their public image.

Twitter, especially, demonstrates this. It allows celebrities to present short tidbits of information concerning their daily life, along with interacting and conversing with fans. This creates a sense of a definite celebrity presence. Whether this presence is genuine to the personality of the celebrity or not is up for debate, but the illusion of a direct connection with that celebrity is highly felt.

The key to celebrity use of social media is that it creates this illusion of a more direct connection with the fans. In the past, before the existence of social media, information about celebrities was presented indirectly. It was censored, and then filtered by magazines and newspapers, and went through large amounts of refinement and editing before it ever reached the public eye. Celebrity use of social media (particularly Twitter) gets rid of the middle man. Information is passed straight from the celebrity to the fans, creating an illusion of a much more direct relationship between the two groups. The information is distributed directly to the fans, but this passage of information, no matter how direct it is, does not create a personal relationship between celebrities and their fans. It simply creates the illusion of one.

How do celebrities react to the increase of gossip blogs and news about them and the audience's use of social media? Celebrities started to make use of their online platforms, some of them very efficiently, celebrities rapidly increasing in popular-

ity. Studying the characteristics of this social network and its users, they found that the top 40 profiles followed on Twitter by over a million people belonged either to a celebrity, a TV show, or another mass media institution, e.g. The Ellen DeGeneres Show or the New York Times. Table 2 shows this same tendency for the most followed Twitter profiles in October of 2010. Apart from President Barack Obama, all of the top 10 Twitter profiles belong to celebrities who have primarily gained their status through the media/entertainment industry. Muntean and Peterson (2009) examined the interplay between today's media and the tendency for celebrities to use Twitter. Due to new technologies such as cell phone photos and videos and thus due to variety of new communication channels that capture celebrity news (e.g. blogs like TMZ), the discourse about celebrities has evolved, as all these new channels contribute to the celebrity's public image. These channels often focus on gossip and scandal stories, so it becomes hard to keep a (famous) person's image secure and stable. Stars and celebrities always need to keep in mind the fact that anyone might capture any deviant behaviour by them and then publicize it in the media. Consequently, celebrities themselves have started using social media channels like Twitter in order to guide how the various channels depict them and therefore how the media and the public perceive them.

With emerging trends and with the development of communication technology and media, interactivity became more predominant. Now a day celebrities use various social media platforms to communicate themselves. Apart from Twitter, Instagram - Blogs - Facebook page also come under the technology of being social through media for celebrities in more interactive way. Posting live video on social network and interacting with the people is the most up-to-date trend for celebrities.

To conclude, starting with one way traditional broadcasting of celebrities through media (Radio, Television, and Theatre) Time has come where new time media allows celebrities to interact with the fans and society in more flexible way. With the trends of the development of technology and media, it is evident that of integration between celebrities and media is going to change a lot in days to come.

* Celebrity and the media, Palgrave Publication _ ISBN 9780230292680

* Understanding Celebrity, Gerome Turner

* Understanding Media : Inside Celebrity, by Jseeica Evans (Author), David Hesmondhalgh

* Celebrity, Publicity, and Branding in the Social Media Age, (by Alice E. Marwick

* Blog by _Kristenand

Celebritization of Voice Over in Animation Movies : A Bollywood Experience

Aditi Das

Assistant Professor & HOD
Department of Journalism and Mass Communication
RKSM Vivekananda Vidyabhavan

Tanima Chakraborty Dey

CWTT & HOD
Department of Journalism and Mass Communication
Panihati Mahavidyalaya

● **Abstract:**

Indian Film Industry is celebrating its 100 years of journey. Since Raja Harish Chandra to Hichki, we have seen many kind of films here. Different genre of films were introduced here time to time and the viewers gladly accepted them. Few got success and few faced loss at the Box Office. But the journey never got stopped. Animation Films are newer there than Hollywood. It was only in 1957 India's first ever animation film was made named "The Banyan Deer" under the production of film Division of India. Viewers were aware awe strucked after seeing such things for the first time on screen. Very soon it becomes very popular. From a child to an adult everyone loves animation films. They love the portrayal of the characters-their voice, expression, cuteness, actions, dialogues, etc. As a result a new type of requirement arose which is called the demand of a good supportive voice over artist who would lend his/her voice to match the anime characters to make it believable and acceptable. A good career option was in making. Many artists tried their hands and built a successful career as a voice over artist. Though their real faces were remained unknown, but their voices

