



# **MAHARAJA AGRASEN JOURNAL OF COMMUNICATION**

**(Bi-Annual & Bi-Lingual Research Journal)**

**Vol.-1, Issue-1, Jan.-June 2025, ISSN:**

|                                                                                                     |                                                        |
|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| <b>AI and Immersive Technology for Crisis Communication and Public Relations</b>                    | <b>Dr. Neha Bhushan</b>                                |
| <b>Cultural Resilience in a Global Media Landscape: Preserving Indian Identity Amid Convergence</b> | <b>Ms. Neelam Nanda Prabhat<br/>Ms. Samiksha Saini</b> |
| <b>Cybercrime through Money Transfer Applications (After Demonetisation)</b>                        | <b>Moksha Garg,<br/>Udita Singhal, Shilpa Pal</b>      |
| <b>Bollywood Boycott Propaganda: a study on Digital Media</b>                                       | <b>Riya Jain &amp; Himanshi Gautam</b>                 |
| <b>Digital PR: The New-Age Game Changer for Brand Success</b>                                       | <b>Dr. Neha Bhagat</b>                                 |
| <b>OTT Crime Thrillers and Their Influence on Viewer Perception of Crime</b>                        | <b>Ms. Tammana</b>                                     |
| <b>AI in Media Regulation: Combating Fake News and Hate Speech</b>                                  | <b>Dr. Usha Kumari Nair &amp;<br/>Mr. Akhilesh</b>     |
| <b>सूचना-क्रांति और जन समाज</b>                                                                     | <b>डॉ. मधु लोमेश</b>                                   |
| <b>राजकुमार हिरानी के सिनेमा में सामाजिक सरोकार</b>                                                 | <b>डॉ. उमेश चंद्र पाठक</b>                             |
| <b>गांधी जी की पत्रकारिता का महत्त्व</b>                                                            | <b>डॉ. गुलशन गुप्ता</b>                                |

ISSN NO. -----

**Maharaja Agrasen Journal of Communication**

Volume 1, Issue 1 (June 2025)

**CHIEF PATRON**

**Dr. Nand Kishore Garg**

Founder Chairman & Chief Advisor, MATES

**PATRON**

**Shri Vineet Kumar Lohia**

Chairman, MATES

**ADVISORY BOARD**

**Prof. Amitabh Srivastava**

Dean,

Department of Culture and Media Studies,

Central University of Rajasthan

**Prof. (Dr.) Durgesh Tripathi**

Dean,

University School of Mass Communication

Guru Gobind Singh Indraprastha University, Delhi

**Prof. (Dr.) Rajiv Ranjan Dwivedi**

Department of Humanities

Delhi Technical University, Delhi

**Prof. (Dr.) K. G. Suresh**

Director, India Habitat Centre

New Delhi

**Prof. (Dr.) Manoj Mishra**

Dean, Faculty of Applied Social Science

Veer Bahadur Singh Purvanchal University

Jaunpur, Uttar Pradesh

**Prof. Ashok Ogra**

Advisor (Mass Communication)

Apeejay Institute of Mass Communication, Delhi

## **Editorial Board**

### **Editor**

**Prof. (Dr.) Rajni Malhotra Dhingra**

Director, MAIMS

[mjmcresearchjournal@maims.ac.in](mailto:mjmcresearchjournal@maims.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Prof.-Dr.-Rajni-Malhotra-Dhingra-.pdf>

### **Associate Editor**

**Dr. Umesh C. Pathak**

Head, Department of Journalism and Mass Communication, MAIMS

[hodjournalism@maims.ac.in](mailto:hodjournalism@maims.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Dr.-Umesh-C.-Pathak-.pdf>

### **Assistant Editors**

**Dr. Nisha Singh**

Associate Professor

Department of Journalism and

Mass Communication, MAIMS

[nishasingh.faculty@maims.ac.in](mailto:nishasingh.faculty@maims.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Dr.-Nisha-Singh.pdf>

**Ms. Neelam Nanda Prabhat**

Assistant Professor

Department of Journalism and

Mass Communication, MAIMS

[neelamnandaprabhat.faculty@maims.ac.in](mailto:neelamnandaprabhat.faculty@maims.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Ms.-Neelam-Nanda-Prabhat-.pdf>

**Dr. Gulshan Gupta**

Assistant Professor

Department of Journalism and

Mass Communication, MAIMS

[gulshangupta.faculty@maims.ac.in](mailto:gulshangupta.faculty@maims.ac.in)

<https://maims.ac.in/journalism-and-mass-communication/>

**Dr. Priyanka Tyagi**

Assistant Professor

Department of Journalism and

Mass Communication, MAIMS

[priyankatyagi.faculty@maims.ac.in](mailto:priyankatyagi.faculty@maims.ac.in)

<https://maims.ac.in/journalism-and-mass-communication/>

**Dr. Neha Bhagat**

Assistant Professor

Department of Journalism and

Mass Communication, MAIMS

[nehabhagat.faculty@maim.ac.in](mailto:nehabhagat.faculty@maim.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Ms.-Neha-Bhagat-.pdf>

**Ms. Shifali Ahuja**

Assistant Professor

Department of Journalism and

Mass Communication, MAIMS

[shifaliahuja.faculty@maims.ac.in](mailto:shifaliahuja.faculty@maims.ac.in)

<https://maims.ac.in/wp-content/uploads/2021/08/Ms.-Shifali-Ahuja.pdf>

Maharaja Agrasen Journal of Communication is bi-annual and bi-lingual.

ISSN -----

All rights reserved.

**Disclaimer:**

Views expressed in “Maharaja Agrasen Journal of Communication” are those of the contributors. The Editors and the Press do not necessarily subscribe to the views expressed by the contributors. The Editors disclaim all liability and responsibility for any error of omission in this publication.

All enquiries regarding the journal should be addressed to:

**The Editor**

**Maharaja Agrasen Journal of Communication**

Department of Journalism and Mass communication

Maharaja Agrasen Institute of Management Studies

Sector 22, Rohini, Delhi-110086

[www.maims.ac.in](http://www.maims.ac.in)

**TABLE OF CONTENTS**

| <i>S.No</i> | <i>Articles</i>                                                                                     | <i>Author</i>                           | <i>Page No.</i> |
|-------------|-----------------------------------------------------------------------------------------------------|-----------------------------------------|-----------------|
| 1.          | <b>AI and Immersive Technology for Crisis Communication and Public Relations</b>                    | Dr. Neha Bhushan                        | 1-11            |
| 2.          | <b>Cultural Resilience in a Global Media Landscape: Preserving Indian Identity Amid Convergence</b> | Neelam Nanda Prabhat & Samiksha Saini   | 12-23           |
| 3.          | <b>Cybercrime through Money Transfer Applications (After Demonetisation)</b>                        | Moksha Garg, Udita Singhal , Shilpa Pal | 24-33           |
| 4.          | <b>Bollywood Boycott Propaganda: a study on Digital Media</b>                                       | Riya Jain & Himanshi Gautam             | 34-40           |
| 5.          | <b>Digital PR: The New-Age Game Changer for Brand Success</b>                                       | Dr. Neha Bhagat                         | 41-44           |
| 6.          | <b>OTT Crime Thrillers and Their Influences on Viewer Perception of Crime</b>                       | Tammana                                 | 45-54           |
| 7.          | <b>AI in Media Regulation: Combating Fake News and Hate Speech</b>                                  | Dr. Usha Kumari Nair & Akhilesh         | 55-69           |
| 8.          | <b>सूचना-क्रांति और जन समाज</b>                                                                     | डॉ. मधु लोमेश                           | 70-74           |
| 9.          | <b>राजकुमार हिरानी के सिनेमा में सामाजिक सरोकार</b>                                                 | डॉ. उमेश चंद्र पाठक                     | 75-78           |
| 10.         | <b>गांधी जी की पत्रकारिता का महत्त्व</b>                                                            | डॉ. गुलशन गुप्ता                        | 79-83           |

# **AI and Immersive Technology for Crisis Communication and Public Relations**

***Dr. Neha Bhushan***

*Assistant Professor, Amity School of Communication, Noida*

## **Abstract:**

In order to navigate difficult crises and sustain public trust, it is necessary to develop unique tactics that can adapt to the always evolving environment of crisis communication. This article examines the capacity of Artificial Intelligence (AI) and immersive technologies to transform crisis communication and public relations (PR). This paper analyzes the utilization of AI-driven content generation and sentiment analysis to customize messages, combat misinformation, and optimize communication strategies. This article also examines the capabilities of Chatbot's and virtual assistants in crisis response, as well as the ethical implications of utilizing AI-generated material. The distinct experiences created by immersive technologies like augmented reality (AR), virtual reality (VR), or mixed reality (MR) by merging physical world with the digital world can play an important role in effective crisis communication. This article explores the utilization of immersive technologies such as Virtual Reality (VR) for training in crisis preparedness and Augmented Reality (AR) for the immediate distribution of information during crises. The paper assesses the capacity of augmented reality (AR) to enhance public education regarding crisis scenarios. Meta-analysis has been used to review the literature related to use of immersive technology during crisis.

**Keywords: Augmented Reality, Crisis Communication, Immersive Technologies, Pandemic, Virtual Reality.**

## **INTRODUCTION**

In the present era of extensive interconnectivity, crises have the potential to arise and disseminate information at an unparalleled speed. Efficient crisis communication, which is the fundamental aspect of public relations (PR), is crucial for organizations maneuvering through these tumultuous periods. Conventional approaches, however useful, frequently

face challenges in keeping up with the rapidly changing nature of contemporary emergencies.

Communication plays an important role to fight against any crisis situation. Effective crisis communication can help people in dealing with this challenging situation. According to Timothy Coombs, Crisis communication expert, Texas A&M University, clear and accurate communication with the public is the best way to prevent the spread of the virus. A study conducted by Pew Research Centre revealed that the dependency of population on digital connections for work, education, health care, daily transactions and essential social interactions may result in deeper relationship and more dependency on technology by the year 2025. At this time, the innovative communication strategies with the help of technology to avoid physical presence are highly required. The distinct experiences created by immersive technologies like augmented reality (AR), virtual reality (VR), or mixed reality (MR) by merging physical world with the digital world can play an important role in effective crisis communication. Virtual reality (VR) and augmented reality (AR) tools can be used to generate awareness among people related to vaccination, healthcare and ways of protecting themselves from the virus.

This study investigates the capacity of Artificial Intelligence (AI) and immersive technologies to bring about significant changes in crisis communication and public relations (PR). Artificial intelligence (AI) provides a range of tools for analyzing large volumes of data, customizing messaging, and automating processes, which promotes a more focused and effective approach. Immersive technologies such as Virtual Reality (VR) and Augmented Reality (AR) offer innovative opportunities to train crisis responders and share information with the public in a more captivating and interactive manner.

This article explores the ways in which artificial intelligence (AI) and immersive technology might be utilized to improve several facets of crisis communication. We explore the utilization of artificial intelligence (AI) in generating content, analyzing sentiment, and developing Chatbot's, which eventually enables a more planned and prompt approach to crisis management.

In addition, the article examines the use of virtual reality (VR) for training in crisis preparedness and augmented reality (AR) for delivering real-time information in crucial situations. We assess the prospective advantages and constraints of these technologies, in addition to the ethical concerns that necessitate attention for responsible application.

This research seeks to enhance public relations techniques in navigating the difficulties of the modern world by analyzing the convergence of artificial intelligence, immersive technologies, and crisis communication. This paper has attempted to review the literature related to use of AI and immersive technology, explored the various benefits provided by these technologies in effective communication during crisis.

### **AI for Effective Crisis Communication**

Crisis manifests in several ways, including uncertainty, conflict, instability, and emergencies. It can occur suddenly, last for a brief period, or extend over a prolonged duration. According to Sohn and Lariscy (2014), a crisis is a period characterized by severe challenges, problems, or risks that have a global impact and can occur on a large scale in some regions. In the era of excessive information, where emergencies can rapidly escalate and disseminate false information, the importance of efficient crisis communication is more than ever. Although traditional methods are valuable, Artificial Intelligence (AI) provides a potent array of tools to transform how organizations manage these complex situations. AI can be in the below mention ways for effective crisis management:

**Content Generation:** Artificial intelligence can be utilized to produce precise, succinct, and accurate updates in the midst of a crisis. This feature might be especially advantageous for generating content in multiple languages or disseminating updates across different platforms.

**Sentiment Analysis:** Artificial intelligence has the capability to analyze extensive volumes of data obtained from social media and news platforms in order to comprehend the prevailing public sentiment around the problem. This enables organizations to customize their communication to target specific issues and anxieties.

**Targeted Communication:** AI can utilize demographic data and previous interactions to analyze and categorize audiences, enabling the delivery of precise and impactful messaging. This guarantees that vital information is delivered to the appropriate individuals in a timely manner.

**Real-time Monitoring:** Artificial intelligence has the capability to constantly monitor internet interactions and news stories, enabling organizations to promptly detect and tackle disinformation and rumors.

**Chabot's and virtual assistants:** AI-driven Chabot's and virtual assistants are capable of addressing often asked inquiries, so allowing human resources to allocate their attention towards other crucial responsibilities. This can be particularly beneficial during the early stages of knowledge distribution.



**Predictive Analytics:** Artificial intelligence has the capability to examine past data in order to detect and anticipate prospective crisis scenarios before they occur. This enables organizations to design proactive communication plans and minimize potential harm.

### **AI-driven Sentiment Analysis during Crisis**

Through the responsible utilization of AI-driven sentiment analysis, organizations can get a more profound comprehension of public perception in times of crisis. This essential knowledge enables individuals to customize their communication strategy, establish trust, and ultimately handle the situation more efficiently.

Crises elicit a tumultuous range of emotions. Social media and news sites are inundated with a plethora of opinions, worries, and occasionally inaccurate information. Amidst this chaotic situation, it is essential to comprehend the prevailing public opinion in order to communicate effectively during a crisis. AI-driven sentiment analysis provides organizations with a robust tool to manage complex circumstances.

AI-driven sentiment analysis refers to the process of using artificial intelligence techniques to analyze and interpret the sentiment or emotion expressed in a given text or piece of data. Sentiment analysis is a method that employs machine learning algorithms to automatically classify text data (such as social media posts and news articles) as positive, negative, or neutral in relation to a certain event or topic. Through the real-time analysis of extensive data, artificial intelligence (AI) has the capability to offer vital insights on public sentiment during a crisis.

### **Advantages of utilizing AI-powered sentiment analysis in times of crisis:**

Public concerns can be identified by AI, as it has the ability to accurately identify and analyze the main worries and fears that are being discussed and circulated during a crisis. This enables organizations to customize their communication strategy in order to successfully handle those particular concerns.

To combat disinformation, organizations should proactively address negative attitude and potential rumors by providing real information, thereby reducing the spread of false or misleading information.

By employing AI, organizations may effectively priorities their communication efforts by identifying the demographics or regions that exhibit the greatest levels of worry. This enables them to allocate resources and disseminate information in a more targeted manner. Lastly, utilizing sentiment analysis helps quantify the level of public trust in the organization's

handling of the problem. This feedback loop enables the implementation of modifications and enhancements in communication tactics.

## **Immersive Technology for Crisis Training and Education**

### **Virtual Reality**

Virtual reality (VR) which is also known as virtual environment is an advanced human-computer interface which is capable of stimulating realistic environment. The experiences provided by VR are similar to real world. VR systems use VR head-sets which has head mounted display. There are two types of virtual reality; immersive VR and text-based network VR. Using avatar-based VR, people can enjoy virtual environment in the form of real video. The first VR software was introduced in the 1994 by the name Virtual reality Modelling Language. Use of virtual reality is common in video game, 3D cinema. The restrictions imposed by COVID-19 pandemic in the year 2020 have given rise to VR technology.

### **Augmented Reality**

Augmented reality enhanced the objects of the real world with the help of computer-generated perceptual information. AR alters the perception of real world of an individual as compared to VR which completely replaces the real-world environment. The information of the individual's surrounding world can be digitally manipulated in order to make more immersive and interactive. The uses of AR tools are popular among marketers in order to sell their products to the consumers, creating interactive experiences for school children in learning process. It has the capability to facilitate social interaction. Healthcare, airline and military sector have also used AR technology.

Preparedness is necessary due to the unpredictable nature of disasters. Conventional training approaches, however beneficial, often face difficulties in accurately reproducing the stress and intricacies of real-life scenarios. Immersive technologies such as Virtual Reality (VR) and Augmented Reality (AR) provide a groundbreaking method for crisis training and education.

### **Immersing oneself in a simulated environment:**

Virtual Reality (VR) technology enables the creation of a completely immersive virtual environment, allowing trainees to be placed directly into simulated crisis circumstances. This enables them to:

**Practice making decisions:** Trainees are able to simulate the sights, sounds, and feelings of a crisis in order to practice making decisions in a secure and regulated setting.

**Enhance Crisis Response Abilities:** Virtual reality simulations can be customised to particular situations, allowing trainees to acquire and refine vital skills such as emergency medical assistance, evacuation protocols, and effective crisis communication.

**Improve Situational Awareness:** Through the use of virtual reality, trainees can be fully engaged in lifelike simulations, which can significantly increase their perception of their environment and the possible risks that may arise during a crisis.

**Augmented Reality:** Combining Real World with Digital Information  
Augmented reality superimposes digital information over the physical environment. This technique has multiple applications in crisis training and education:

**Interactive Training Tools:** AR applications can be created to offer immediate and precise information and directions during training sessions. Visualize firefighters utilizing augmented reality (AR) technology to swiftly and accurately identify dangerous substances, or envision first responders receiving real-time medical data superimposed on a patient.

**Awareness:** Public education and awareness can be enhanced by the use of augmented reality (AR) applications, which can provide information and instruction on different crisis circumstances. Users can utilize augmented reality overlays to investigate potential evacuation routes, acquire knowledge about emergency preparedness supplies, and engage in basic first aid training.

**Remote Training and Collaboration:** Augmented Reality (AR) enables the possibility of conducting training sessions remotely, where instructors can provide guidance to trainees in real-world settings, regardless of their physical location.

Although immersive technologies have great potential, there are obstacles that need to be address such as the implementation of VR and AR technology might incur significant expenses, which can restrict access for certain organizations and individuals. Technical proficiency is necessary for creating impactful immersive training experiences, and it also demands continuous software updates.

Some users may have motion sickness when exposed to virtual reality (VR) situations. Thorough planning and thoughtful attention to user experience are essential.

### **Advancing with Immersive Learning**

Although there are difficulties, the prospective advantages of immersive technology in crisis training and instruction are unquestionable. With the ongoing advancement and increasing

availability of technology, we may anticipate a surge in immersive learning experiences that will have a profound impact on the development of persons who are better equipped and trained to handle crises.

## **METHODOLOGY**

In the chaotic throes of a crisis, clear and concise communication is paramount. Augmented Reality (AR) and Virtual Reality (VR) offer innovative tools that can be harnessed to enhance crisis communication in several ways:

1. Real-Time Information Dissemination with AR: Overlays for Evacuation Routes: Imagine AR apps displaying evacuation routes overlaid on real-world environments. Users could point their phones and see the quickest escape paths highlighted, even in unfamiliar surroundings. First Aid Instructions: AR overlays can display step-by-step first aid instructions on a user's field of view, enabling bystanders to assist injured individuals more effectively during a crisis. Safety Information Overlays: AR can overlay real-time information on buildings or areas affected by the crisis. This could include warnings about hazardous materials, structural instability, or critical utility shutdowns.

2. VR Simulations for Crisis Response Training: Immersive Training for First Responders: VR can create realistic simulations of various crisis scenarios like fires, natural disasters, or hostage situations. This allows first responders to practice decision-making and hone their response skills in a controlled environment. Crisis Communication Training: VR simulations can be designed to train public officials and spokespersons on delivering effective crisis communication messages under pressure. This can be particularly beneficial for practicing responses to media inquiries and public addresses. Building Situational Awareness: By immersing trainees in realistic VR scenarios, they can develop a heightened awareness of potential hazards and environmental cues crucial for effective response.