became very popular among the audiences. On the other hand Indian Viewers are mad after the movie stars. Every popular star has a huge fan base. Seeing the madness of celebrities among the viewers, producers of animation films tried an experiment to replace a voice over artist with a popular filmstar to provide his/her voice to the anime character and they got a huge success. In this article we are trying depict whether a celebrity voice enhances the success of an animation film in India, we will try to highlight journey of Bollywood celebrities as voice over artists in dubbed Hollywood Animation films in hindi version. The article concludes with the fact that celebritisation are helpful in marketing of an animation film but it hardly matters who gave voice overs when a movie has a strong plot. This article is purely based on the secondary data which are collected from different books, magazines, articles and websites.

Keywords : Animation Film, Celebrity Voice Over, Bollywood, Hindi Dubbing.

● **Introduction :**

Animation is now at the heart of any cinema in the contemporary era. Whether it is a traditional feature film or a high-end-effect movie animation is prevalent. It is in vogue. The exponential growth that this genre has experienced over the last decade has even led to talk about a period of "animation congestion"(Verrier 2013). Popular animation films are increasingly being dubbed in different languages worldwide to attract the overseas audience hence to localize animated products in international market. The wave even reached India in the success of celebrity voicing in Hollywood Animation films, producers tried their hands by using Bollywood celebrities for dubbing animation films.

¢ Meaning of few terms:

*Voice Over/Voice Acting

It refers to the art of putting a voice to the animated characters so that it creates the illustration of them talking. It is about creating real and believable characters in real and believable situations that listeners can relate to and be motivated by (Alburger 2011:6)

*VFX

It refers to the creation of awesome effects and realistic environment in films by combining real life images with animation using special software.

*Dubbing

It consists of substitution of original track of a film for another track containing dialogues rendered in the target language.

*Animation

Any technique that mimics motion on the screen is technically animation. Animation films has distinct facial expressions, wide variation in physical characteristics. The difference between an animation film and a cartoon lies in the physical feature of the characters. Here the physical features of the characters are closer to reality than cartoons. Larger eyes and small mouths are made for cuter style.

*Cartoon

A cartoon is a two dimensional illustration visual art. It can be a still image or a hand drawn non-realistic or semi-realistic drawing painting intended for satire, caricature or humour. Characters usually have features that are not relative to the rest of the body.

*2D Animation

The creation of moving pictures in a 2 Dimensional environment.

*3D Animation

The creation of moving pictures in a 3 Dimensional Digital environment. Unlike 2D animation, 3D animation requires a different skill set where having a background in fine arts is

a bonus. 3D animation is created using computer software that takes light, shadow and textures into account.

There are multiple categories within the 3D animation umbrella, including CG(Toy Story), stop motion animation (Wallace and Gromit, Pingu), and cel-shaded animation (Wind Waker). Each of three techniques has its own respective strength and weakness.

● **HOLLYWOOD EXPERIENCE/HISTORY**

Everyone knows that Walt Disney, Mel Blanc and Dan Castellaneta lent their voices to iconic characters like Mickey Mouse, Bugs Simpson respectfully. In 1992 Disney's Aladdin was released and changed the animation industry forever. Robin Williams lent his voice for the famous character Gennie.

Angelina Jolie

She is the most famous person to provide voice for animation characters. Her excellent works are Master Tigress in Kung Fu Panda, Lola in Shark Tale, Grendel's Mother in Beowulf.

Brad Pitt

Metro Man in Mega Mind, Patch in King of the Hill, Sindbad:Legend of The Seven Seas, are remarkable.

Miley Cyrus

Penny in Bolt was so famous.

George Clooney

His voice for Mr. Fox in Fantastic Mr. Fox.

Cameron Diaz

She gave her voice over for Princess Fiona in Shrek films.

Tom Hanks

He gave his voice over for Woody in Toy Story.

● **INDIAN EXPERIENCE**

Indian animation industry is not big like Hpllywood. Celebrity voices are not extensively used in animated films like

Hollywood. Making a complete animation film is very costly and if it fails in Box Office the production house faces a huge loss. So it is very easy to earn profit if a Hollywood Blockbuster movie is dubbed in Hindi version. Thus firstly choose a current Hollywood Animation Blockbuster which got success worldwide, then tie partnership with that production house to release that movie in India in its Hindi-dubbed version. The experience become less for the Indian production house as they do not make the entire movie. The cost lies only to make partnership and to pay the voice-over artists charges. In the earlier years, professional specifically trained voice-over artist were used in dubbing. But after 2004 the scenario was entirely changed when one of the biggest Bollywood star Shah Rukh Khan lent his voice for the main protagonist in the movie Laajawab (Hindi version of the Incredibles). It can be said that he was the trend setter in this respect. Earlier a few movie stars like Nana Patekar tried voice over works but it was in TV cartoon series like Jungle Book. Seeing the huge success of Laajawab, many Producers and movie stars as well got interested in animation films. Under the YRF banner a complete animation film was made named Roadside Romeo in which Saif Ali Khan and Kareena Kapoor provided their voices in that film. It was a huge success and won many awards and accolades. But the fate of all the movies are not same.

● MIMICRY/CARICATURE OF BOLLYWOOD CELEBRITIES BY VOICE-OVER ARTISTS

Most of the voice over work in animation movies are done by professional voice-over artists. They are specially trained to lend their voice for animated characters and they do their works very efficiently. But nowadays a new trend is found to be more prevalent in animation industry. They are mimicking Bollywood star's voices to replace a character's voice. Their

voices are very known voices and mainly used in television cartoon programmes. From children to the adults love to watch these cartoon programmes. For example, in Oggy and The Cockroaches- the voice of Oggy sounds like Shah Rukh Khan, Joyee aka Chotu like Paresh Rawal, Dee aka Motu like Suneil Shetty, Marky aka Fauji like Sunny Deol. There are many such cartoons seen on Indian cartoon channels to increase TRP's.

● ANOTHER CAREER OPTION FOR BOLLYWOOD STARS

The craze of Bollywood movies stars can be found in every part of India. More or less every star has a fan base. They are sometimes worshiped like God. Whatever the size or importance of the role of that star, the fans go crazy and rush to the theatre to see the movie. Even stars do not try to disappoint their fans. They always look for options to reach their fans as they lose their position in the eyes of their followers, it would be difficult to retrieve their same position back in their fan's hearts. So beside movies, they more opt for advertisements, promotions, social media simultaneously. As a result it helps them in two ways-creating more fan base and additional career option which leads to extra sources of income. In less than twenty years, animation films are proved to be a good side by side career option for Bollywood movie stars. Stars like Shah Rukh Khan, Priyanka Chopra, Akshay Kumar, Sonakshi Sinha, Kareena Kapoor, Saif Ali Khan etc lend their voices to many popular characters in the movies.

● STARS WHO LEND THEIR VOICES IN HINDI DUBBED VERSION

Several superstars of Bollywood have give their voices for special animated characters mostly in the Hindi versions of Hollywood Blockbusters.

Shah Rukh Khan

Shah Rukh Khan is the pioneer in leading voices for the dubbing a Hollywood animation movie into Hindi. He provided his voice for the character of Laajawab in the Hindi version of *The Incredibles* in 2004. After seeing his success as a voice over artist, many Bollywood tars followed his path in later years.

Priyanka Chopra

We know that she tried her luck in big international projects like *Quantico*, *Baywatch* and her works are praised by the foreign media well. She lent her voice in few popular Hollywood animation movies for Ishani, the Pan Asian Champion from India in "*Planes*".

Saif Ali Khan and Kareena Kapoor

In the film *Roadside Romeo*, this Husband-Wife duo lent their voices for the male-female protagonists named Romeo and Laila respectively in 2008. Javed Jaffri was also part of the movie who lent his voice.

Akshay Kumar

Who can forget the cute baby elephant named Jumbo in the film *Jumbo*? Akshay Kumar was behind the voice of Jumbo in its Hindi version. There were a few other celebrities like Lara Dutta, Dimple Kapadia, Gulshan Grover and many more provided voices for different characters in this film.