3. Public Education and Awareness with AR/VR: Interactive Crisis Preparedness Apps: AR apps can be developed to educate the public on various crisis situations. Users could explore potential evacuation routes in their neighborhoods, virtually assemble emergency preparedness kits, or practice basic first aid using AR overlays. VR simulations for Public Empathy Building: VR experiences can be designed to help people understand the perspectives of those directly affected by a crisis. This can foster empathy and encourage a sense of community preparedness.

Currently very limited studies are available which have reviewed the applicability of augmented and virtual reality tools in the crisis situation for effective communication.

This research has attempted meta-analysis to systematically analyse the available studies related to the use of augmented and virtual reality tools in the crisis situation for effective communication.

## 2.1- Database Review

The researcher has attempted to review the available studies based on AR and VR applications and their usage in crisis situation including the COVID-19 pandemic. Scopus, Google scholar database and other relevant websites have been searched to find out the review of literature.

## 2.2. Criteria of Selection

The studies which have defined the use of AR, VR technology and AI and their applicability in any kind of health crisis, pandemic or disaster management have been considered and included in the analysis. The researcher has screened the papers/studies as per their title, abstract and the final conclusion of the studies.

## RESULTS

Following studies has been analysed to understand the various advantages and usage of immersive technologies in the crisis.

| S.NO | TECHNOLOGY      | STUDY TITLE                                                                                                                                                          | USAGE TYPE AT THE TIME OF CRISIS                                             | ADVANTAGE OF TECHNOLOGY                                                                          |
|------|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| 1    | Virtual Reality | Virtual reality tools for development of infection control solution                                                                                                  | To develop improved infection control solutions                              | Improved systems for evaluating the effectiveness of a proposed infection control solution       |
| 2    | Virtual Reality | Industry 4.0 technologies and their applications in fighting COVID-19 pandemic                                                                                       | Detection of COVID 19 pandemic with the help of technologies of Industry 4.0 | Capability to provide innovative ideas and solution to fight against global medical emergencies. |
| 3    | Virtual Reality | Using immersive virtual reality to improve the beliefs and intentions of influenza vaccine avoidant 18-to-49-year-olds: Considerations, effects, and lessons learned | To effectively communicate the immunization concepts with help of VR.        | Technology has potential to convey the key concept.                                              |

|    |                                |                                                                                                                                      |                                                                                    |                                                                                                                                                                                                                                                                        |
|----|--------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4  | <b>Virtual Reality</b>         | Virtue - a virtual reality trainer for hand hygiene                                                                                  | Virtual training environment for hand hygiene                                      | VR technology enhanced learning and motivated hand hygiene behaviour.                                                                                                                                                                                                  |
| 5  | <b>Virtual Reality</b>         | Application of Virtual Reality Technology in Disaster Medicine                                                                       | Introduction and future prospects of VR technology in disaster medical field.      | VR is one of the influential technologies which can be combined with disaster medicines for providing systematic education, knowledge popularisation and skills development.                                                                                           |
| 6  | <b>Augmented reality</b>       | EON Reality Releases New Remote AR and VR Packages for Education, Government, and Industry (Website Article)                         | Providing remote packages for Education, Government and Communication in COVID 19. | The technology has transformed the lives of several people in different countries all over the globe.                                                                                                                                                                  |
| 7  | <b>Augmented reality</b>       | Mobile Augmented Reality for Risk and Crisis Communication in Disaster Management (Chapter in a Book)                                | Use of Mobile Augmented reality (mAR) in crisis communication                      | Augmented reality (mAR) has great potential for risk and crisis management                                                                                                                                                                                             |
| 8  | <b>Augmented reality</b>       | Effects of Self-focused Augmented Reality on Health Perceptions During the COVID-19 Pandemic: A Web-Based Between-Subject Experiment | Use of AR technology in making health strategy during Covid-19                     | Combining AR with vicarious reinforcement may result in effective health communication strategy                                                                                                                                                                        |
| 9  | <b>Augmented reality</b>       | A Survey of Augmented Reality                                                                                                        | Use of AR in various fields                                                        | This study was survey based whci can be considered as the starting point for those who are interested in the usage of AR tools in different fields.                                                                                                                    |
| 10 | <b>Artificial Intelligence</b> | A Study of Factors Influencing the Adoption of Artificial Intelligence in Crisis Management                                          | Use of AI in crisis management                                                     | The study highlights 28 aspects related to the use of artificial intelligence (AI), which are classified into seven groups: Large-Scale Machine Learning, Deep Learning, Reinforcement Learning, Robotics, Computer Vision, Natural Language Processing, and Internet. |
| 11 | <b>Artificial Intelligence</b> | Artificial Intelligence in Disaster Risk Communication: A Systematic Literature Review                                               | AI in Disaster Risk Communication                                                  | The study revealed that research endeavors primarily concentrate on two overarching domains: (1) prognostication and surveillance for prompt detection, and (2) data extraction and categorization for comprehensive understanding of the issue.                       |
| 12 | <b>Artificial Intelligence</b> | Artificial Intelligence: A Strategic Disruption in Public Relations                                                                  | AI in Public Relations                                                             | The role of AI-based systems as a strategic disruption in the PR sector.                                                                                                                                                                                               |

## CONCLUSION

The dynamic and always changing field of crisis communication necessitates a continuous search for inventive and forward-thinking solutions. This investigation into Artificial Intelligence (AI) and immersive technology has revealed a future filled with possibilities for enhancing PR campaigns in crucial circumstances. Artificial intelligence enables organizations to analyse large volumes of data, personalize communication, and automate operations, promoting a focused and efficient approach. Virtual Reality (VR) and Augmented Reality (AR) provide innovative methods for educating crisis responders and sharing information with the public in a highly engaging and interactive manner. Nevertheless, the achievement of effectively combining AI and immersive technologies relies on the responsible execution of the integration. Transparency, ethical considerations, and ongoing human supervision are essential to guarantee impartial communication and minimize unforeseen repercussions.

The future of crisis communication rests on a collaborative approach as we progress. By utilizing artificial intelligence and immersive technology in conjunction with human skill and empathy, organizations can establish trust, navigate crises with more efficiency, and eventually cultivate a more resilient society. In order to provide fair access to these transformational tools, it is necessary to conduct continuing research, development, and constant attempts to bridge the digital gap. By embracing this future of collaboration, we can equip individuals and organizations to not only withstand crises but also emerge with greater strength and preparedness.

Asadzadeh, et al, (2021), suggested that the technologies like AR, VR and AI can be utilized in various aspects of crisis situations. The use of VR applications in explaining the importance of hand hygiene to prevent the transmission of deadly virus has been found effective. The study conducted by Nowak, Evans, Wojdyski, et al., (2020) has concluded that VR applications help in understanding the importance of vaccination to fight against the deadly virus. During the crisis situation, for the purpose of effective crisis communication applications of immersive technologies like augmented and virtual realities can be considered. These technologies have the potential to serve the real life like experiences.

## REFERENCES

Aladawi, A. S. A. R., & Ahmad, A. N. A. (2023). A Study of Factors Influencing the Adoption of Artificial Intelligence in Crisis Management. *International Journal of Sustainable Construction Engineering and Technology*, 14(5), Article 5.

Fuchs-Kittowski. F., Berlin. HTW. (2017). Mobile Augmented Reality for Risk and Crisis Communication in Disaster Management. [https://www.researchgate.net/profile/Michael-Klafft-2/publication/326185969\\_Risk\\_and\\_Crisis\\_Communication\\_for\\_Disaster\\_Prevention\\_and\\_Management/links/5b3cbec20f7e9b0df5ed021d/Risk-and-Crisis-Communication-for-Disaster-Prevention-and-Management.pdf#page=17](https://www.researchgate.net/profile/Michael-Klafft-2/publication/326185969_Risk_and_Crisis_Communication_for_Disaster_Prevention_and_Management/links/5b3cbec20f7e9b0df5ed021d/Risk-and-Crisis-Communication-for-Disaster-Prevention-and-Management.pdf#page=17)

G.J. Nowak, N.J. Evans, B.W. Wojdyski, S.J.G. Ahn, M.E. Len-Rios, K. Carera, et al. (2020). Using immersive virtual reality to improve the beliefs and intentions of influenza vaccine avoidant 18-to-49-year-olds: considerations, effects, and lessons learned *Vaccine*, 38 (5) , pp. 1225-1233, 10.1016/j.vaccine.2019.11.009

J. Anderson, D. Bowman, V. Cansler, S. Gakhar, W. Lynch, E. Phillips, et al. (2009). Virtual reality tools for development of infection control solutions.

J. M. Zheng., K. W. Chan., and I. Gibson. (1998) "Virtual reality." *IEEE Potentials*, vol. 17, no. 2, pp. 20-23. doi: 10.1109/45.666641.

L. Clack, C. Hirt, M. Wenger, D. Saleschus, A. Kunz, H. Sax (Eds.). (2018). *Virtue - a virtual reality trainer for hand hygiene 9th international conference on information, intelligence, systems and applications (IISA)* pp. 23-25.

L. Dan. (2020). EON reality releases new remote AR and VR packages for education, government, and industry. <https://eonreality.com/ar-vr-remote-packages-covid-pandemic/>

M. Javaid, A. Haleem, R. Vaishya, S. Bahl, R. Suman, A. Vaish. (2020) Industry 4.0 technologies and their applications in fighting COVID-19 pandemic. *Diabetes Metab Syndr*, 10.1016/j.dsx.2020.04.032

Ogie, R. I., Rho, J. C., & Clarke, R. J. (2018). Artificial Intelligence in Disaster Risk Communication: A Systematic Literature Review. *2018 5th International Conference on Information and Communication Technologies for Disaster Management (ICT-DM)*, 1–8. <https://doi.org/10.1109/ICT-DM.2018.8636380>

Panda, G., Upadhyay, A. K., & Khandelwal, K. (2019). Artificial Intelligence: A Strategic Disruption in Public Relations. *Journal of Creative Communications*. <https://doi.org/10.1177/0973258619866585>

R.T. Azuma. (1997). A survey of augmented reality Presence Teleoperators Virtual Environ, 6 (4), pp. 355-385.

Seals A, Olaosebikan M, Otiono J, Shaer O. (2021). Effects of Self-focused Augmented Reality on Health Perceptions During the COVID-19 Pandemic: A Web-Based Between-Subject Experiment. *J Med Internet Res* 2021; 23(6):e26963. doi: 10.2196/26963.

Sohn, Y., & Lariscy, R. (2014). Understanding Reputational Crisis: Definition, Properties, and Consequences. *Journal of Public Relations Research*, 26. <https://doi.org/10.1080/1062726X.2013.795865>.

Y.Y Duan., J.Y. Zhang., M. Xie., X.B Feng., S. Xu. (2019) Application of virtual reality technology in disaster medicine. 39 (5) (2019), pp. 690-693, 10.1016/j.cie.2019.106159.



## **Cultural Resilience in a Global Media Landscape: Preserving Indian Identity**

**Ms. Neelam Nanda Prabhat**

Assistant Professor, MAIMS

**Ms. Samiksha Saini**

Student, MAIMS

**Abstract:** This paper investigates how Indian cultural identity is maintained and adapted within a rapidly globalizing media environment. Using a qualitative methodology and a multi-case study approach across print, television, and digital media, the research explores strategies, content choices, and institutional practices that contribute to cultural resilience. The study reveals that despite homogenizing tendencies of global media, Indian media platforms actively negotiate cultural identity, fostering a dynamic space where tradition and modernity co-exist.

In an era marked by rapid globalization and digital convergence, media has become a powerful force in shaping cultural narratives and identities. As India envisions its development journey toward Viksit Bharat @2047, the preservation and promotion of its rich and diverse cultural heritage within a globally converging media landscape emerges as a critical concern. This research examines the concept of cultural resilience the ability of communities to maintain and evolve their cultural identity amid the homogenizing pressures of global media flows and digital content ecosystems.

The study investigates how global media convergence impacts traditional Indian cultural expressions, languages, and value systems, and how emerging digital platforms can both threaten and empower cultural narratives. Using case studies of regional content creators, OTT platforms, and government-led cultural initiatives, the research identifies strategies for safeguarding cultural authenticity while embracing innovation. It highlights the dual role of media as a tool for cultural erosion and as a platform for revival and proposes a culturally conscious media framework to ensure that India's identity remains vibrant, pluralistic, and globally influential by 2047.

**Keywords:** Cultural Resilience, Media Convergence, Indian Identity, Case Study, Print Media, Television, Digital Media.

## **Introduction**

In the 21st-century media landscape, globalization and technological convergence have significantly altered how cultures are represented, shared, and consumed. Digital platforms, global media conglomerates, and the widespread use of mobile technologies have facilitated unparalleled cross-cultural engagement and the rapid spread of content across borders. While some fear the erosion of local identities under global media dominance, others argue for the adaptive and resilient nature of culture. This paper focuses on Indian cultural identity and how it navigates through the global media ecosystem.

Globalization and the convergence of media technologies have led to increased cultural exchange and hybridization. While this opens opportunities for intercultural dialogue, it also poses threats to local traditions and identities. India, with its rich and diverse cultural heritage, finds itself at a crossroads. India, with its ancient civilizational legacy, linguistic diversity, and rich tapestry of customs and traditions, stands at a pivotal juncture. The task is not only to protect traditional cultural expressions but also to reimagine cultural identity in a manner that integrates modernity without compromising authenticity. Today, Indian identity is influenced as much by Bollywood, digital content creators, and the global Indian diaspora as it is by classical arts, spiritual festivals, and regional languages. This study addresses the question: How can Indian identity be preserved amid the homogenizing forces of global media? To explore this, the paper will analyze the role of indigenous media production, government policies, cultural entrepreneurship, and grassroots digital initiatives in preserving and reshaping Indian identity. It will also examine how Indian audiences particularly the youth actively engage with global content by selectively adopting, reinterpreting, or resisting it, thereby asserting their agency in shaping cultural narratives. As digital natives, young people play a critical role in mediating between tradition and modernity, often serving as cultural bridges that blend global influences with local sensibilities. Ultimately, the aim is to understand how India can sustain a vibrant, pluralistic identity that remains rooted in its cultural heritage while actively participating in a globally connected media environment.

## **Research Methodology**

A qualitative research methodology was utilized to delve deeply into the concept of cultural resilience within Indian media, particularly in light of globalization and the convergence of media technologies. This method was selected to uncover the layered meanings, cultural symbols, and shifting narratives present in media content elements that are most effectively

explored through qualitative approaches. The research employs a multiple case study framework to enable detailed, context-rich analysis across varied media formats. Three media outlets were intentionally selected to represent distinct sectors of Indian media: *The Hindu* for print, *Doordarshan* for television, and *The Quint* for digital media. These cases were chosen based on their unique contributions to India's media landscape ranging from historical legacy and public service roles to innovative digital engagement and influence among younger audiences.

1. *The Hindu*, one of India's oldest and most esteemed English-language newspapers, exemplifies traditional print journalism and is renowned for its enduring commitment to cultural, intellectual, and political discourse.
2. *Doordarshan*, the country's national public service broadcaster, was chosen for its pivotal role in post-independence nation-building and cultural education. As a state-owned television network, it offers valuable perspectives on how visual media has historically portrayed and preserved Indian national identity.
3. *The Quint*, a modern digital media platform, represents the shifting landscape of journalism in the digital age. With its focus on mobile-first content and strong appeal among younger audiences, it is particularly insightful for examining how digital-native media engage with cultural themes, often through a progressive, socially conscious lens.

To collect relevant data, the study employed three primary qualitative methods:

1. **Content Analysis:-** A systematic examination of selected media outputs from each outlet was conducted. The analysis focused on recurring themes such as cultural representation, linguistic choices, depictions of tradition and modernity, and engagement with global cultural trends. Special attention was given to media coverage of national events, cultural festivals, identity debates, and sociopolitical movements.
2. **Semi-Structured Interviews:-** In-depth interviews were carried out with media practitioners, including editors, journalists, content producers, and cultural analysts affiliated with the three selected organizations. These interviews provided insight into editorial decision-making processes, conceptions of cultural responsibility, challenges in preserving cultural authenticity, and strategies for integrating global media trends with indigenous values. Participants were selected through purposive sampling to ensure a broad spectrum of perspectives.
3. **Document Review:-** The study also analyzed institutional documents such as editorial policies, mission statements, internal guidelines, and publicly available records including

annual reports, audience research, and media policy documents. This helped to contextualize how each organization's structural and ideological frameworks influence cultural representation.

Special emphasis was placed on the role of youth, particularly in relation to *The Quint*, which actively targets younger demographics through its interactive, participatory media strategies. The platform's use of crowd sourced content, social media engagement, and alignment with digital subcultures provided key insights into how Indian youth both consume and co-create cultural narratives. Young Indians, as both producers and audiences, are shown to play a vital role in shaping emerging cultural expressions, challenging traditional norms, and acting as intermediaries between inherited cultural values and globalized media influences.

By triangulating these diverse methods and data sources, the study ensures a robust and multifaceted understanding of cultural resilience in Indian media. This approach captures the intricate processes through which cultural identity is negotiated, rearticulated, and sustained in a rapidly transforming media environment.

### **Research Objectives:**

- To investigate how global media convergence influences the representation and perception of Indian cultural identity.
- To explore the strategies employed by Indian media creators and institutions to preserve and promote cultural heritage in the digital age.
- To evaluate the effectiveness of current cultural policies and media regulations in supporting cultural resilience in India.
- To identify audience attitudes, especially among youth, towards traditional Indian culture amidst global media exposure.

**1. Theoretical Framework** This research is grounded in the theories of cultural hybridity (Bhabha, 1994), media convergence (Jenkins, 2006), and cultural resilience (Obrist et al., 2010). These frameworks help interpret how media acts as a conduit for both cultural preservation and innovation.

**Cultural resilience theory** explores how cultural systems and communities can absorb adversity, adapt to change, and maintain their distinctiveness and identity despite challenges. It emphasizes the role of cultural practices, beliefs, and social structures in fostering strength and

adaptability during times of stress. It is the ability of a cultural system to withstand and adapt to disturbances, while retaining key elements of its identity. It involves not only the preservation of tradition but also the capacity for innovation, allowing cultures to evolve in response to new challenges without losing their distinctiveness. Cultural resilience reflects a dynamic process through which communities reaffirm their sense of belonging and continuity, often by reinterpreting heritage in contemporary contexts and engaging in selective integration of outside influences.

It examines how communities and individuals utilize cultural resources to cope with adversity, including social, political, and environmental challenges. This involves leveraging shared values, stories, rituals, artistic traditions, and collective memory to reinforce identity, unity, and a sense of continuity. Cultural resilience also entails the intergenerational transmission of knowledge and customs, allowing communities to respond to change while preserving a consistent cultural foundation. Through this process, heritage is not only protected but also serves as a source of empowerment, enabling individuals and groups to confront contemporary challenges with autonomy, adaptability, and innovation.

Cultural resilience is built through various mechanisms such as traditional customs; rituals, ceremonies, and storytelling play a crucial role in nurturing a sense of identity, belonging, and continuity from one generation to the next. These practices enable communities to preserve their cultural heritage while offering meaning and stability amid on-going change.

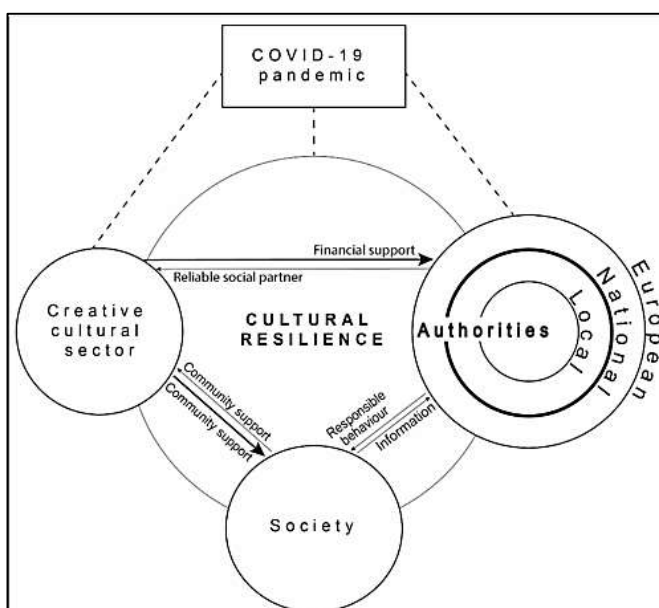
Social structures enable individuals and communities to take an active role in shaping their cultural stories, reclaiming their heritage, and impacting media and public conversations enhances cultural resilience. This sense of agency encourages a proactive, rather than reactive, stance toward preserving culture. Adaptive capacity is the ability of a culture or community to learn from past experiences, embrace change, and develop new strategies to face evolving challenges. It involves openness to external influences, critical reflection, and creative problem-solving while preserving core cultural values. This capacity is strengthened through intergenerational knowledge sharing, inclusive participation, and flexible institutions that adapt to social, technological, and environmental changes. By balancing tradition with innovation, communities can maintain cultural resilience, ensuring their identity remains relevant and vibrant. Adaptive capacity helps cultures remain dynamic and responsive, allowing them to thrive in an increasingly complex and changing world.

Cultural resilience theory is applicable in a variety of contexts where communities are challenged by social, environmental, or political pressures. For instance, **Indigenous communities** have shown remarkable resilience by preserving their languages, spiritual beliefs, traditional knowledge, and connection to ancestral lands despite centuries of colonization, forced relocation, and cultural suppression. In India, communities facing **climate challenges** like floods, droughts, and water scarcity often turn to traditional ecological knowledge and practices such as rainwater harvesting, sustainable farming, and forest management to adapt and sustain their way of life.

**Migrant communities** also demonstrate cultural resilience as they work to retain their cultural identities while integrating into unfamiliar environments. This can be seen in the efforts of communities such as the Indian diaspora in the UK or Syrian refugees in Europe, who sustain their traditions, languages, and religious practices through community centers, schools, and cultural events. Similarly, **post-conflict societies**, like Rwanda after the genocide or Bosnia and Herzegovina after civil war, use cultural practices such as storytelling, memorials, and community rituals to promote healing, restore social bonds, and rebuild identity.

In **urban neighborhoods undergoing gentrification**, long-time residents often use cultural events, local history, and collective memory to resist displacement and retain a sense of community. Whether facing displacement, environmental stress, migration, or social upheaval, these examples illustrate how cultural resilience enables communities to adapt, survive, and thrive while holding on to their core identities.

Cultural resilience theory is widely applied across various fields, providing valuable



perspectives on how communities preserve their identity and adapt in times of change. In **cultural preservation**, it helps guide efforts to maintain and restore important traditions, languages, and practices that may be at risk due to factors like globalization, conflict, or migration. By focusing on the cultural elements that enable continuity and adaptation, preservation strategies become more effective and rooted in community values.

In **development and social work**, the theory supports the design of interventions that build on the strengths and resources already present within communities. Rather than applying one-size-fits-all solutions, it encourages the use of culturally appropriate approaches that reinforce local traditions, social networks, and coping mechanisms. This leads to more sustainable and empowering outcomes for vulnerable populations.

Within **environmental studies**, cultural resilience offers insight into how communities use traditional knowledge and cultural beliefs to respond to environmental challenges. Many Indigenous and local groups have developed sustainable ways of interacting with their environment over generations. Recognizing these practices allows for the development of environmental strategies that are more culturally relevant and effective, fostering collaboration and long-term resilience in the face of climate change and ecological stress. In essence, cultural resilience theory highlights the importance of cultural systems and communities in building strength and adaptability in the face of adversity, emphasizing the role of cultural practices, social structures, and adaptive capacity in navigating change and maintaining identity.



**Print Media - The Hindu** is known for its editorial rigor and cultural depth, serves as a bastion of traditional journalism in India. Through analysis of features, editorials, and cultural reporting, the study finds that The Hindu consciously integrates Indian heritage, language diversity, and traditional arts in its narrative. Interviews reveal editorial policies aimed at educating readers about India's pluralistic heritage.

### ***The Hindu***

#### **Example: Coverage of Indian Classical Arts and Regional Languages**

- *The Hindu* frequently publishes in-depth articles on Bharatanatyam, Carnatic music, and other classical art forms.
- It also runs special issues on regional language literature and folk traditions (e.g., Tamil Sangam poetry, Yakshagana theatre).

- Example Article: “Guardians of Culture: Preserving India’s Intangible Heritage” – a feature highlighting community-led initiatives to preserve dying art forms.

**Television - Doordarshan** as India's public broadcaster, Doordarshan has long served as a cultural mirror of the nation. The study examines content from shows like "Bharat Ek Khoj" and current affairs programming. Doordarshan’s programming emphasizes regional languages, folklore, and moral storytelling, fostering a sense of national unity while respecting regional diversity. Interviews with producers indicate an ongoing commitment to inclusivity and cultural education.

### ***Doordarshan***

#### **Example: Cultural Programming like “Rangoli” and “Bharat Ek Khoj”**

- **“Rangoli”**: A Sunday morning music program that features regional songs, folk traditions, and classical compositions in Indian languages.
- **“Bharat Ek Khoj”**: A historical series based on Jawaharlal Nehru's *Discovery of India*, portraying Indian history and diversity.
- **Special telecasts** during festivals (e.g., Diwali, Holi, Onam) often highlight cultural rituals and their meanings, thereby educating audiences.

**Digital Media - The Quint** Digital-native platform The Quint represents a younger, more interactive media model. Despite its modern tone, the platform often publishes stories rooted in Indian social issues, traditions, and youth culture. The study notes how multimedia storytelling, including video explainers and vernacular content, bridges global aesthetics with local substance. Interviews suggest an editorial balancing act between engagement metrics and cultural integrity.

#### **Example: Multimedia Features on Marginalized Languages and Customs**

- *The Quint* published a digital video series on India’s endangered tribal languages such as Gondi and Kui, featuring interviews with speakers and linguists.
- Articles and explainers on indigenous traditions, like “What We Can Learn from Adivasi Farming Rituals,” blend youth-friendly language with cultural depth.
- Vernacular content (Hindi, Bengali, etc.) is often used to reach broader regional audiences.



#### 4. Other Digital Platforms

##### Scroll.in

- *Scroll.in* plays a significant role in the discourse on cultural resilience through its investigative journalism and cultural reporting. The platform has highlighted efforts to revive Sanskrit education, preserve Kashmir's fading papier-mâché art, and sustain regional languages and folk traditions. By documenting the challenges faced by artisans, educators, and marginalized communities, *Scroll.in* showcases how cultural identities are being defended and reimagined. In the context of this study, its work exemplifies how independent digital media can contribute to preserving intangible heritage and fostering cultural continuity amid rapid social and technological change.

##### Gaon Connection

- Focuses on rural India and covers stories of folk medicine, village festivals, and traditional knowledge systems.
- Example: A report on how the Bhil community uses oral storytelling to teach ethics and history to children.

##### YouTube/OTT Platforms

Contemporary Indian web series such as *Netflix's "Kota Factory"* and *Amazon Prime's "Panchayat"* offer insightful examples of how digital platforms are being harnessed to explore and reaffirm cultural identity through localized, relatable storytelling. These productions go beyond entertainment, engaging in meaningful cultural narratives that reflect the everyday experiences and complexities of small-town India, thereby playing a significant role in the discourse on cultural resilience.

***Kota Factory***, set in Kota, Rajasthan—an educational epicenter—presents a layered depiction of the hopes, anxieties, and emotional journeys of students preparing for highly competitive exams. The series delves into themes such as parental pressure, mentor relationships, and the tightly knit social fabric of small-town life. By doing so, it underscores the persistence of traditional values, even as it candidly addresses the mental and emotional impact of contemporary academic competition.

The use of black-and-white visuals and everyday language adds depth and realism, reinforcing the show's cultural specificity and emotional authenticity. The series also sheds light on issues of **mental health, peer competition**, and the quiet struggles faced by teenagers as they grapple

with the fear of failure and the longing for self-worth. It confronts the dehumanizing aspects of a system that often equates academic performance with personal value, while still acknowledging the resilience and camaraderie that help students endure this journey. Ultimately, *Kota Factory* goes beyond the narrative of exam preparation it serves as a powerful social commentary on India's education system, the intense pressures faced by young people, and their search for purpose and identity in an overwhelmingly competitive environment.

Likewise, *Panchayat* follows the story of a young man from the city who accepts a government posting in a rural village. Through a blend of humor and understated critique, the show examines the realities of rural administration, shifting societal norms, and life in the Indian countryside. It presents village life not as static or backward, but as a space where change and tradition are continuously negotiated. With its use of local dialects, customs, and familiar scenarios, *Panchayat* vividly illustrates how rural communities maintain their cultural foundations while adapting to modern influences.

These digital narratives exemplify the principles of cultural resilience in several ways:

- **Reinforcing and redefining regional cultural identities** through globally accessible platforms.
- **Depicting strong social structures and community dynamics** that support adaptability and continuity.
- **Highlighting underrepresented voices and spaces**, countering the dominance of urban-centric storytelling in mainstream Indian media.
- **Connecting with younger audiences**, both as consumers and creators, by presenting characters and situations that resonate with their realities and aspirations.

Within the framework of this study, such series illustrate how digital media can serve as a vehicle for both cultural preservation and innovation. By rooting their stories in local contexts while engaging with broader societal themes, shows like *Kota Factory* and *Panchayat* highlight the potential of digital storytelling to sustain and evolve Indian cultural identity in the age of globalization and media convergence.

### **Documentary Films**

Documentary films such as *The Last Color* and *India's Daughter* play a crucial role in shaping and questioning cultural narratives in Indian media, contributing significantly to the

understanding of cultural resilience. These films extend beyond simple storytelling to address deep-rooted social issues like caste-based exclusion, gender violence, and patriarchal structures, all within the context of Indian tradition and identity.

*The Last Color*, set in Varanasi, portrays the social ostracism of widows while also emphasizing themes of hope and transformation through cultural and spiritual motifs. In contrast, *India's Daughter* tackles the aftermath of the 2012 Delhi gang rape, challenging societal attitudes toward women and sparking national and global debate on gender justice in India.

Both documentaries act as catalysts for critical social dialogue and reform. They highlight cultural resilience by bringing marginalized voices to light, confronting oppressive practices from within the cultural framework, and encouraging civic and policy engagement.

In the context of this study, these films demonstrate how documentary storytelling within a global digital media environment can preserve cultural awareness while driving progressive change. They reflect the evolving, adaptive nature of Indian cultural identity in response to internal and external pressures.

## 7. Analysis and Discussion

The comparative analysis highlights cultural resilience as a dynamic process across media platforms, with legacy outlets like *The Hindu* and *Doordarshan* focusing on preserving traditional cultural narratives, while digital platforms such as *The Quint*, *Kota Factory*, and *Panchayat* foster hybrid, evolving expressions of Indian identity. These digital spaces, often youth-driven, blend tradition with modernity, reflecting the changing values and experiences of younger generations.

All platforms demonstrate a shared commitment to sustaining cultural identity, but this resilience is adaptive shaped by technological advances, social transformation, and active audience participation. Youth play a crucial role as both creators and consumers, redefining cultural norms and driving innovation. Additionally, media like *Scroll.in* and documentaries such as *India's Daughter* and *The Last Color* contribute by challenging oppressive traditions and promoting progressive change. In essence, the study underscores that cultural resilience in Indian media is an ongoing negotiation balancing preservation with reinvention and that youth engagement is central to maintaining a vibrant, evolving cultural identity.

## **Conclusion**

Indian media demonstrates a robust capacity for cultural resilience amid global convergence. The strategic incorporation of local languages, traditions, and narratives across media platforms highlights a deliberate negotiation of identity. This study reinforces the notion that cultural identity, rather than being eroded, is being reshaped in productive dialogue with global influences.

The findings reveal a complex but hopeful landscape. Indian youth are actively engaging with global media, but this does not necessarily equate to cultural loss. Instead, it highlights the need for adaptive, innovative, and culturally rooted media strategies. Strengthening cultural policies, enhancing educational outreach, and investing in creative industries can bolster India's cultural resilience.

In conclusion, cultural preservation in the era of convergence is not about resisting global influences but about creatively integrating tradition with innovation. A culturally confident Viksit Bharat @2047 must leverage its media to both reflect and shape its unique identity on the global stage.

## **Why These Examples Matter**

Each of these cases shows that:

- Media acts as an archive of cultural memory.
- There is intentionality in preserving and reviving Indian traditions even amid the pressure to produce commercially viable content.
- Cultural resilience is framed not just in heritage, but also in how communities adapt these traditions for modern platforms and audiences.

## **References:**

- Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. NYU Press.
- Obrist, B., Pfeiffer, C., & Henley, R. (2010). "Multi-layered social resilience: A new approach in mitigation research." *Progress in Development Studies*, 10(4), 283-293.
- Interviews and internal documents from The Hindu, Doordarshan, and The Quint (2024)

**Cybercrime through Money Transfer Applications (After Demonetisation)****Moksha Garg, Udit Singh, Shilpa Pal****Abstract**

Globalisation has brought a remarkable change in society and the economy, which has further led it towards a “Cashless world” turning a cash-based economy into a cashless one. Today’s technology in the form of money transfer applications has made the money transferring process suitable and digitalised. This digital shift has not only modernized the community but has also latched it towards the attack of cybercrime. Demonetisation has brought upon two concepts- a cashless economy and cybercrime. These money transferring applications (Paytm, MobiKwik, PhonePe, Pay Pal and Google Pay) use various advertising strategies like- cashbacks, discount coupons offer etc. To attract people towards the benefits of a cashless society, ignoring the negative effects they have on its user's security. For a secure cashless society, the government should impose strict laws and policies to control the overpowering increase in cybercrime through money transfer applications. This research will not only help in spreading awareness about the cybercrime but will also tell us about the impact of this money transferring applications on our society.

**Keywords: Globalisation, Cybercrime, Cashless, Money transfer applications.****Introduction**

Globalisation has brought a significant change in society and the economy, the internet is a notable part of it. The remarkable change in technology and the internet has led the world towards a “Cashless world” turning a cash-based society into a cashless one.

Technology and internet made money transferring process a convenient, reliable and faster one, in the form of Money Transfer Applications or E-wallets. These Applications connects our bank accounts and mobile phone enabling us to transfer money to anyone anywhere. Some of the widely used and popular mobile transfer apps in India are- Paytm, MobiKwik, PhonePe, Pay Pal and Google Pay.

Paytm founded in 2010 by Vijay Shekhar Sharma, is based in Noida, Uttar Pradesh, India. It has a revenue of 3,314 crores INR and over 7 million merchants across India. Currently, the CEO of the company is Renu Satti. MobiKwik founded in April 2009 by CEO Bipin Preet

Singh and Upasana Taku, is based in Gurgaon, India. It is available for use at more than 2,50,000 online and offline avenues. PhonePe founded in 2015 by CEO Sameer Nigam, Rahul Chari and Burzin Engineer, is headquartered in Bangalore, India. The app crossed 100 million user mark in June 2018 and 2 billion transactions in April 2019. PayPal founded in 1998 by Ken Howery, Luke Nosek, Max Levchin, Peter Thiel, Yu Pan, Russel Simmons and Elon Musk. Dan Schulman is the CEO of the company. PayPal has about 277 million active account holders. Google Pay initially known as Android Pay was released on 11th September 2015 by Google.

It's known that a student, Bernard Gesora Satia from Moi University in Kenya came up with mobile software that could allow people to send money through their mobile phones. Hence came M-Pesa, the world's first money transfer app in 2007 by Vodafone. Whereas, Wallet365.com was India's first e-wallet, launched in 2006 by media firm Times Group in association with YES Bank.

Internet and Money transfer applications have made our work convenient and quick yet these are not completely reliable and safe. The evolution of internet and E-commerce with the emergence of demonetisation, converting the Indian society into "Digital India" has opened the society at the vulnerability of cybercrime. Cybercriminals not being restrained to any geographical limitations has evoked a much greater problem than anticipated. We might not be able to prevent cybercrime but can take some necessary precautions towards our security. Using strong passwords, regularly updating the applications, being social – media savvy, protecting E-identity from unknown sources, using encryption for sensitive data, securing a wireless network, downloading applications from trusted sources, can help save us from the cybercriminals.

Our purpose is not only to make people aware of the cybercrime through money transferring apps but to also inform the people living in rural areas about the technology and the information they are missing on. Rural population still very much depend on cash instead of plastic money or digital payment channels. They are yet to completely acknowledge this new digital change.

### **Objectives of the Study:**

1. To study the role of money transfer applications on Indian society.
2. To verify the impact of money transfer applications on cybercrime.
3. To check the use of mobile applications on daily lives.

## **Review of Literature**

The study explained about the awareness and usage of cashless payment by the consumer after demonetization and the rising trend of digital transactions. It studies the introduction of cashless economy in India and how it has given directions to the growth and development of the economy after demonetization. This study mainly focuses on transparent economic development. The study said that cybercriminals are not constrained by geographical limitations as cyberspace is a free-flowing, borderless and a global problem. India needs a multilateral treaty which will harmonize its laws by a common criminal policy, and deal with international co-operation for combating cybercrimes at a global level. The study said that advance technology makes a person dependent on the interest of all their necessities. According to the National Crime Record Bureau, there was a 6% increase in cybercrime in 2016 as compared to 2015. Also, Uttar Pradesh as a state and Pune as a city has recorded a maximum number of cybercrimes. The move was an effort to handle the threat of illegal money, corruption, error funding and counterfeit currency.

In conclusion, demonetization would bring a positive impact on the Indian economy as it encourages the digital modes of payment like e-wallets and apps, online transactions using e-banking, usage of plastic money, etc. The study explained, demonetization in India created a lot of panic in the economy but also paved the way to digitalization. Digitalization will embrace higher transparency in monetary terms; low-cost maintenance; more convenience in use; and help in financial inclusion and weeding out black money and counterfeit money from the economy. The study explains, how the evolution of electronic banking brought an increase in e-commerce, online and financial transactions, etc. The revolutionary emergence of e-banking has changed the entire financial system and lead to more innovative development in e-payment, e-commerce and banking sector industry. But on the contrary, there is a significant rise in cybercrime and if the banks and customer adhere and strictly follow the precautionary steps and security measures then surely, major development and innovation will take place for advanced user-friendly digitized online or net banking.

## **]Social Relevance**

Indian economy is developing and going cashless but the actual rise was felt after demonetisation. It gave rise to the usage of money transfer applications which is a faster and easier way of transferring money but the question here arises is are they safer way of transferring money as compared to offline transactions. Do people still fear to experience cyber

fraud? So that is why we are studying this topic to find out whether people are aware of the strict laws against cyber fraud, to know what people feel about the security provided by money transfer applications and are there any software to crab any such problem? With the help of this study, we want to know whether people are satisfied with the services provided by the money transfer applications and going cashless.

## **HYPOTHESIS-I**

H1- There is a significant relationship between money transfer applications and age.

H0- There is no significant relationship between money transfer applications and age.

## **HYPOTHESIS-II**

H1- There is a significant relationship between money transfer applications and cybercrime.

H0- There is no significant relationship between money transfer applications and cybercrime.