Vinay Pathak and Ranvir Shorey

The popular *Bheja Fry* duo provided their voices for the naughty birds named Pedro and Nico in *Rio*. They proved their magic again and people loved their contribution in the movie.

Imran Khan and Sonakshi Sinha

Seeing the success of *Rio* in India, Imran Khan and Sonakshi Sinha voiced for two beautiful birds called Blue and Jewel respectively in its Hindi version of *Rio 2*. Their off

screen voice chemistry was commendable and viewed liked those lovable birds very much.

Arjun Kapoor

Arjun Kapoor voiced for Buck in the hindi version of Ice Age: Chollision Course. But he did not follow his predecessors in voicing a character in his/her own voice. Besides he mimics different popular actors such as Anil Kapoor, Sanjay Dutt and Arshad Warsi to make the anime character enjoyable.

● DISCUSSION

In the earlier times voice over artists were not given that respect which they deserved. They were mere a voice behind an off screen anime character. But with the introduction of movie-stars as a voice-over artist, the scenario was changed completely. People started to show interest in knowing about the actual person behind the anime character. Many were not fan of animation films, suddenly found interests in seeing those movies in which ecognizable celebrity voices are used. Producers of animation film industry anticipated the profit of using celebrity as a voice over artist. Producing and making a full length animation film is very expensive. The modern technologies, softwares, equipments, studios, experts are high costly. Dubbing an English Blockbuster animated film is cheaper than producing a film. Besides popular Bollywood celebrities charge very high for doing a feature film. But bin dubbing an animated film, their charge is less. So it becomes easy for producers to use the stardom of a celebrity in cheaper price in a dubbed animated movie. Their presence in the movie enhances the viewership of that particular movie. Even these stars often help in marketing/promotion of the movie. Thus the brand value of the movie increases rapidly. But there is a other side too. Once viewers get involved in the story of a movie, it hardly matters whose voice is used in the

particular character. But it has been found that viewers, who know both English and Hindi languages, prefer to watch animated films in Hindi because the English accent is often difficult to follow.

- **3D ANIMATION MOVIES IN INDIA**

Since the inception of animation film in India, by 2D animation. But with advancement of modern technologies like VFX, SFX, 3D animation films secured a good position in Indian animation film industry. India saw its first 3D animation in a TV series named Captain Vyom. The first 3D Indian Animation movie was Roadside Romeo.

Koochie Koochie Hota Hain, Kochadaliyaan, Chaar Sahibzaade, and Mahabharat are followed by.

- **CONCLUSION**

Heavy weight celebrity casting in animated movies is surely one of the good things to decide the fate of a movie but it is not the sole factor behind its success, sometimes voice of a celebrity does not go well with an anime character and ruins the essence of the movie. Even celebrity-packed voice casting for multiple characters in a single film makes the dubbed version irritating. Every artist wants to leave their own impression on viewer's mind and they use their own style, own recognizable mannerism when they dub for an already popular anime character. Sometimes it goes well and sometimes it comes out as horrible hence kills the magic of its Hollywood Version. So choosing the suitable right voice over artist for dubbing is surely a decisive factor for the success of a blockbuster Hollywood movie in Hindi version. Only to sell extra tickets at the Box Office, wrong casting can be dangerous for a dubbed movie in long run. If the story demands celebrity casting is good but if not, professional voice artists could definitely give justice to the character and make it a memorable one.

● REFERENCES

- Celebrities are silencing career pros in animation voice-work,
<http://theconversation.com>
good/bad celebrity voice over work in animation/Hollywood
<http://toonzone.net>
ten animation films Bollywood stars dubbed for
www.livemint.com
www.wikipedia.com
mandarin voice over-[mandarinvoice.com](http://www.mandarinvoice.com)
www.mandarinvoice.com
Top voice-over artist in India
<http://www.marketingmind.in>
The Art of Voice Acting: The Craft and Business of Performing for
voice over
<http://books.google.co.in>
SRK, Kareena , Priyanka: Bollywood Actors Whohave lent their voice
[Indianexpress.com](http://www.indianexpress.com)
Their toons, our talk
<http://www.telegraphindia.com>
motu and Patlu Voice Artist Saurav
www.sajhpageonline.com