## **Analysis of Data**

### **HYPOTHESIS-I:**

Descriptive statistics (frequency) is applied to undertand the relationship between age and money transfer applications as:-

**Perception of respondents with respect to their frequency of using money transfer applications.**

**Table 1.1**

| <b>3.You use money transfer applications to transfer the money</b> |           |           |         |               |                    |
|--------------------------------------------------------------------|-----------|-----------|---------|---------------|--------------------|
|                                                                    |           | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid                                                              | always    | 27        | 18.0    | 18.0          | 18.0               |
|                                                                    | often     | 52        | 34.7    | 34.7          | 52.7               |
|                                                                    | sometimes | 35        | 23.3    | 23.3          | 76.0               |
|                                                                    | rarely    | 18        | 12.0    | 12.0          | 88.0               |
|                                                                    | never     | 18        | 12.0    | 12.0          | 100.0              |
|                                                                    | Total     | 150       | 100.0   | 100.0         |                    |

**Table 1.2**

| <b>4.Time period of using money transfer applications</b> |                   |           |         |               |                    |
|-----------------------------------------------------------|-------------------|-----------|---------|---------------|--------------------|
|                                                           |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid                                                     | less than a year  | 32        | 21.3    | 21.3          | 21.3               |
|                                                           | 1 year            | 24        | 16.0    | 16.0          | 37.3               |
|                                                           | more than 1 year  | 32        | 21.3    | 21.3          | 58.7               |
|                                                           | more than 2 years | 47        | 31.3    | 31.3          | 90.0               |
|                                                           | none of the above | 15        | 10.0    | 10.0          | 100.0              |
|                                                           | Total             | 150       | 100.0   | 100.0         |                    |



**Table 1.1** indicates that 27(18.0%) of the respondents always use money transfer applications to transfer the money, and 52(34.7%) of the respondents often use these applications. While, 35(23.3%) of the respondents sometimes use money transfer applications. Whereas, 18(12.0%) of the respondents rarely/ never use money transfer applications to transfer the money.

**Table 1.2** indicates that 32(21.3%) of the respondents are using money transfer applications for less than a year, while 24(16.0%) of the respondents are using money transfer applications from past 1 year. Also, 32(21.3%) of the respondents have been using these applications for more than a year and 47(31.3%) of the respondents have been using the applications for more than 2 years. Whereas, 15(10.0%) of the respondents have never used money transfer applications. So from the above table, it is concluded that the percentage of people using money transfer applications is more than the percentage of people not using them. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between age and money transfer applications.

**Perception of respondents with respect to preference of using money transfer applications for online transactions.**

**Table 2**

**Table 2 indicates** that 43(28.7%) of the respondents prefer using money transfer applications for online transaction very much, while 61(40.7%) of the respondents prefer these applications for transaction much. Whereas, 26(17.3%) of the respondents prefer using the applications less and 10(6.7%) of the respondents prefer using money transfer applications for online transaction very less/ never.

So from the above table, it is inferred that the percentage of people preferring money transfer applications for online transaction is more than the percentage of people not preferring them. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between age and money transfer applications.

|       |           | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------|-----------|---------|---------------|--------------------|
| Valid | very much | 43        | 28.7    | 28.7          | 28.7               |
|       | much      | 61        | 40.7    | 40.7          | 69.3               |
|       | less      | 26        | 17.3    | 17.3          | 86.7               |
|       | very less | 10        | 6.7     | 6.7           | 93.3               |
|       | never     | 10        | 6.7     | 6.7           | 100.0              |
|       | Total     | 150       | 100.0   | 100.0         |                    |

### Perception of respondents with respect to feeling safe with their money in e- wallets.

**Table 3**

|       |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------|-----------|---------|---------------|--------------------|
| Valid | strongly agree    | 14        | 9.3     | 9.3           | 9.3                |
|       | agree             | 66        | 44.0    | 44.0          | 53.3               |
|       | neutral           | 53        | 35.3    | 35.3          | 88.7               |
|       | disagree          | 13        | 8.7     | 8.7           | 97.3               |
|       | strongly disagree | 4         | 2.7     | 2.7           | 100.0              |
|       | Total             | 150       | 100.0   | 100.0         |                    |

**Table 3** indicates that 14(9.3%) of the respondents strongly agree and 66(44.0%) of the respondents agree that their money is safe in e-wallets. While, 53(35.3%) of the respondents are neutral about the safety of their money in e-wallets. Whereas, 13(8.7%) of the respondents disagree and 4(2.7%) of the respondents strongly disagree that the money is safe in e-wallets.

### HYPOTHESIS -2

So from the above table, it is inferred that the percentage of people agreeing that money is safe in e-wallets is more than the percentage of people disagreeing. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between age and money transfer applications.

Descriptive statistics (frequency) is applied to understand the relationship between cybercrime and money transfer applications as:-

### Perception of respondents with respect to using offline transactions over online transactions.

**Table 4**

| 9.Offline transactions are safer than online transactions. |                   |           |         |               |                    |
|------------------------------------------------------------|-------------------|-----------|---------|---------------|--------------------|
|                                                            |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid                                                      | strongly agree    | 26        | 17.3    | 17.3          | 17.3               |
|                                                            | agree             | 43        | 28.7    | 28.7          | 46.0               |
|                                                            | neutral           | 57        | 38.0    | 38.0          | 84.0               |
|                                                            | disagree          | 21        | 14.0    | 14.0          | 98.0               |
|                                                            | strongly disagree | 3         | 2.0     | 2.0           | 100.0              |
|                                                            | Total             | 150       | 100.0   | 100.0         |                    |

**Table 4** indicates that 26(17.3%) of the respondents strongly agree and 43(28.7%) of the respondents agree that offline transactions are safer as compared to online transactions. While, 57(38.0%) of the respondents are neutral regarding offline transaction over online transaction.

Whereas, 21(14.0%) of the respondents disagree and 3(2.0%) of the respondents strongly disagree that offline transaction is safer than online transaction.

So from the above table, it is deduced that the percentage of people agreeing that offline transactions are safer than online transactions is more than the percentage of people disagreeing. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between cybercrime and money transfer applications.

### Perception of respondents with respect to cybercrime and fraud cases increasing due to increase in usage of money transfer applications.

**Table 5.1**

| 7.You think that cybercrime is increasing with the use of money transfer applications |                   |           |         |               |                    |
|---------------------------------------------------------------------------------------|-------------------|-----------|---------|---------------|--------------------|
|                                                                                       |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid                                                                                 | strongly agree    | 18        | 12.0    | 12.0          | 12.0               |
|                                                                                       | agree             | 60        | 40.0    | 40.0          | 52.0               |
|                                                                                       | neutral           | 52        | 34.7    | 34.7          | 86.7               |
|                                                                                       | disagree          | 13        | 8.7     | 8.7           | 95.3               |
|                                                                                       | strongly disagree | 7         | 4.7     | 4.7           | 100.0              |
|                                                                                       | Total             | 150       | 100.0   | 100.0         |                    |

**Table 5.2**

| 8.Fraud cases are increasing because of money transfer applications |                   |           |         |               |                    |
|---------------------------------------------------------------------|-------------------|-----------|---------|---------------|--------------------|
|                                                                     |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid                                                               | strongly agree    | 9         | 6.0     | 6.0           | 6.0                |
|                                                                     | agree             | 57        | 38.0    | 38.0          | 44.0               |
|                                                                     | neutral           | 56        | 37.3    | 37.3          | 81.3               |
|                                                                     | disagree          | 21        | 14.0    | 14.0          | 95.3               |
|                                                                     | strongly disagree | 7         | 4.7     | 4.7           | 100.0              |
|                                                                     | Total             | 150       | 100.0   | 100.0         |                    |

**Table 5.1** indicates that 18(12.0%) of the respondents strongly agree and 60(40.0%) of the respondents agree that cybercrime is increasing with the use of money transfer applications. While, 52(34.7%) of the respondents are neutral in thinking that cybercrime is increasing due to money transfer applications. Whereas, 13(8.7%) of the respondents disagree and 7(4.7%) of the respondents strongly disagree that cybercrime is increasing with the use of money transfer applications.

**Table 5.2** indicates that 9(6.0%) of the respondents strongly agree and 57(38.0%) of the respondents agree that fraud cases are increasing due to money transfer applications. While,

56(37.3%) of the respondents are neutral in thinking that fraud cases are increasing due to money transfer applications. Whereas, 21(14.0%) of the respondents disagree and 7(4.7%) of the respondents strongly disagree that fraud cases are increasing due to money transfer applications.

So from the above table, it is concluded that the percentage of people agreeing that cybercrime and fraud cases are increasing due to increase in usage of money transfer applications is more than the percentage of people disagreeing. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between cybercrime and money transfer applications.

### **Perception of respondents with respect to feeling safe while using money transfer applications.**

**Table 6**

|       |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------|-----------|---------|---------------|--------------------|
| Valid | strongly agree    | 13        | 8.7     | 8.7           | 8.7                |
|       | agree             | 62        | 41.3    | 41.3          | 50.0               |
|       | neutral           | 63        | 42.0    | 42.0          | 92.0               |
|       | disagree          | 7         | 4.7     | 4.7           | 96.7               |
|       | strongly disagree | 5         | 3.3     | 3.3           | 100.0              |
|       | Total             | 150       | 100.0   | 100.0         |                    |

### **Data Interpretation & Analysis**

Table 6 indicates that 13(8.7%) of the respondents strongly agree and 62(41.3%) of the respondents agree that they feel safe while using money transfer applications. While, 63(42.0%) of the respondents are neutral in feeling safe while using money transfer applications. Whereas, 7(4.7%) of the respondents disagree and 5(3.3%) of the respondents strongly disagree that they feel safe while using money transfer applications.

So from the above table, it is inferred that the percentage of people feeling safer with money transfer applications is more than the percentage of people not feeling safe. So, H<sub>0</sub> is rejected and H<sub>1</sub> is accepted, hence it is clear that there is a significant relationship between cybercrime and money transfer applications.

**Summary** Globalisation has brought a remarkable change in society and the economy, which has further led it towards a “Cashless world” turning a cash-based economy into a cashless one. Today’s technology in the form of money transfer applications has made the money transferring process suitable and digitalised. This evolution of electronic banking has brought an increase in e-commerce, online and financial transactions, etc.

The emergence of e- banking has changed the entire financial system and lead to more innovative development in e-payment, e-commerce and banking sector industry. But on the contrary, this digital shift has not only modernized the community but has also latched it towards the attack of cybercrime. Cybercriminals are not restrained to any geographical limitations as cyberspace is a free-flowing, borderless and a global problem. It has evoked a much greater problem than anticipated. But if the banks and customer adhere and strictly follow the precautionary steps and security measures then surely, even more, major development and innovation can take place for advanced user-friendly digitized online or net banking.

### **Conclusion**

The demonetization and digital payment system has not only changed society but has also brought a significant impact on their lives. Money transfer applications have made life convenient, reliable and faster one for a lot of users, but has also increased the cybercrime and fraud activities around the world.

These applications provide discounts and cashback which are not only pocket- friendly but also satisfactory and profitable. Even though the users feel safe while using money transfer applications, they still prefer offline transaction over the online. It is significantly believed that money is safe in E-wallets and even though people prefer using these applications more and even suggest them to their family and friends, they are still concerned and cautious about the cyber threats that may follow them.

Financial institutes or intermediaries like banks and related service providers should constantly invest in technology to improve security. People as a customer will completely shift only when it's easier, certain and safe to make cashless transactions. Government and banks should adopt strategies, implementation and supervision of the cyber threat around these applications to make cashless India the greatest digitalized economy in future.

### **References**

- Ashish Das, and Rakhi Agarwal (2010), Cashless Payment System in India- A Roadmap Technical Report. <http://dspace.library.iitb.ac.in/jspui/handle/10054/1732>.
- Bansi Patel, Urvi Amin Plastic Money, Roadmay Towards Cash Less Society Paripex, Indian Journal of research Volume 1, Issue 11, November 2012.
- Deepika Kumari, Cashless Transaction: Methods, Applications and Challenges,

International Journal of Enhanced Research in Educational Development (IJERED) Vol. 4 Issue 6, Nov-Dec, 2016.

Saini, B.M., Demonetization– Metamorphosis for Cashless India, International Journal of Science and Research (IJSR), Volume 5, Issue12, December 2016.

Subramanian.S., Paper- free payment systems in India - an analytical study., International journal of Management (IJM), Volume 5, Issue 1, January 2014, IAEME.

<http://www.indianeconomy.net/splclassroom/309/what-are-the-impacts-of-demonetisation-on-indian-economy>

<http://cashlessindia.gov.in>

<http://www.npci.org.in/>

<http://www.civildaily.com/story/cashless-society>.

**Bollywood Boycott Propaganda: A Study on Digital Media****Riya Jain & Himanshi Gautam****Abstract:**

Digital Media platforms are widespread entertainment sources among youth. It has a prominent influence on the movie's success or failure. After almost two years of the outset of theatres to full capacity, 2022 was predicted to be a profitable year for Bollywood. But things haven't been great as wished. Films like Lal Singh Chadda and Brahmastra Part 1 which took over a decade to produce were boycotted on social media. This study explores the boycott strategy on social media platforms, In this case, Twitter controls the Bollywood box office collection. This study uses primary data to explore these factors affecting box office collection. It Undercovers the factors affecting why Bollywood nowadays is losing its charm among youth. First, why are people shifting towards an OTT Platform like Netflix and boycotting Bollywood? Second, viewers prefer to watch Bollywood Star kids debut movies or self made actors movies. Third, post covid syndrome made viewers watch lessons in cinema halls. Finally, social media influences viewership among young generations.

**Keywords: Bollywood, Boycott, Propaganda, Digital Media, OTT, Social Media.**

**Introduction**

India, with a population of 1.38 billion and still counting, has a mixed cinematic culture. The film industry is a key and perhaps the most dynamic Industry of the Indian economy. The number of films produced annually in India is higher than in Hollywood. Hollywood produces around 550 movies a year while Bollywood on other hand produces more than 1000 films per year. A simple search of Bollywood online will come up with hundreds of results that reveal how this popular Indian cinema has made its way into the global mainstream Media. Today, Bollywood has grown its market beyond its traditional territories in South Asia, and getting hands-on international audiences with the Bollywood film industry is steadily coming out of the bottomless freeze after collapsing during the pandemic. Movies in the Hindi language, including Bollywood, South Indian dubs, and Hollywood movies, contributed Rs 1,716 crore to the domestic box office in the first half of the 2022 calendar year.

The amount is just 20 percent lower than the Rs 2,138 crore collected in the first half of 2019 and before the pandemic struck India. The first halves of 2020 and 2021 are not equivalent, as theatres closed then for Covid-19 restrictions. As many as 33 Hindi-language films were

released between January and June 2022, compared to 31 in 2019. Eight films did business of more than Rs 100 crore in 2019, compared to five films in the first half of this year. The share of Hindi language films between January to April this year was 38 percent which was similar to the 39 percent share in 2019. However, 60 percent of this share has been contributed by the Hindi versions of *RRR* and *KGF Chapter 2*. If these two films had not been considered at the Hindi box office, their share would have been much lower. Apart from the Alia Bhatt-starred *Gangubai Kathiawadi*, which earned over Rs 100 crore, and the sleeper hit *The Kashmir Files*, which crossed Rs 200 crore in revenue, Bollywood has not fared well at the box office. However, the Bollywood venture earned Rs 3 crore on day one. *Jersey*, featuring Shahid Kapoor, raked in Rs 19 crore over three weeks, Ajay Devgn's *Runway 34* collected around Rs 29 crore, and *Heropanti 2*, starring Tiger Shroff, managed around Rs 24 crore.

Streaming platforms have hit the Bollywood box office business. The pandemic led to the growth of over-the-top (OTT) platforms, which offered a lot of quality content. This led to audiences being more selective. The pandemic is reducing but OTTs are still giving quality content. The pandemic has led to the rise of direct-to-digital releases. Over the last two years, many film studios and directors have directly released their films on OTT platforms due to the COVID-induced closure of theatres for many months. In the first half of 2021, around 26 Hindi films that were originally conceived for theatrical release were streamed directly on OTT platforms. OTT viewing has impacted Bollywood content the most at the box office.

Post the pandemic, the metro multiplex audience is now clearly segregating films into two buckets: to be watched on the big screen and to be watched on any other screen. Since most Hindi films released to date apart from a *Suryavanshi* or *Gangubai Kathiawadi* fall under the second bucket, Hindi films have not set the box office on fire. Hindi cinema has avoided making films that would appeal to a wide range of audiences. And Boycotts seem to be the new way of popularising a movie to the audience. After boycotting hashtags for Bollywood films *Laal Singh Chaddha* and *Raksha Bandhan* were trending, there is one more in line. *#BoycottAliaBhatt* was seen creating gossip on Twitter ahead of 'Darlings' starring Alia Bhatt. *#BoycottAliaBhatt* concerns the violence and harassment scenes shown in the film *Darlings*. Movie buffs and social media users might be aware that there was a similar outrage during the release and screening of *The Kashmir Files*, *Raazi*, and other movies. Several times film specific hashtags were shared along with *#BoycottBollywoodForever*.

This study aims to find out the relation between trending hashtags and their impact on any movie's success or failure and how social media negative campaigns impact any movie's box office collection.



## OBJECTIVES

- To analyse propaganda behind the failures of Bollywood movies by using secondary Data.
- To study the impact of digital media on Bollywood box office collection.
- To find out the reason why youth is losing their interest in Bollywood and shifting towards OTT.

## Literature Review

This study focuses on how social media networking sites draw public attention directing to the series of replies, shares, hashtags, and mentions leading to the evolution of communities in the network. According to Sandeep Ranjan, and Sumesh Sood (2017) the success or failure of a Bollywood movie is essentially dependent on viewers' recommendations which they share and gather from social media.

This study concentrates on how Twitter tweets impact box office collection. Whereas Anirban Dutta, Amulyashree Sridhar, and Biplab Bhattacharjee's (2017) study exhibit that it is theoretically possible to draw a causal connection between the polarity of social media material and the amount of box office gain.

This result suggests that there is a noticeable influence of the tweets, comments, and likes existing in the social media on the general public consciousness. The study also suggests that today's moviegoers make decisions about going to the theatre that is impacted by social media. The study also suggests that the contradiction of comments leaves a lasting influence on the audience members who are interested in attending the movie. The Indian audience is diverse in terms of nature, beliefs, and decision-making is one of the main contributing reasons. However, as India's smartphone and internet usage rise, a moment may come when the discussion produced on social media before a movie release would undoubtedly have a significant impact on the audience.

In light of all these factors, the researchers think that large-scale social media data mining would unquestionably be required in the Indian context in the future. A variety of useful information can be produced from the analysis of this data and used to develop strategies for targeted marketing. Nitesh Tripathi, Swati Chandak, and Mr. Sayak Pal (2022) aim to understand the concept of Internet Justice. To evaluate the Internet Justice that resulted from fans, regular people, and other stakeholders, the researcher chose the death of aspiring

Bollywood star Sushant Singh Rajput. The desire for the audience to identify the true cause of his death. While some said that his girlfriend encouraged him to kill himself, others claimed that his fiancée and servants strangled him to death.

The researcher looked at tweets with the hashtag #JusticeforSushantSinghRajput, which was popular because people were pleading with the government and police to act, investigate Sushant's killing, and give his family justice. This was the initial motivation behind the creation of this hashtag. Overall, the majority of tweets mostly concentrated on making assumptions about Sushant's death, blaming someone for his death, or demanding justice for the soul of the deceased. Several significant outcomes came out of this movement in terms of the hashtag's effects. The films starring star kids like Alia Bhatt, Varun Dhawan, Sara Ali Khan, Sanjay Dutt, and Aditya Roy Kapoor caught the attention of the Sushant fan. Because of this, their 2022 YouTube movie trailers received a tonne of negative feedback and were boycotted by many. Additionally, it led to the failure of their movies Sadak 2 and Coolie No. 1.

In addition to these effects, there were some positive ones as well, like the fact that the CBI has now officially begun looking into Sushant's death. However, this cannot be totally credited to Internet Justice as broadcast networks also covered this topic day and night for a few months. There is little doubt that Internet Justice is here to stay, and this research is one such humble endeavour to understand its effects in both the digital and real worlds.

## **Hypothesis**

The main objective of this study is to identify a possible relationship between Social Media Boycott Campaign and Box office collection

**H1** - There is Positive linear relationship between Bollywood Boycott Propadaga on Box Office Collection

**H2** - There is Negative linear relationship between Bollywood Boycott Propadaga on Box Office Collection

**H3** - There is NO linear relationship between Bollywood Boycott Propadaga on Box Office Collection.

**For testing the above Hypothesis, the research Design was formulated with the following:-**

- Defining the population for the study and collecting the requisite sample from pre Covid to Post Covid (i.e. 2019 - 2022).

- Collecting and analysing the primary data for each sampling unit (Bollywood Movie) from Twitter (Social Media Networking Platform).
- Establishing relationship between the Social Media Bollywood Boycott Propadaga and Bollywood Box Office Collection for the sample.
- Validating the established linear relationship using statistical data and measures
- Deriving actionable insights from the findings that would come in aid for social media researchers and promotional management team of a movie.

### Summary

Sample size is between the ages of 13 to 58. Here, in the collected data 26% of the sample is 20 years old whereas 13% of the sample is 19 & 21 years old. There were 51% females and 49% males in this study. 69% of the samples are bachelors whereas 13% are master's graduates. 62% of data is collected from students whereas other are from professional occupations.

48% of the sample watches a Bollywood movie sometimes. But a large portion of 20% of the sample watches it once a week. As per count an equal percentage of male and females watches it sometimes. There is not a very large difference between the genders. According to the age variable people of age 29 watch Bollywood movies every day or every fortnight.

A large percentage of 42% of the sample went to the cinema hall last month. A great percentage of 31% of the sample haven't gone to a cinema hall to watch a Bollywood movie for 6 months. Youth of age between the ages of 19 to 25 haven't gone to a cinema hall to watch a Bollywood movie for 6 months or went cinema hall last Year. Males are more likely to watch Bollywood movies in cinemas in comparison to females. A large number of 22% of samples have watched Drishyam 2 released on Nov 18, 2022 on the big screen with an IMDb rating of 8.4 stars Director by Abhishek Pathak starring Ajay Devgn and Tabu. The box office of Drishyam 2 is around Gross worldwide \$2,949,823.

More than half a percentage of the sample watches movies on OTT rather than going to cinema halls. Whereas 12% wait for to it release on Television. Around 54 percent of the sample stream Netflix. Where 46 stream Amazon Prime. 38 stream Hotstar, 9 stream Voot, 11 streams Sony liv, and lastly 8% of the sample stream other OTT platforms for entertainment.

54% of the sample preferred watching both bollywood movie and OTT. Where 33% prefer the OTT platform over A Bollywood Movie. Where more than 50% of the sample agrees that the footfall in the cinema hall is decreasing day by day. 45% of the sample watches a movie depending on the cast starring. Whereas 20% don't care about what the cast is starring in.

Female respondents are more likely to watch movies depending on the cast starring in them. More than 60% of the samples prefer watching movies of self-made actors. Only 12% are more likely to watch movies of star kids. After Covid-19, samples have started watching Bollywood less and started watching web series on OTT platforms more. More females started watching web series in comparison to males.

64%, which is more than half of the samples, prefer to watch an OTT original Series rather spending time watching a newly released Bollywood film. Age groups from 13 to 58 mostly consider watching an OTT series. The total time spent on social media by the samples is around 1 to 4 hours by the samples. Females are likely to use social media less in comparison to males. A sample of 19 to 21 is more likely to spend more than 6 hours on social media. 54% of samples agree that somehow Social Media has influenced them to watch a Bollywood movie. Samples of all ages most likely agree that YES Social Media has influenced them to watch a Bollywood movie. Both Gender equally, agrees that YES Social Media has influenced them to watch a Bollywood movie. 48% of the samples are agreeing that somehow social media is influencing Indian cinemas and 22% STRONGLY AGREE to the same. Both Gender equally, agrees that somehow social media is influencing Indian cinema. Somehow Females are likely to stay neutral whereas males also disagree more. Only 35% of samples watch a Bollywood movie under peer pressure and only 3% watch it always and 8% often under peer pressure. Males are more likely to watch a Bollywood movie under peer pressure. Younger generation is more likely to watch a Bollywood movie under peer pressure.

69% of the samples are aware of the #boycott trend on social media. Where 34% of samples never support the #boycottbollywood hate campaign on Social Media whereas still, but 11% of samples support the same. Males are more likely to support the #boycottbollywood hate campaign on Social Media whereas females sometimes or rarely support it. 46% of samples sometimes feel like a boycott strategy on social media controlling Bollywood. Whereas 8% think that it NEVER controls Bollywood. Extreme age groups of the samples are likely to think that the boycott strategy on social media not controlling Bollywood at all. Most Males samples think that the boycott strategy on social media is not controlling Bollywood at all in comparison to the females. On the other hand, females often think that the boycott strategy on social media is Controlling Bollywood.

65% of the total samples agree and strongly agree that Bollywood hate campaigns on social media affects the failure or success of a movie. Whereas NO ONE strongly disagrees. All age group samples agree and strongly agree that Bollywood hate campaigns on social media affect

the failure or success of a movie. 21% agrees, 26% disagrees and 41% samples are neutral about the #boycottbollywood trend on social media is propaganda to make movies popular. 36% agree and 19% disagrees and 31% of the samples are neutral around the failure of a movie is determined because of a hate campaign.

## Conclusion

Data collected showcases after Covid-19, samples have started watching Bollywood less and started watching web series on OTT platforms more. The age group of 26 to 37 never supported the #boycottbollywood hate campaign on Social Media whereas still, 11% of samples support the same. Males are more likely to support the #boycottbollywood hate campaign on Social Media but females sometimes or rarely support it. Most Samples agree that somehow social media is influencing Indian cinemas. Both, Gender equally, agrees that somehow social media is influencing Indian cinema.

Here, we can conclude that people have post COVID syndrome where they are watching OTT platforms as they find Bollywood losing its charm and movies are not up to the mark. Today's youth is more likely to spend more than 6 hours on social media. Around half of samples sometimes feel like a boycott strategy on social media controlling Bollywood. More than half of the total samples agree and strongly agree that Bollywood hate campaigns on social media affect the failure or success of a movie. Whereas NO ONE strongly disagrees.

## References

- <https://www.thequint.com/amp/story/tech-and-auto/tech-news/garena-free-fire-max-redeem-codes-today-how-to-claim-redeem-codes-win-rewards-and-gifts-online>
- [https://lehren-com.cdn.ampproject.org/v/s/lehren.com/entertainment/bollywood/laal-singh-chaddha-boycott-poll-resultsut/142424/?amp\\_gsa=1&js\\_v=a9&usqp=mq331AOKKAFOArABIIACA%3D%3D#amp\\_tf=From%20%251%24s&aoh=16696994038048&referrer=https%3A%2F%2Fwww.google.com&ampshare=https%3A%2F%2Flehren.com%2Fentertainment%2Fbollywood%2Flaal-singh-chaddha-boycott-poll-results-out](https://lehren-com.cdn.ampproject.org/v/s/lehren.com/entertainment/bollywood/laal-singh-chaddha-boycott-poll-resultsut/142424/?amp_gsa=1&js_v=a9&usqp=mq331AOKKAFOArABIIACA%3D%3D#amp_tf=From%20%251%24s&aoh=16696994038048&referrer=https%3A%2F%2Fwww.google.com&ampshare=https%3A%2F%2Flehren.com%2Fentertainment%2Fbollywood%2Flaal-singh-chaddha-boycott-poll-results-out)
- [https://news-abplive-com.cdn.ampproject.org/v/s/news.abplive.com/entertainment/it-is-a-passing-phase-javed-akhtar-discusses-the-boycott-trend-in-bollywood-1551312/amp?amp\\_gsa=1&js\\_v=a9&usqp=mq331AOKKAFOArABIIACA%3D%3D#amp\\_tf=From%20%251%24s&aoh=16696994038048&referrer=https%3A%2F%2Fwww.google.com](https://news-abplive-com.cdn.ampproject.org/v/s/news.abplive.com/entertainment/it-is-a-passing-phase-javed-akhtar-discusses-the-boycott-trend-in-bollywood-1551312/amp?amp_gsa=1&js_v=a9&usqp=mq331AOKKAFOArABIIACA%3D%3D#amp_tf=From%20%251%24s&aoh=16696994038048&referrer=https%3A%2F%2Fwww.google.com)
- <https://indianexpress.com/article/opinion/columns/bollywood-and-boycott-campaign-how-long-will-film-biggies-remain-silent-8099948/>
- <https://www.thequint.com/amp/story/tech-and-auto/tech-news/garena-free-fire-max-redeem-codes-today-how-to-claim-redeem-codes-win-rewards-and-gifts-online>

# **Digital PR: The New-Age Game Changer for Brand Success**

**Dr. Neha Bhagat**

Assistant Professor, MAIMS

## **Abstract:**

Digital PR is a modern evolution of traditional public relations, integrating online media, social platforms, and real-time engagement to enhance brand reputation. In this research paper the author has critically analysed Swiggy, India's digital PR efforts. Swiggy, India's leading food delivery platform, exemplifies successful Digital PR through innovative campaigns, influencer collaborations, and witty social media engagement. Their #SwiggyVoiceofHunger initiative and meme marketing effectively connect with millennials and Gen Z, boosting visibility and loyalty.

By leveraging SEO-driven content, digital media relations, and transparent crisis management, Swiggy maintains a strong online presence. The brand's strategic use of data-driven insights and creative storytelling highlights the power of Digital PR in today's fast-paced, internet-driven landscape.

**Keywords:** Digital PR, Swiggy, Social Media, Influencer Marketing, Online Reputation, SEO, Engagement, Crisis Management, Brand Visibility.

## **Introduction**

Public Relations (PR) has always been about managing reputation, building relationships, and shaping public perception. However, in today's digital era, PR has transformed dramatically, integrating online channels, social media, and real-time engagement strategies. This shift has given rise to Digital PR, a modern approach that blends traditional PR principles with the power of the internet. Digital PR is the strategic use of online platforms, digital media, and internet-based communication tools to manage and enhance a brand's reputation. It goes beyond traditional media coverage and focuses on leveraging digital channels such as websites, social media, influencer collaborations, and SEO-driven content.

Online media relations involve engaging with digital journalists and bloggers to build strong relationships and gain media coverage. This is complemented by content marketing, where valuable and shareable content is created to attract and retain audiences. SEO and link building play a crucial role in enhancing online visibility by securing quality backlinks. Social media engagement helps manage brand perception across platforms, while influencer partnerships involve collaborating with online influencers to extend reach and credibility. Additionally,

effective crisis management is essential to handle digital reputation risks and maintain public trust.

### **Analysis of the Digital PR**

Swiggy, India's leading food delivery platform, has mastered Digital PR by leveraging social media, influencer marketing, and real-time engagement to build a strong brand presence. Through witty social media campaigns, viral content, and interactive storytelling, Swiggy has not only increased brand visibility but also fostered customer loyalty. Their #SwiggyVoiceofHunger campaign on Instagram and relatable meme marketing have helped them connect with millennials and Gen Z audiences. Additionally, Swiggy effectively manages online reputation, swiftly responding to customer feedback and handling crises with transparency. By combining data-driven insights, humor, and engagement, Swiggy has set a benchmark for successful Digital PR in the food-tech industry.

#### **1. Building a Relatable Brand Identity**

Swiggy soon realized that it needed to connect with its consumers' daily lives in order to succeed in the Indian market. They positioned themselves as a solution to common issues including hectic schedules, unplanned guests, and late-night appetites in addition to being a food delivery service. Swiggy places a strong emphasis on delight, diversity, and ease in its content marketing. Swiggy was able to establish a brand identity that is lighthearted, youthful, and highly approachable to its target demographic of urban millennials and Gen Z by use of social media marketing, funny advertisements, and relatable memes.

#### **2. Innovative Campaigns that Captured Hearts**

Swiggy's public relations staff regularly creates eye-catching, cutting-edge campaigns. Among these was the "Swiggy Voice of Hunger" campaign, which gained prominence. It inspired individuals to employ voice notes on social media platforms to produce distinctive sound waves that resembled culinary products. Within a week, the campaign generated over 10,000 entries and greatly increased user engagement on social media. It went viral. It demonstrated Swiggy's capacity to develop imaginative connections with their audience and increase their reach by utilizing user-generated content. Due to the campaign's innovative and significant impact, Swiggy saw a twofold rise in social media engagement. It also won numerous accolades.

#### **3. Leveraging Regional Content and Localization**

Cultural preferences and market diversity characterize India. Swiggy took advantage of this by adapting its material to suit various geographical areas. During local celebrations such as Pongal, Onam, and Durga Puja, Swiggy customized its content marketing strategies to mirror customs, cuisines, and emotions. In their email marketing, social media posts, and app notifications, Swiggy used regional languages and culturally appropriate images. Customers were given the impression by this strategy that Swiggy was a local brand that understood and celebrated their cultures, rather than just a national one. Swiggy saw a 30% rise in orders during local festivals, which they attributed to their content marketing and targeted PR efforts.

#### **4. Influencer Collaborations and PR Stunts**

Swiggy has successfully promoted its brand by working with celebrities and influencers. Swiggy reached a wider audience by working with well-known food bloggers, chefs, and even Bollywood celebrities. In addition to attracting media attention, this stunt increased consumer confidence and bolstered Swiggy's guarantee of prompt delivery.

#### **5. Data-Driven Content Marketing**

Swiggy uses data analytics to comprehend the tastes and behavior of its customers. They make user recommendations and personalized content using this data. For instance, Swiggy created features like "Swiggy Pop" (single-serve meals) and "Swiggy Daily" (home-style meals) to meet the needs of various customers by examining ordering trends. A 20% rise in repeat orders resulted from these targeted offerings, demonstrating the potency of data-driven content marketing.

#### **6. Effective Use of User-Generated Content**

Swiggy welcomes users to share their culinary adventures and tales. Customers can interact emotionally with the brand by sharing food-related memories and tales through their "Swiggy Stories" project. Swiggy fosters a feeling of community and celebrates its customers by showcasing these user-generated stories on their platforms. As a result of this program, user-generated content contributions increased thrice, improving engagement and brand loyalty.

#### **7. Crisis Management and Transparent Communication**

Swiggy showed outstanding PR crisis management during the COVID-19 pandemic. They assisted their delivery partners with a number of initiatives and swiftly disseminated safety precautions and contactless delivery possibilities. Swiggy advised customers about what they needed to do to ensure safe deliveries through blogs, social media posts, and app notifications. Their dedication to client safety was reaffirmed and trust was fostered by their transparency.



Swiggy's app usage increased by 40% during the lockdown, demonstrating the dependability and faith that customers have in the company throughout trying times.

### **Conclusion**

Swiggy's success can be attributed to several key factors. Its relatable and enjoyable brand identity resonates strongly with customers, fostering a loyal user base. The company has stood out through innovative advertising campaigns like "Swiggy Voice of Hunger," which captured audience attention in creative ways. By embracing localization and catering to regional preferences, Swiggy successfully expanded its reach across diverse user segments. Active engagement on social media and collaborations with influencers have played a vital role in sustaining brand awareness. Moreover, the company's transparency and open communication during crises have helped build and maintain customer trust. Swiggy's story serves as an example of how a well-implemented PR and content marketing plan can make a company a household name. Swiggy has elevated the standard for PR success in India by fusing analytics, creativity, and a thorough grasp of their target demographic.

### **References**

Jung-Ki, Ertem Eray & Hayden (2024). The evolution of digital public relations research. DoI: <https://doi.org/10.1016/j.pubrev.2024.102505>

Chhibber, S. (2018), Digital Media, A New Face of PR. Media Mimansa. Retrieved from <https://www.mcu.ac.in/media-mimansa/2018/July-September/mm-37-42.pdf>

The Role of Digital Media in Shaping Public Relations: Developing Successful Online Communication Strategies for Enterprises. Journal of Advances in Humanities Research 3(3):51-68. DoI: <https://doi.org/10.56868/jadhur.v3i3.246>

Adenuga, D. (2025). The Intersection of Public Relations and Digital Media: A New Paradigm. IOSR Journal of Business and Management (IOSR-JBM). e-ISSN:2278-487X, p-ISSN: 2319-7668. Volume 27, Issue 2. Ser. 2 (February. 2025), PP 22-29 <https://www.iosrjournals.org/iosr-jbm/papers/Vol27-issue2/Ser-2/E2702022229.pdf>

# **OTT Crime Thrillers and Their Influences on Viewer Perception of Crime**

**Tammana**

Bharati College, University of Delhi

## **Abstract**

An exciting tale that mainly focuses on a criminal investigation is recognized as a crime fiction story. A story that excites the audience, captivates their thoughts, and builds suspense throughout ultimately leads to the success of a crime thriller movie or web series on the OTT (Over the Top) platform. With the emergence of platforms such as Netflix, Amazon Prime, Hotstar, and others, the popularity of crime thrillers has surged in India. These stories, featuring their powerful and captivating moments, can stir fear and anxiety in audiences. This study seeks to analyze the themes and representation of crime thrillers on OTT platforms and the psychological effects these thrillers have on viewers. This research aims to determine if this type of content impacts viewers more profoundly than conventional Bollywood crime movies. Moreover, it examines the moral consequences of readily available violent material and delves into recorded instances where offenders have referenced OTT crime dramas as motivation.

**Keywords:** OTT Platforms, Online Media, Crime & Violence in Media.

## **INTRODUCTION**

OTT platforms are digital streaming services that allow viewers to access content directly via the internet, bypassing traditional cable or satellite television. In India, the increasing availability of affordable Internet and the convenience of on-demand content have led to a rapid expansion of these platforms. (Dhiman, 2023) This shift has introduced audiences to a wide range of genres, with crime thrillers becoming one of the most popular categories.

Crime thrillers on OTT platforms often depict complex narratives involving criminal activities, law enforcement investigations, and psychological drama. These shows frequently use storytelling techniques like non-linear plots, flashbacks, and cliffhangers to maintain audience engagement. Such techniques shape how viewers perceive crime, justice, and morality. Unlike traditional Bollywood crime films, which often follow a predictable pattern of Hero versus Villain, OTT crime thrillers present morally ambiguous characters and multifaceted plots, offering a more immersive and realistic portrayal of crime.

## Historical Perspective

The origins of the crime thriller genre in visual media can be traced back to the early 20th century. Globally, Alfred Hitchcock's 1927 silent film "The Lodger: A Story of the London Fog" is considered one of the earliest cinematic representations of the crime thriller genre. This film set the foundation for suspenseful storytelling, focusing on criminal psychology and the mystery surrounding a serial killer.

In India, the crime thriller genre in films gained prominence with movies like "Gumnaam" (1965) and "Dhund" (1973), which combined suspense and crime-solving narratives. However, the rise of OTT platforms in the 2010s allowed the genre to evolve beyond the constraints of mainstream Bollywood. The release of "Sacred Games" in 2018 marked a turning point for the Indian crime thriller genre on OTT platforms. It was the first major Indian web series to explore crime and its societal implications through a layered narrative, setting a precedent for future productions.

The portrayal of criminals and law enforcement in OTT crime thrillers plays a crucial role in shaping public perceptions. These portrayals often blur the lines between right and wrong, challenging conventional views of morality. With easy access to such content, there is growing concern about its psychological impact on audiences. Continuous exposure to violent crime stories may influence attitudes toward crime, normalizing certain behaviours or increasing fear and anxiety.

Moreover, there have been instances where popular media has been linked to real-life criminal behaviour. It is essential to examine whether the accessibility and portrayal of crime on OTT platforms have a more profound influence on audiences compared to traditional Bollywood films. This research aims to explore the unique narrative structures, the representation of crime and law enforcement, and the potential psychological effects of crime thrillers on OTT platforms in India.

## Indian Perspective

OTT platforms have seen tremendous popularity and growth during the COVID-19 pandemic in India. India is the second-largest market for internet users worldwide. The increasing availability of high-speed internet connectivity has made it easier for viewers to access streaming services on various devices (Dhiman, 2023)

### **Some of the popular OTT platforms in India include**

1. Netflix: Netflix was launched in India in 2016 and quickly became popular among Indian viewers. It offers a wide range of international and Indian content, including TV shows, movies, and documentaries.
2. Amazon Prime Video: Amazon Prime Video was launched in India in 2016 and offers a mix of Indian and International content, including movies, TV shows, and original content produced in India.
3. Disney+ Hotstar: Disney+ Hotstar is a popular OTT platform in India that offers a mix of international and Indian content, including movies, TV shows, sports, and news.
4. Zee5: Zee5 is an Indian OTT platform launched by the Zee Network. It offers a wide range of Indian content, including movies, TV shows, and original content produced by Zee.
5. Voot: Voot is an Indian OTT platform launched by Viacom18. It offers a mix of Indian and international content, including movies, TV shows, and original content produced by Viacom18.
6. SonyLIV: SonyLIV is an Indian OTT platform launched by Sony Pictures Networks India. It offers a mix of Indian and international content, including movies, TV shows, sports, and news.

### **OBJECTIVES OF THE RESEARCH**

1. To understand the content and portrayal of crime thrillers on OTT platforms.
2. To explore the psychological impact of crime thrillers on the minds of audiences.

### **RESEARCH QUESTIONS**

1. How does the storytelling structure (non-linear, flashbacks, cliffhangers) impact audience perception of crime in OTT platforms?
2. How are criminals and law enforcement officers portrayed in OTT crime thrillers?
3. Do OTT crime thrillers influence the audience more strongly than Bollywood crime films?
4. How does easy access to violent crime thrillers on OTT platforms affect audience views on crime and morality?
5. Have there been documented cases of criminals in India citing OTT crime thrillers as inspiration for real crime?

## **THEORETICAL FRAMEWORK**

### **Cultivation Theory**

Proposed by George Gerbner in the 1960s, Cultivation Theory suggests that watching a lot of media, especially over a long time, shapes how people see the real world. According to this theory, people who regularly watch crime thrillers may start to believe that the world is more violent and dangerous than it is. This is known as the "mean world syndrome."

For example, if someone frequently watches crime-based OTT shows, they may think that criminal activities are more common in society than they really are. This theory helps explain how continuous exposure to crime content can influence people's thoughts and fears (Perera, 2023).

### **Social Cognitive Theory**

Albert Bandura developed Social Cognitive Theory, which explains that people learn by watching others. When people see certain behaviors repeatedly—especially in media like OTT crime thrillers—they may copy those actions, especially if they seem rewarding or go unpunished.

For instance, someone watching crime thrillers might imitate criminal behavior if the show makes it look easy or glamorous. This theory highlights how media can directly influence the attitudes and actions of viewers. (Nickerson, 2024)

## **LITERATURE REVIEW**

The advent of digital streaming platforms has revolutionized the way individuals consume audiovisual content, ushering in a new era of binge-watching culture (Panda & Pandey, 2017). Binge-watching, defined as viewing multiple episodes in rapid succession, has become a prevalent behavior among young adults, often leading to significant lifestyle changes (Ahmed, 2022).

Studies indicate a significant positive association between binge-watching and depression, suggesting that individuals who frequently engage in this behaviour may experience heightened feelings of isolation (Starosta, Izydorczyk, & AntoniWontorczyk, 2021).

Furthermore, excessive binge-watching has been linked to increased interaction anxiety, highlighting potential negative impacts on interpersonal relationships (S & S., 2019).

The COVID-19 pandemic has further amplified binge-watching behaviours, with individuals seeking entertainment and escapism during lockdowns (Stefanucci and Rivera, 2020).

While binge-watching offers certain psychological benefits, such as temporary relief from stress, its risks necessitate targeted interventions to promote balanced media consumption (Flayelle, 2020). Understanding the dual nature of binge-watching is essential for mitigating its impact on individual well-being and developing healthier viewing habits (Merrill & Rubenking, 2019). Moreover, the easy accessibility of web series on OTT platforms has led to increased binge-watching behaviors, which are associated with various health and social issues (Rashmi & Jain, 2023). Additionally, the portrayal of crime in Indian web series can influence viewers' perceptions and behaviors, potentially desensitizing them to violence and altering their understanding of crime and justice (Rashmi & Jain, 2023).

While existing research has explored various aspects of crime thrillers on OTT platforms in India, a significant gap remains concerning the potential influence of such content on real-life criminal behaviour. Notably, there have been instances where individuals have reportedly drawn inspiration from crime-based media to commit actual offenses.

#### **Aftab Poonawala Case (2022)**

The American crime series inspired the Mumbai-based chef to chop his girlfriend Shraddha Walker into pieces and dispose at various places in Mumbai. The police probe of Aaftab Amin Poonawalla revealed that he was a hard-core fan of such crime content, especially the 'Dexter' that inspired him to commit the above sensational murder. (TimesOfIndia, 2022)

#### **KGF2 (2022)**

KGF2 inspired a youth, Shiva Prasad (19), to become a serial killer and kill 5 people to become famous in his surroundings. He reportedly killed 4 security guards while they were asleep. Later, it is revealed that he is said to be inspired by the Pan-India Kannada film 'KGF2' and wants to become famous like Yash in real life. There was also a guy who shot his co-audience in the KGF theatre in Karnataka. (TimesOfIndia, 2022)

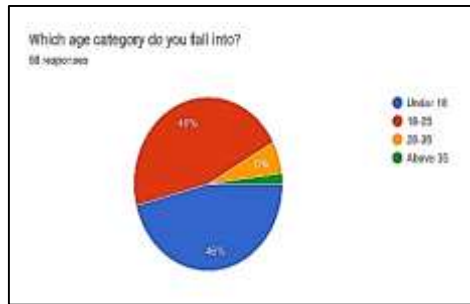
#### **Money Heist (2017)**

After getting inspired by watching a crime-based web series, 'Money Heist' on Netflix, a man with his group planned a robbery in Goati Nagar, Lucknow, UP. He reportedly robbed a jewellery store on Sunday. However, later, police cracked the case and arrested them. (TimesOfIndia, 2022)

## Drishyam (2013)

The Mohan Lal starrer Malayalam crime thriller 'Drishyam' has been remade in multiple languages for its edge-of-seat thriller content, which sadly has become an inspiration for a Bhopal man to commit real-life murder. Indrapal Singh and his nephew took inspiration from the film and disposed of a dead body in the Hathaikheda Dam in 2015. (TimesOfIndia, 2022)

## METHODOLOGY



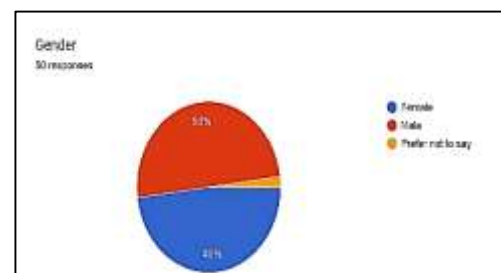
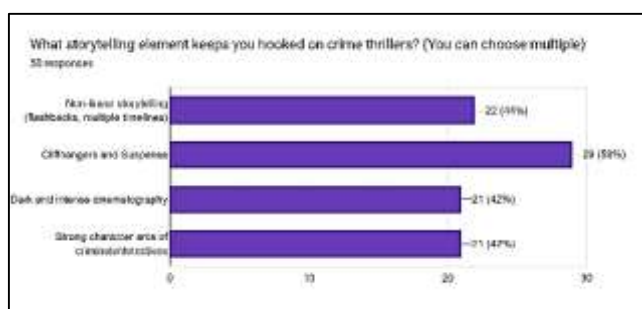
This research adopts a quantitative approach to analyze the impact of crime thrillers on OTT platforms on audience perceptions and behaviors. The study aims to examine how the portrayal of crime influences viewers' attitudes, moral stances, and emotional responses.

A survey-based method was employed to collect quantitative data from participants. The survey was designed to capture audience perspectives on crime thrillers, focusing on the portrayal of criminals, law enforcement, and narrative techniques such as non-linear storytelling and cliffhangers. This method allows for the systematic collection of data to understand patterns and relationships between media consumption and audience perceptions.

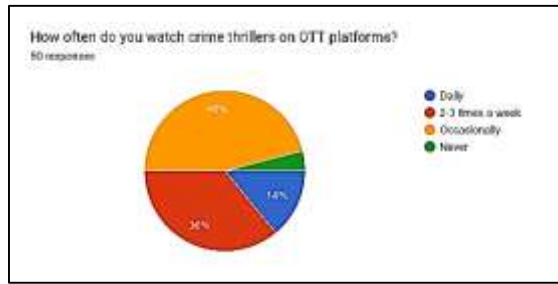
The data was gathered through an online survey created using Google Forms. The survey was distributed through peer groups and academic networks to ensure a diverse pool of respondents. The survey comprised closed-ended questions to gather specific insights. It included multiple-choice questions to assess respondents' media consumption habits, attitudes toward crime and morality, and their psychological responses after watching OTT crime thrillers.

## DATA ANALYSIS

A total of 50 responses were collected. The respondents included individuals across different age groups, genders, and educational backgrounds. The survey reflects a diverse demographic, with a nearly balanced participation between male and



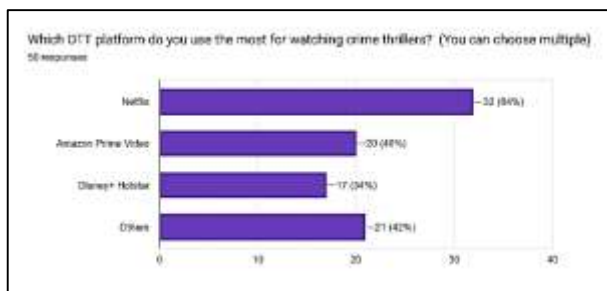
female respondents. Interestingly, the



majority of participants fall into the younger age brackets, particularly those under 25 years old. This highlights how crime thrillers on OTT platforms primarily capture the attention of younger audiences, who are more inclined toward digital content consumption.

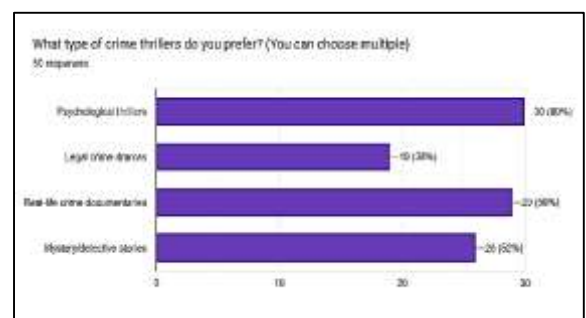
When it comes to viewing habits, a significant portion of respondents watch crime thrillers occasionally, while others engage with the genre multiple times a week. This indicates that crime thrillers hold a regular, if not habitual, place in viewers' entertainment routines. The data suggests that these narratives provide a compelling escape while simultaneously feeding viewers' curiosity about the criminal world.

Regarding platform preferences, Netflix emerges as the dominant choice among respondents. However, many participants reported using a combination of platforms, particularly Netflix and Amazon Prime Video, to access crime-based content. This indicates that audiences are willing to diversify their viewing experiences, seeking crime thrillers across various streaming services to satisfy their interests.



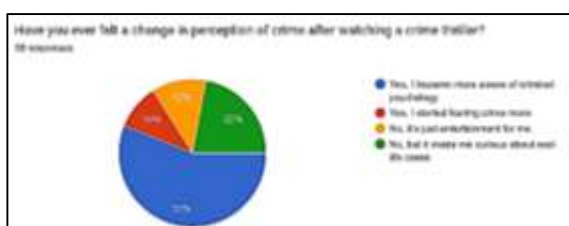
When asked about the most engaging aspects of crime thrillers, respondents showed a strong inclination toward complex narrative structures. Non-linear storytelling—featuring flashbacks and multiple timelines—was the most favored technique, reflecting a desire for stories that

challenge viewers intellectually and keep them guessing. Cliffhangers and suspense-driven narratives also stood out, reinforcing the idea that audiences enjoy the thrill of unresolved tension. Additionally, there was a notable appreciation for character-driven storytelling, particularly when it came to the psychological depth of criminals and

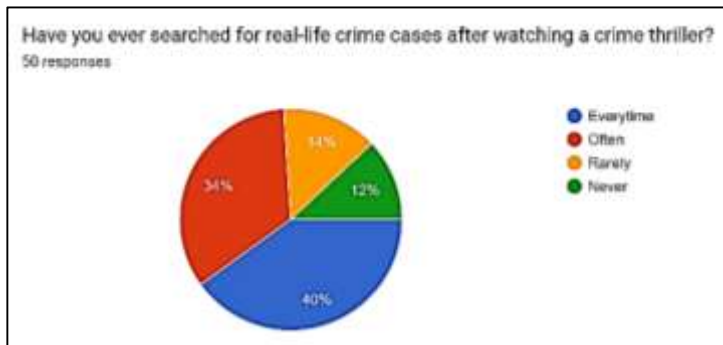


detectives.

The psychological impact of crime thrillers is another significant takeaway from the survey. A





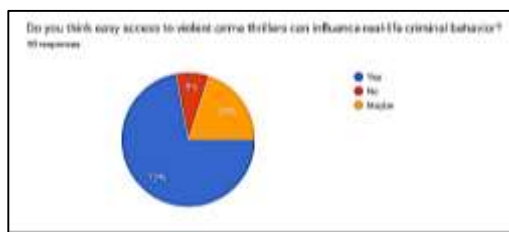
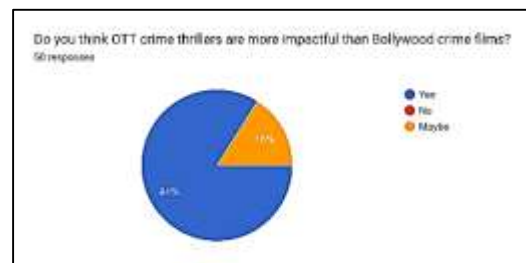


majority of respondents reported becoming more aware of criminal psychology and law enforcement methods after consuming such content. For some, this heightened awareness translates into a sense of caution and a deeper understanding

of real-world crime. Notably, a large portion of viewers admitted to actively researching real-life crime cases inspired by the fictional stories they watch, suggesting that these narratives often blur the lines between fiction and reality.

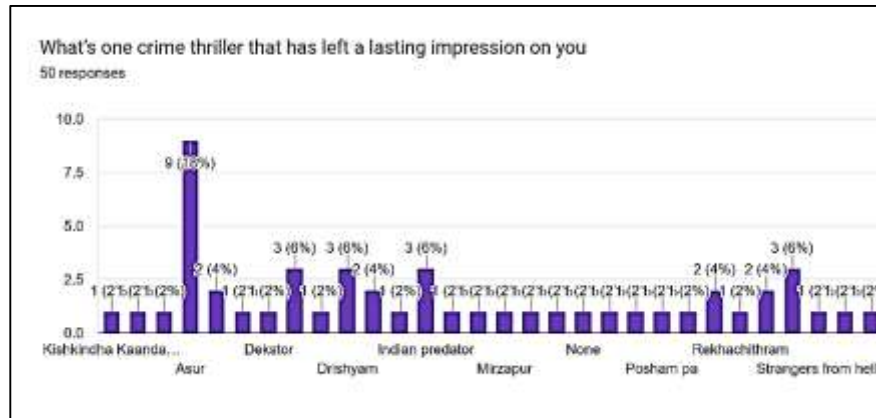
The potential influence of OTT crime thrillers on real-life behavior is a point of concern for many respondents. A substantial portion believes that exposure to violent or morally ambiguous content could inspire vulnerable individuals to imitate criminal acts. While some view crime thrillers purely as a form of entertainment, the prevailing sentiment suggests a recognition of the broader societal impact these narratives can have, especially when consumed without critical engagement.

When comparing OTT crime thrillers to Bollywood crime films, the majority of respondents found OTT content to be far more immersive and realistic. This preference may stem from the long-form storytelling format available on streaming platforms, allowing for greater narrative complexity and detailed character arcs. In contrast, Bollywood crime films, while still popular, are often perceived as dramatized and less grounded in realism.



Specific crime thrillers mentioned by respondents further underscore the genre's powerful hold on audiences. *Asur* emerged as the most impactful title, praised for its psychological depth and gripping storyline. Other notable mentions included *Indian*

*Predator*, *Delhi Crime*, and *Drishyam*, each leaving a lasting impression on viewers due to their intense portrayals of crime and investigation. This highlights a growing appetite for content that not only entertains but also provokes thought and emotional engagement.



## CONCLUSION

This research explored how crime thrillers on OTT platforms influence audience perceptions, behavior, and views on crime and morality. Through a quantitative survey, it became clear that these shows are highly popular, especially among young adults. Platforms like Netflix dominate viewership, and series such as *Asur* hold a strong appeal due to their gripping storytelling and complex characters.

The study found that crime thrillers not only entertain but also shape how people understand crime and law enforcement. Many respondents reported becoming more aware of criminal activities and feeling cautious in real life after watching these shows. Some even took their curiosity further by researching actual crime cases. This suggests that the content consumed on OTT platforms has a lasting psychological impact beyond entertainment.

A key concern that emerged is the potential for crime thrillers to influence vulnerable individuals. While most viewers see these shows as fictional, a significant portion believes that easy access to violent content could encourage real-life imitation. This raises questions about the ethical responsibility of streaming platforms and the need for media literacy to help audiences separate fiction from reality.

The research also highlighted how narrative techniques—such as cliffhangers and non-linear storytelling—enhance audience engagement. This storytelling style makes OTT crime thrillers feel more immersive and realistic compared to Bollywood crime films, which are often more dramatized. This deeper engagement can strengthen audience perceptions of crime and law enforcement, influencing how they interpret real-world events.

Overall, the study emphasizes that OTT crime thrillers are more than just a source of entertainment. They play a role in shaping public awareness and attitudes toward crime. While

they can inform and engage, there is also a need to be mindful of their potential influence on behavior. This research contributes to understanding the complex relationship between media consumption and real-life attitudes, highlighting the importance of responsible storytelling and informed viewership in the digital age.

## References

- Ahmed, W. (2022). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/359426961\\_Binge\\_Watching\\_and\\_the\\_Role\\_of\\_Social\\_Media\\_Virality\\_towards\\_promoting\\_Netflix%27s\\_Squid\\_Game](https://www.researchgate.net/publication/359426961_Binge_Watching_and_the_Role_of_Social_Media_Virality_towards_promoting_Netflix%27s_Squid_Game)
- Dhiman, D. B. (2023, March 28). Retrieved from Google Scholar:  
[https://download.ssrn.com/23/03/30/ssrn\\_id4404547\\_code5423399.pdf?response-content-disposition=inline&X-Amz-Security-Token=IQoJb3JpZ2luX2VjEAsaCXVzLWVhc3QtMSJGMEQCIFUCnjKvDn1aor%2FVFVYXYbJcCmQq0iX0ggdTjzC2FT4eAiBDzIE1dtLL40cOrWZKXH8ZVJK9ROO83WHKMWltEuwe3y](https://download.ssrn.com/23/03/30/ssrn_id4404547_code5423399.pdf?response-content-disposition=inline&X-Amz-Security-Token=IQoJb3JpZ2luX2VjEAsaCXVzLWVhc3QtMSJGMEQCIFUCnjKvDn1aor%2FVFVYXYbJcCmQq0iX0ggdTjzC2FT4eAiBDzIE1dtLL40cOrWZKXH8ZVJK9ROO83WHKMWltEuwe3y)
- Flayelle, M. (2020). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/338458365\\_Binge-Watching\\_What\\_Do\\_we\\_Know\\_So\\_Far\\_A\\_First\\_Systematic\\_Review\\_of\\_the\\_Evidence](https://www.researchgate.net/publication/338458365_Binge-Watching_What_Do_we_Know_So_Far_A_First_Systematic_Review_of_the_Evidence)
- Merrill, K., & Rubenking, B. (2019). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/330247878\\_Go\\_Long\\_or\\_Go\\_Often\\_Influences\\_on\\_Binge\\_Watching\\_Frequency\\_and\\_Duration\\_among\\_College\\_Students](https://www.researchgate.net/publication/330247878_Go_Long_or_Go_Often_Influences_on_Binge_Watching_Frequency_and_Duration_among_College_Students)
- Nickerson, C. (2024, February 2). Retrieved from Simply Psychology:  
<https://www.simplypsychology.org/social-cognitive-theory.html>
- Panda, S., & Pandey, S. C. (2017). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/320309167\\_Binge\\_watching\\_and\\_college\\_students\\_motivations\\_and\\_outcomes](https://www.researchgate.net/publication/320309167_Binge_watching_and_college_students_motivations_and_outcomes)
- Perera, A. (2023, September 7). Retrieved from Simple Psychology:  
<https://www.simplypsychology.org/cultivation-theory.html>
- Rashmi, C., & Jain, L. (2023). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/377663652\\_An\\_Empirical\\_Study\\_on\\_Indian\\_Crime\\_Web\\_Series\\_and\\_Its\\_Effects](https://www.researchgate.net/publication/377663652_An_Empirical_Study_on_Indian_Crime_Web_Series_and_Its_Effects)
- S, U., & S., B. (2019). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/331282206\\_Binge-Watching\\_A\\_Matter\\_of\\_Concern](https://www.researchgate.net/publication/331282206_Binge-Watching_A_Matter_of_Concern)
- Starosta, J., Izydorczyk, B., & AntoniWontorczyk. (2021, July 16). Retrieved from Research Gate:  
[https://www.researchgate.net/publication/353294842\\_Anxiety-Depressive\\_Syndrome\\_and\\_Binge-Watching\\_Among\\_Young\\_Adults](https://www.researchgate.net/publication/353294842_Anxiety-Depressive_Syndrome_and_Binge-Watching_Among_Young_Adults)
- TimesOfIndia. (2022, November 19). *10 Movies/Web-series that Inspired people to commit crimes..!*  
 Retrieved from <https://timesofindia.indiatimes.com/entertainment/telugu/movies/news/10-movies/web-series-that-inspired-people-to-commit-crimes-/photostory/95625084.cms>

## **AI in Media Regulation: Combating Fake News and Hate Speech**

**Dr. Usha Kumari Nair**  
Associate Professor, MAIMS, IP

**Akhilesh**  
Student, Department of Anthropology, University of Delhi

### **Abstract**

The rise of digital media has made it easier to share information, but it has also led to a major increase in fake news and hate speech. Misinformation spreads rapidly, influencing public opinion and sparking societal instability. Online hate speech can have significant impacts such as discrimination and violence. It is difficult to regulate such content, but artificial intelligence (AI) has some probable solutions. Automated fact-checking, deepfake identification, and language analysis are examples of AI-powered solutions that assist in locating and eliminating harmful information.

This study investigates the use of AI in identifying and regulating hate speech and fake news. AI is capable of analyzing enormous volumes of data, identifying trends, and flagging stuff that is false. But even with its advantages, AI is not absolutely perfect. It may occasionally misread material, resulting in false removals, or show biases in the data from which it learns. Concerns about freedom of speech and privacy must also be taken into account when using AI to media regulation.

AI must be utilized wisely and in accordance with established ethical standards in order to make digital places safer. This paper examines ways to enhance AI-driven media regulation in order to achieve a balance between safeguarding the right to free speech and minimizing content that is harmful.

**Keywords:** Artificial Intelligence, Deepfake Identification, Hate Speech, Language Analysis, Media Regulation.

### **INTRODUCTION**

In today's world of digitalisation, media plays a very important role in our day to day life. Each news, each event which takes place around us are easily reflected and accessible to us, thanks to media's omnipresence. The way individuals acquire and share information has evolved as a

result of the digital revolution. Social media platforms, internet news portals, and digital communication channels made information more readily available in recent times.

Artificial intelligence (AI) has gained significant attention in the last ten years from the government, business, and academic community (Goyanes, Halo, & Lopezosa, 2020). Undoubtedly, artificial intelligence (AI) and its related technologies will have a substantial influence on the media industry as a whole. The production and filtering of content is one of the most important ways AI is transforming the media sector. To provide interesting and customized content, AI systems can sort through a large amount of data, such as user preferences, historical data, and social media trends.

But these developments have also been accompanied by a rise in hate speech and fake news, which has made monitoring of the media extremely difficult. Rapid spread of false information influences politics, affects society as a whole, and occasionally even incites violence. Similar to this, hate speech has only increased societal divides, prejudice, and instability due to its widespread reach and anonymity online. One of the biggest challenges faced by the governments, media outlets, and regulatory agencies throughout the world involves preventing the dissemination of such damaging information.

Artificial intelligence (AI) is a major factor in changing how people interact with media, communicate, and take in information. AI provides effective methods for filtering and ranking user-generated material and information online. AI is aimed to be beneficial, like many other technical developments, but it can also seriously jeopardize human rights, especially freedom of expression and journalistic freedom (Haas, 2020).

This present paper tries to look into various aspects of the AI in this complex system of media regulation and they are as follows:

- To understand the impact of hate speech and fake news in today's media situation
- To examine how AI may be used to identify and control hate speech and fake news - analyzing the ways in which AI-powered technologies, deepfake detection, and fact-checking algorithms support media administration.
- To examine how AI may be used for forensic purposes in media regulation, including finding the sources of false information, confirming the legitimacy of material, and assisting with cybercrime investigations.
- To determine the difficulties and moral dilemmas associated with AI-powered content moderation talking about topics including algorithm bias, privacy difficulties, and achieving a

balance between freedom of speech and censorship.

- To make suggestions for the responsible use of AI in media regulation: Improving AI models, policies, and regulatory measures to guarantee moral and efficient moderation of digital content.

In today's digital age, we frequently find ourselves pondering over the authenticity of what we encounter online. The internet is a changing place because hate speech contributes to divisions and fake news spreads like wildfire. While AI presents a potential answer in identifying harmful content and false information, it also has its own drawbacks, including bias, censorship risks, and privacy issues. We wish to learn about the responsible use of AI in media regulation and its forensic applications. The purpose of this research is to better understand the role of artificial intelligence in building a safer and more secure digital landscape for everybody.

This study follows a **qualitative, descriptive review approach**, analyzing existing literature on the role of Artificial Intelligence (AI) in media regulation, particularly in combating fake news and hate speech. The research is based on secondary sources which includes peer-reviewed journal articles, conference papers, government reports, web-sources, online news-reports, and industry publications.

A comprehensive review was carried out using academic databases such as Google Scholar, PubMed, IEEE Xplore, and ResearchGate to gather relevant material. The search results were refined using keywords such as "*AI in media regulation*," "*AI-based fake news detection*," "*hate speech analysis*," and "*AI in forensic applications*." For the purpose of ensuring accuracy and relevancy, only data from the sources published during the last five to ten years were utilized.

The literature review was conducted to identify significant AI technologies, forensic applications, problems, and ethical considerations. To better understand the various AI models utilized for monitoring content, as well as their advantages and disadvantages, a comparative analysis was conducted. Case studies demonstrating real life situations in which such fake news and hateful content had created issues has been studied, and also how AI based application helped in these situations.

## **UNDERSTANDING FAKE NEWS AND HATE SPEECH**

Internet has been a crucial element in today's lives. Although the contents it provides has not always been beneficial, but often destructive and manipulated. Hate speech and fake news are becoming common issues that affect democratic processes, cause conflict, and affect Public opinion. Understanding their nature, causes, and implications is critical for creating successful AI-based solutions for media control.

Fake news is material that has been willfully created and disseminated in an effort to trick and

mislead people into accepting untrue statements or putting doubt on authentic facts (Fake News, 2021). According to the Ethical Journalism Network, Fake news can itself be classified as *isinformation* (false information, but are not produced and disseminated with malicious intention); *Disinformation* (false information, maliciously produced and spread) and, *Malinformation* (specific information used to cause harm to others) (Fake News, 2021).

In terms of today's social media, Fake news can be in the form of: Fabricated news, misleading content, Clickbait (misrepresented headlines) and Deepfake (AI made videos which can be mistaken to be true). Fake news is being rapidly spread across internet owing to the algorithms which prioritise consumerism rather than validity. Even the public tries to share information and these news with others without even themselves verifying the authenticity and validity of these contents.

The United Nations define hate speech as “offensive discourse that tends to attack or target certain people based on their certain characteristics (Race, gender, religion, politics etc. ) ; these are said to have serious social repercussions and effects (Understanding hate speech, n.d.). Hate speech is said to arise from the accused's prejudiced judgement calls, and misinformation, or simply hate against certain group of people. Hate speech is simply a type of Hate crime, and is to be tried as one. These crimes have very serious effects on the targeted personnels, and are often referred to as “victims” (Dreißigacker, Müller, Isenhardt, & Schemmel, 2024). Online hate speech is just a form of a ‘cyber-enabled crime’ which uses internet as a medium for the spread of hate (Dreißigacker, Müller, Isenhardt, & Schemmel, 2024).

Online hate speech, unlike fake news takes serious toll on the minds of the targeted victim and also the people near them or observers. It is said to take a very serious effect on the emotional, psychological, social and physical wellbeing of them. A variety of studies has concluded that it can even cause serious psychological trauma, depression, anxiety issues, and nevertheless to say low confidence and self doubt (Näsi, 2015) and (Wachs, Gámez-Guadix, & Wright, 2022).

However , there are certain forms of common hatespeech content , which are largely seen in the internet today , such as : *Cyberbullying and Trolls* ( harassment and threatening through social media ) ; *Racist and Religious speech* ( discriminating and violence inciting content against certain race/religious groups ) ; *Political Hate speech* ( targeting opposing political parties and their ideologies ) (Countering online hate speech, 2015).

## **ROLE OF AI IN MEDIA REGULATION**

The rise of Digital age have given opportunities for the better involvement of the latest technology of Artificial Intelligence amongst our digital spaces. Although AI was brought in as a means to revolutionise and ease our digital surfing and online lives, it can do much more than this set roles and can be greatly used for combating and fighting the issues of Fake news, Hate speech, online trolls etc. Artificial Intelligence (AI) is a vital tool in media regulation as traditional regulatory methods find it difficult to keep up with the exponential rise of online content (Gorwa, 2019).

According to UNESCO-IPSO survey conducted to study the impact of fake news and hate speech, social media feeds are the most common source of fake news and misinformation (64%), followed by online messaging groups or large groups (42%), media websites and mobile apps (23%), television (17%), online or offline conversations with friends, family, or coworkers (17%), newspapers or news magazines (11%), and radio (4%) (Social media feeds widest source of disinformation & fake news - UNESCO-Ipsos Survey, 2023).

According to a statement made in Rajyasabha session 259, held on 17<sup>th</sup> March 2023, only a total of 1165 official cases of busting Fake news by PIBFactcheck from 2019-23, which is a very low number or far more an undercalculated data.

Detecting false news is one of AI's most important contributions to media regulation. Artificial intelligence (AI)-powered models, especially those built on machine learning techniques and Natural Language Processing (NLP), can evaluate the reliability of news sources and detect fake news (Shu, Sliva, Wang, Tang, & Liu, 2017). Social media sites like Facebook and X (previously, Twitter) utilize artificial intelligence (AI) algorithms to detect and stop the spread of false information by examining user interactions, source legitimacy, and language trends.

In the battle against fake news, a number of AI-powered solutions are making a big impact. Fact-checking algorithms, like those built by *PolitiFact* and *FactCheck.org*, use artificial intelligence (AI) to match facts with databases that have been authorized. However, there are other AI based tools such as *TheFactual*, *Check-by-Meedan*, *Logically*, *Google's AI based Fact*, which perform AI based fact checking in different supporting softwares and medium.

Speaking of Hate speech, various online video streaming platforms, social media platforms, such as Youtube, Facebook, X utilises AI based programs to identify the content having hatespeech and offensive languages. AI algorithms use sentiment analysis and keyword filtering to detect abusive words and hatefull speech patterns. Deep Learning-based Text Classification is a prominent AI technique in which models like LSTM (Long Short-Term



Memory) and BERT (Bidirectional Encoder Representations from Transformers) examine textual context to distinguish between free speech and hatespeech (Zhang, Robinson, & Tepper, 2018).

AI-based hate speech detection is successful, although it has drawbacks including bias and context misunderstanding. According to studies, AI models may identify speech from certain groups disproportionately, which raises ethical questions. Furthermore, hate speech frequently depends on context, and AI finds it difficult to interpret on aspects such as satire, sarcasm and cultural reference (Waseem & Hovy, 2017).

### **AI-DRIVEN FORENSIC APPLICATIONS IN MEDIA REGULATION**

In India, Artificial Intelligence (AI) is bringing about significant improvements in the legal system and law enforcement by improving decision-making, accessibility, and efficiency. Incorporating artificial intelligence (AI) into legal research, case management, court procedures, and law enforcement is helping India manage operations, preventing delays, and strengthen access to justice for everyone (Digital Transformation of Justice: Integrating AI in India's Judiciary and Law Enforcement, 2025). Digital content identification, verification, and moderation have been transformed by the incorporation of artificial intelligence (AI) into forensic applications for media control. In order to maintain media integrity and legality, AI-powered forensic technologies improve the detection of modified media, false information, and deepfakes.

AI is transforming digital forensics by providing unique capabilities that overcome limitations of old methodologies. Machine learning, deep learning, and natural language processing are just a few of the many technologies that fall under the umbrella of Artificial Intelligence (AI), and they all greatly improve forensic investigations (Yadav, 2024).

Deepfake is one of the very alarming issues faced by today's digital world, making us doubt the authenticity and truth of the images, videos and audio content. Deepfakes are created through deep learning, which is a type of artificial intelligence. In particular, they use some of the techniques like Generative Adversarial Networks (GANs). Deepfake identification is gradually becoming more important, as currently undetected deepfakes carry serious consequences, like harm against one's reputation, political manipulation on a large scale, as well as a lack of media confidence overall.

Spotting differences usually missing from real media is the key to detecting deepfakes. Minute discrepancies in face expressions exist among these; uncharacteristic lip movements as well as

unprompted blinking; the skin has texture. Several variations exist within it; Lights as well as shadows out of harmony with their surroundings; Sound and picture are not within sync. The identification of deepfakes largely relies upon machine learning (ML). Machine learning algorithms are trained using a greatly wide-ranging dataset including genuine as well as fabricated content. During the training, the algorithm goes through a high number of examples for it, letting it understand and spot the subtle differences between real and fake information throughout. AI ceaselessly improves upon the deepfake detection process. AI also automates it. Real-time deepfake detection is now generally achievable because of AI systems' rapid analysis of certain raw videos and images following wide- ranging training (Unmasking the False: Advanced Tools and Techniques for Deepfake Detection, 2023). Specific Deepfake Detection Techniques include Facial Recognition and Analysis, Analysing digital footprints, Behaviour and movement analysis, Audio analysis, Consistency and context checks, lighting and pixellations , etc, all those which help to identify the doctored contents. AI also plays a very important role in checking the authenticity of informations and news shared through internet space. It can be efficiently used to combat fake news and misinformation. Fact-checking software recognizes potentially misleading information by comparing information with reliable sources through machine learning and natural language processing (NLP). This can be especially useful in politically sensitive cases, these forensic uses maintain journalistic integrity and prevent the dissemination of false information. Moreover, through the analysis of metadata, digital traces, and dissemination patterns, AI-based forensic technologies assist law enforcement agencies in tracing the origin of these false content.

Similarly, AI plays an important role in dissiminating or restricting hateful content on digital media. Many speech regulatory tools working on Machine learning is currently in use. They can recognise and flag hateful contents, speech, slurs and harmful posts. Applications like Facebook and Instagram, uses AI means for suggesting the content based on user perception and independently works in removing harmful posts or atleast flag them from access. Also, Artificial intelligence (AI)-based forensic linguistics technologies use sentiment analysis, speech recognition, and textual patterns to find and eliminate offensive material from online platforms. One of the key perpetrators of hate speech online is AI-based bots. They spread a great deal of hate speech within seconds and frame the discourse. At the same time, advanced algorithms are also being developed to identify and close these automated accounts. An example of this is the use of bots on social media during the 2016 US elections, where they spread hate speech and targetted dissemination on social media platforms such as Facebook

and X. These bots spread hate speech, inflammatory content, and disinformation through automated mediums. Most of these bots, researchers say, were created to influence the masses and further divide society (Emonds & Kaballo, 2024). However, many social media platforms nowadays, identify and block such Bot made contents.

AI is also very helpful in smooth legal proceedings where such questionable digital evidences may be presented. These evidences can be checked for its authenticity and can ensure that if any manipulated evidence submitted can be thoroughly made inadmissible in court. Cases of Cyberthreat, and other cyber investigations involving video authentication, digital evidence tracing, are also relied on the use of AI driven techniques. Due to its ability to quickly organize and analyze vast volumes of data, artificial intelligence (AI) improves investigations by speeding the process. The investigators may focus on specific regions by using machine learning to examine huge files, identify vulnerabilities, and perhaps identify future dangers (Gautam & Dr. Renu, 2024). Machine learning technique, especially deep learning can help in studying and identifying video files, CCTV files etc and help identify and recognize individuals through facial recognition. In short, these AI technologies provide a set of tools that can be used effectively. These technologies function to assist law enforcement agencies in coping with the numerous complicated elements of computer crime investigation in today's world.

## **CHALLENGES OF AI IN MEDIA REGULATION**

AI, in the recent years have appeared as a transformative force in the information world. It has a significant impact in revolutionising content creation, its dissemination, and even, regulation. However, this rapid integration of this technology into today's media world comes with some notable challenges. Ensuring journalistic integrity, preserving public confidence, and reducing disinformation, along with ethical usage are some of the key considerations that are to be made. Some of these important challenges and ethical considerations are mentioned in the following paragraphs.

### **❖ *Algorithmic Bias and Fairness***

One of the most important challenge that we face is the algorithmic bias showed by AI models while regulating or moderating content. These AI models are basically trained using human generated content available and there is a possibility that these may be subjected to prejudice or bias. Algorithmic bias arises when machine learning algorithms make systematic mistakes that result in unfair or discriminating outputs. It frequently wrongfully reflects or endorses

already there racial, gender, and socioeconomic inequalities. AI still has limitations in content analysis. Speech evaluation relies heavily on context and needs knowledge of linguistic, cultural, and political aspects (Haas, 2020). Studies reveal that automated content moderation programs identify content from marginalized groups unjustly, fostering social prejudices (Binns, 2018). In order to overcome this difficulty and guarantee fair AI decision-making, a variety of training datasets must be created and bias-mitigation approaches put into practice.

#### ❖ *Spread of Misinformation and Deepfakes*

As discussed earlier, with the introduction of AI into the media world, creation and dissemination AI made deepfake content and fake news has spread over considerably. These had made it very difficult to identify authentic content amongst the pool of these fake content. Government agencies have also been trying to get involved in checking and regulating these contents, which prove more or less to be futile with today's developing technology and methods.

#### ❖ *Lack of Transparency and Explainability*

AI is often compared to a "Black box", owing to its opaqueness (Pasquale, 2015). The lack of openness in AI algorithms used for audience targeting, news recommendations, and content moderation makes it very difficult for authorities to evaluate their accuracy and truthfulness. Users may be unaware of how AI is used to acquire search results and promote or delete content. However, it might not be clear when and how AI will be used to interfere with the media through monitoring or other means (Haas, 2020).

#### ❖ *Intellectual Property Rights and Copyright Infringement*

Determining authorship is one of the most challenging ethical problems. Since AI cannot yet create or write material, it poses a very serious question of who should be given credited for the content (Lesniewska, 2024). Furthermore, copyrighted content is frequently used to train AI models without the prior authorization of content providers, which might result in legal issues. Lawsuits have recently surfaced against AI companies for unpaid use of copyrighted news items and creative works. Clear legal frameworks are required to handle AI copyright problems while balancing innovation and author rights.

#### ❖ *Enforcement and Jurisdictional Challenges*

The worldwide reach of digital media makes it more difficult to implement AI regulations. A

uniform and consistent enforcement proves to be a challenge as for, different countries and jurisdictions across the globe operate under different legal frameworks. In his statement, Sam Altman of OpenAI supported the notion of a federal organization tasked with overseeing AI. Brad Smith of Microsoft and Mark Zuckerberg of Meta have both previously supported the idea of a federal digital regulator (Tracy, 2023). Countries like India find it difficult to strike a balance between freedom of expression and AI media control, particularly in light of the growing number of government-led material removals. These enforcement issues may be resolved with the creation of international AI regulations and cooperative governing bodies.

❖ *Self Regulation and Industry standards*

Social media platforms use AI-based content moderation, but they frequently lack openness about their rules and regulations. These social media companies are expected to play a very important role in AI regulation, but often they lack such self regulations. In some circumstances, platforms fail to properly regulate dangerous information, while in others, they commit excessive censorship. These discrepancies are made worse by the absence of industry-wide moral artificial intelligence standards. To create strong AI governance frameworks, governments, independent regulatory agencies, and tech corporations must work together more thoroughly (Napoli, 2021).

AI has enormous potential to regulate the media, but it also poses serious problems that need to be addressed right away. The need for effective AI governance is pointed out by issues such as algorithmic bias, disinformation, a lack of transparency, intellectual property concerns, difficult enforcement, and inadequate self-regulation. Policymakers, media groups, and technology corporations must work together to create ethical AI frameworks, increase transparency, and set global regulatory norms.

## **SOME REAL CASES OF AI MISUSE**

### **1. Rashmika Mandanna Deepfake Incident**

A deepfake video of actress Rashmika Mandanna had gone viral on social media in November 2023. The video portrayed a lady entering an elevator wearing a provocative bodysuit, with Mandanna's face placed on the body of British-Indian influencer Zara Patel without either party's consent. The Delhi Police filed a complaint under sections 465 (forgery) and 469 (harming reputation) of the Indian Penal Code of 1860, as well as sections 66C (identity theft) and 66E (privacy violation) of the Information Technology Act of 2000. In January 2024, the

primary offender was taken into custody in Andhra Pradesh (2024).

## **2. Anil Kapoor's Legal Victory against Deepfake Misuse**

In September 2023, legendary Indian actor Anil Kapoor won a major legal battle in the New Delhi High Court against the improper use of his likeness via AI technology.

Kapoor took action against the widespread usage of his famous dialogue "jhakaas" online without permission, as well as the spread of warped photos, films, and GIFs. The court's decision establishes a precedent for defending personality rights in the digital era by forbidding 16 defendants from using Kapoor's name, picture, voice, or any other personal characteristics for profit or for any other purpose (2023).

## **3. Kajol's so called Get Ready with me video**

Another round of deepfake controversy had been exacerbated by the appearance of a fresh edited video of Kajol online. Influencer Rosie Breen is featured in the original clip, which she posted on TikTok as a part of the "*Get Ready with Me*" movement. The deepfake video substituted Breen's face with that of Kajol and showed the actress changing clothes on camera. Even though Kajol's face had been altered in the original footage, the actual woman's face appears briefly in the edited video (2023).

## **FUTURE OF AI IN MEDIA REGULATION**

As technology continues to evolve and transform our age, it presents both opportunities and challenges. Solutions for the challenges like misinformation spread, deepfakes, and ethical concerns are being devised and developed constantly.

Highly complicit technology is being used for the creation and spread of misinformation and deepfake, which makes it absolutely important to engage in such strong AI driven techniques for verification purposes. By examining variations in pixels, lighting, and face movements, artificial intelligence algorithms are being created to identify altered information. Google's deepfake detection challenge software and facebook's AI driven image verification systems are creating their own space in dealing with such authentication of data and informations.

However, with more and more deceptive technologies coming to light, one can say that there has been a constant race between these two kinds of technologies. However, in such a situation it seems very important that investments ought to be made in AI research and collaborative efforts between governments, technology firms, and media organizations.

In recent times, with the introduction of concept of *Blockchain*, it offers a promising solution

to the authenticity and trust within the media space. Blockchain is an extending distributed ledger that maintains an unalterable, chronological, and secure permanent record of every transaction that has ever occurred (Hissein, Chen, & Yang, 2022). Blockchain for media production is the use of blockchain technology to create, distribute, and monetize media content such as films, music, and videos. It makes advantage of the decentralized and transparent characteristics of blockchain technology to protect intellectual property rights, stop piracy, increase the transparency of financial transactions, and let creators to communicate directly with their audience (Blockchain for Media Productuion : Redefining Media Creation, 2025). By offering reliable records of content generation and change, this integration may also help solve problems associated with misinformation. However, industry cooperation, governmental support, and technical infrastructure are necessary for widespread acceptance. By merging AI detection features with blockchain security features, the media content may improve public confidence while reducing potential risks linked to AI-generated misinformation. Establishing thorough policy frameworks is necessary to successfully control AI in media. A three-tiered strategy for AI governance was suggested by the Centre for Information Policy Leadership (CIPL):

- *Principle and Outcome Based Rules:* Regulations ought to be centered on the intended results, but they should also include flexibility in accomplishing these goals.
- *Demonstrable Organizational Accountability:* Media companies need to follow ethical guidelines and be open about how they use AI.
- *Risk-Based Approach:* More severe monitoring for high-risk use cases should be implemented, and regulations should be appropriate to the hazards posed by AI applications (CIPL, 2023).

The use of concrete laws and regulations, the integration of blockchain for increased transparency, and ongoing developments in content verification are all important for the future of AI in media regulation. Collaboration among researchers, politicians, and the media will be important in creating an AI-driven media environment that maintains ethical guidelines and public confidence. Societies may benefit from AI while minimizing its potential threats by encouraging ethical AI development and regulation.

## CONCLUSION

The growing use of Artificial Intelligence (AI) in the regulation of media has influenced the way fake news, disinformation, and hate speech can be identified and controlled. AI-driven

technologies, such as Natural Language Processing, Deepfake identification, and Machine Learning-based content moderation, have shown promise in filtering offensive material from the web. However, there are still a lot of issues to overcome, including algorithmic bias, a lack of transparency, and worries about freedom of speech. AI is not an ultimate solution, despite its ability; it must be used carefully, making sure that legal and ethical frameworks regulate its application in media world.

AI-driven fact-checking tools, like Google's AI-based verification systems and Facebook's misinformation tracking algorithms, are essential in evaluating the reliability of news sources because they examine structures, origin of a particular source, and user interactions to determine the genuineness of digital content. However, the rapid evolution and spread of deception techniques, like AI-generated deepfakes and manipulated data content, has made it difficult for AI systems to identify these issues. Therefore, further advancements in AI research and cooperation between technology companies, governments, and media organizations are required to create strong solutions that can combat with the increasing dissemination of such false and harmful content.

In addition to battling fake news, artificial intelligence has transformed hate speech identification and content control on digital platforms. Deep learning-based text filtering methods and AI-driven sentiment analysis are used by social media firms like

Twitter, YouTube, and Meta to identify and flag hazardous and objectionable content. Even though these approaches make management of content faster and more effective, misinterpretation and prejudice problems are still common. Artificial intelligence (AI) systems sometimes have trouble telling the difference between real hate speech and contextually nuanced material, such as satire or political commentary. AI's ability to uphold free speech while limiting the spread of damaging ideas is made more difficult by the possibility of excessive censorship or selective enforcement. The creation of explainable AI algorithms that enable more accountability and transparency in content filtering is necessary for reducing these issues.

Policymakers worldwide have started to draft AI governance frameworks, including risk-based regulations and ethical AI standards, to address concerns surrounding AI-driven media regulation. In the future, it is anticipated that AI in media regulation will change through new techniques, such as the integration of blockchain technology for content authentication and transparency. Blockchain-based verification systems can provide unalterable evidence of authenticity and credibility of media content, ensuring that any changes or manipulations can be traced back to their origins and creator.



To fully realize AI's potential in media regulation, a collaborative approach is essential. To create ethical AI rules, enhanced content verification techniques, and handling of unknown implications of AI use, governments, tech companies, academic institutions, and media organizations must work together. While artificial intelligence (AI) offers effective methods to counteract hate speech and false news, human monitoring and regulatory measures must be used in alongside with AI to guarantee a fair, responsible, and balanced digital environment. Therefore, it is absolutely safe to say that AI can help create a media environment that is safer, more open, and morally sound in the coming years.

## References

- 7 *Deepfake Controversies That Rocked*. (2023, December). Retrieved from AnalyticsIndia: <https://analyticsindiamag.com/ai-trends/7-deepfake-controversies-that-rocked-2023>
- Binns, R. (2018). Algorithmic accountability and public reason. *Philosophy & technology*, 31(4), 543-556. doi:<https://doi.org/10.1007/s13347-017-0263-5>
- CIPL. (2023). Ten Recommendations for Global AI Regulation. Retrieved from <https://www.informationpolicycentre.com>
- Countering online hate speech*. (2015). Retrieved from United Nation Educational, Scientific and Cultural Organization: <https://unesdoc.unesco.org/ark:/48223/pf0000233231>
- Digital Transformation of Justice: Integrating AI in India's Judiciary and Law Enforcement*. (2025, February 25). Retrieved from PIB Delhi: <https://pib.gov.in/PressReleaseIframePage.aspx?PRID=2106239>
- Dreißigacker, A., Müller, P., Isenhardt, A., & Schemmel, J. (2024). Online hate speech victimization: consequences for victims' feelings of insecurity. *Crime Science Journal*, 13(4). doi:<https://doi.org/10.1186/s40163-024-00204-y>
- Emonds, A. L., & Kaballo, J. (2024, September). *Hate Speech and Digital Violence: How Artificial Intelligence Can Help Combat Hate Online*. Retrieved from Lamarr Institute for Machine learning and Artificial Intelligence Blogs: <https://lamarr-institute.org/blog/ai-against-hate-speech-digital-violence/>
- Fake News*. (2021, March). Retrieved from William & Mary Libraries: <https://guides.libraries.wm.edu/fakenews>
- Gautam, Y., & Dr. Renu. (2024). Integrating Artificial Intelligence into Cybercrime Investigation: Challenges and Future Directions. *International Journal for Multidisciplinary Research*, 6(5), 1-13. Retrieved from <https://www.ijfmr.com/papers/2024/5/28909.pdf>
- Gorwa, R. (2019). What is platform governance? *Information, Communication & Society*, 22(6), pp. 854-871. doi:<https://doi.org/10.1080/1369118X.2019.1573914>
- Goyanes, M., Halo, G., & Lopezosa, C. (2020). *Artificial Intelligence in Journalism: A Systematic Literature Review of Global Trends, Regulatory Challenges, and Ethical Concerns*. Retrieved from OSF: file:///C:/Users/User/Downloads/SLR\_AI%20in%20Journalism.pdf
- Haas, J. (2020). Freedom of the Media and Artificial intelligence. *Global conference for Media*

*Freedom*. London: Office of the OSCE.

Hissein, M. A., Chen, D., & Yang, X. (2022). The Application of Blockchain in Social Media: A Systematic Literature Review. *Applied Sciences*, 12(13).  
doi:<https://doi.org/10.3390/app12136567>

Lesniewska, A. (2024, Sep). *Navigating the Ethical, Legal and Security Aspects of AI Editorial Tools in Media*. Retrieved from ringpublishing.com: <https://ringpublishing.com/blog/ai-tools- and- insights/the-ethical-and-legal-challenges-of-ai-in-media/4g2vh4b>

*Man accused in Rashmika Mandanna's deepfake video case arrested*. (2024, January). Retrieved from India Today: <https://www.indiatoday.in/india/story/man-accused-in-actor- rashmika-mandannas-deepfake-video-case-arrested-by-delhi-police-in-andhra-pradesh- 2491281-2024-01-20>

Napoli, P. M. (2021). *Social media and the public interest: Media regulation in the disinformation age*. Columbia University Press.

Näsi, M. R. (2015). Exposure to online hate material and social trust among Finnish youth. *Information Technology & People*, 28(3), 607-622. doi:<https://doi.org/10.1108/ITP-09-2014- 0198>

Pasquale, F. (2015). *The black box society: The secret algorithms that control money and information*. Harvard University Press.

Shu, K., Sliva, A., Wang, S., Tang, J., & Liu, H. (2017). Fake News Detection on Social Media: A Data Mining Perspective. *ACM SIGKDD Explorations Newsletter*, 19(1), pp. 22-36.  
doi:<https://doi.org/10.1145/3137597.3137600>

*Social Media feeds widest source of disinformation & fake news - UNESCO-Ipsos Survey*. (2023). Retrieved from Ipsos: <https://www.ipsos.com/en-in/social-media-feeds-widest- source- disinformation-fake-news-unesco-ipsos-survey>

Tracy, R. (2023, May 16). *ChatGPT's Sam Altman Warns Congress That AI 'Can Go Quite Wrong'*. Retrieved from The Wall Street Journal: <https://www.wsj.com/articles/chatgpts- sam- altman-faces-senate-panel-examining-artificial-intelligence-4bb6942a>

Wachs, S., Gámez-Guadix, M., & Wright, F. (2022). Online hate speech victimization and depressive symptoms among adolescents: The protective role of resilience. *Cyberpsychology, Behavior and Social Networking*, 25(7), 416-423. doi:<https://doi.org/10.1089/cyber.2022.0009>

Waseem, Z., & Hovy, D. (2017). Hateful symbols or hateful people? Predictive features for hate speech detection on Twitter. *Proceedings of the NAACL Student Research Workshop*, (pp. 88-93). doi:<https://doi.org/10.18653/v1/N16-2013>

Yadav, R. T. (2024). AI-Driven Digital Forensics. *International Journal of Scientific Research & Engineering Trends*, 10(4), 1673-1681. Retrieved from [https://ijsret.com/wp-content/uploads/2024/07/IJSRET\\_V10\\_issue4\\_353.pdf](https://ijsret.com/wp-content/uploads/2024/07/IJSRET_V10_issue4_353.pdf)

Zhang, Z., Robinson, D., & Tepper, J. (2018). Detecting hate speech on Twitter using a convolution-GRU based deep neural network. *Proceedings of the Sixth International Workshop on Natural Language Processing for Social Media*, pp. 1-10.  
doi:<https://doi.org/10.18653/v1/W18-3502>

## सूचना—क्रांति और जन समाज

डा. मधु लोमेश

प्रोफेसर, अदिति महाविद्यालय

पिछले कुछ दशकों में 'सूचना—क्रांति', 'सूचना महाविस्फोट' की स्थिति से चमत्कृत कर देने वाले नतीजे उभर कर सामने आए हैं। जिनकी दस्तक बीते वर्षों में साफ सुनी जा रही थी। सूचना औद्योगिकी के बढ़ते वर्चस्व, डिजिटल तकनीकों के आगमन से मीडिया उद्योग नए रंग—ढंग, नए कलेवर में समाज के समक्ष उपस्थित हुआ है। बाजारवादी शक्तियों, तकनीकी प्रभावों से युक्त मीडिया समाज को अपनी चकाचौंध—ग्लैमर के मायाजाल में लुभा उसे अपना अनुगामी बनाने की कला में पारंगत हो रहा है। मीडिया की बढ़ती ताकत का आभास कर एक ओर जहाँ बड़े—बड़े कारपोरेट खिलाड़ी, पूंजीपति घरानों, बहुराष्ट्रीय कम्पनियों का पदार्पण इस ओर बढ़ा है, वहीं दूसरी ओर मीडिया—नियमन के लिये नयी तकनीक, नए प्रयोग करने की क्षमताओं का दबाव अनिवार्य रूप से बढ़ा है। इन्हीं के चलते मीडिया का रूप—स्वरूप आज पूर्णतया परिवर्तित हो चुका है।

समय परिवर्तनशील है। इस परिवर्तनशीलता के कारण ही मीडिया में नयी संभावनाओं को नकारा नहीं जा सकता। सूचना—संप्रेषण, समाज हित लोककल्याण को सर्वोपरि मानने वाली पत्रकारिता २१ वीं सदी में 'मीडिया रूप' में स्थापित हो चुकी है। आधुनिक परिप्रेक्ष्य में नयी पत्रकारिता 'सूचना उद्योग' का पर्याय है तथाकथित नई पत्रकारिता 'इलैक्ट्रॉनिक पत्रकारिता' है जहाँ परम्परागत पत्रकारिता ढांचे को ध्वस्त कर सर्वथा नवीन रूप में समाचारों का संपादन, प्रकाशन, लेखन, प्रसारण और प्रस्तुतिकरण किया जा रहा है। जीवन जगत से जुड़ी नवीनतम घटनाओं का चयन, समाचार—विचार का तकनीकी क्षमताओं से युक्त प्रभावशाली संप्रेषण जनसंचार माध्यमों द्वारा किया जाता है। नई टेक्नोलॉजी के परिणामस्वरूप इलैक्ट्रॉनिक माध्यमों के प्रति ललक पहले की अपेक्षा अधिक बढ़ी है। मीडिया ने अपनी कार्यप्रणाली में बदलाव कर समाज के प्रत्येक क्षेत्र में गहरी पैठ बना ली है। 'माध्यमगत साम्राज्यवाद' द्वारा आज मीडिया सम्पूर्ण विश्व को नियंत्रित कर रहा है। तकनीकी सुविधाओं, कुशलताओं ने मीडिया—परिदृश्य में युगान्तकारी परिवर्तन उपस्थित कर अपनी 'मनोपली' घोषित कर दी है। पूंजी कौशल और तकनीक से प्रेरित मीडिया का यह नया रूप है।

विज्ञान और तकनीकी विकास से मीडिया—क्षेत्रों में क्रांतिकारी परिवर्तन हुए। कम्प्यूटर आधारित तकनीकों, इन्टरनेट, सेटेलाइट सुविधाओं 'सूचना हाइवे' द्वारा हम एक नई संचार व्यवस्था से रूबरू हुए। इस प्रकार की व्यवस्था में सम्पूर्ण मीडिया इन्डस्ट्री वातानुकूलित कमरों में कैद हो जन—समाज के लिये जनसंचार की प्रक्रिया को निर्देशित करने लगी। कम्प्यूटर प्रणाली इस कार्य में सहयोगी बन दुनिया भर के विविध विषयों—क्षेत्रों से जुड़ी सामग्री को पलक झपकते ही हाजिर करने लगी। त्वरित संप्रेषण, विश्वव्यापी उपलब्धता की दृष्टि से आधुनिक मीडिया की इन विशिष्टताओं को कम करके नहीं आंका जा सकता। आज इसकी व्यापकता और प्रभाव अपरिमित है। दूर दराज के इलाके इसकी पहुँच में हैं। चुटकियों में ही पूरा समाचार रिपोर्टिंग, डमी आदि का स्थानांतरण कहीं किसी भी रूप में किसी भी भाषा से संभव है। नयी तकनीकी कुशलताओं उपलब्धियों ने 'कम्पोजिट रूप' जैसे परम्परागत स्वरूप को महत्वहीन कर दिया है। 'मशीन पावर' के समक्ष 'मैन पावर' बौनी सिद्ध हो गयी है। अपेक्षाकृत कम लागत में अधिक सुविधाजनक, प्रभावपूर्ण पत्रकारिता समाज को लुभा रही है। नए कलेवर नवीन संभावनाओं से युक्त आज मीडिया जिस रफ़्तार से प्रगति की ओर अग्रसर है निश्चय ही आगामी २० वर्षों में पिछले १०० वर्षों की उपलब्धियाँ पफीकी पड़ जाएँगी।

आधुनिक परिवेश में सूचना—संप्रेषण जटिल कार्य है। मीडिया क्षेत्र से इतर ऐसा कौन सा व्यवसाय है जहाँ प्रतिदिन चौबीसों घंटे अलग—२ विषयों—क्षेत्रों संदर्भों और प्रयोजनों के लिये सम्बन्धित घटकों, कारकों से तालमेल बिठाते हुए निरंतर संघर्षशील बने रहना होता होगा? कुकुरमुत्तों की तरह

रोज उग रहे समाचार चैनलों पत्र—पत्रिकाओं ने इस ओर अनावश्यक दबाव निर्मित किया है। फलस्वरूप तकनीकी कुशलताओं का मनमाना प्रयोग इस क्षेत्र में विजयी होने की पराकाष्ठा बन उपस्थित हुआ है। जितना अधिक तकनीकी ज्ञान, तकनीकी क्षमताओं का कुशल संयोजन उतनी ही अधिक सफलता। पत्रकारिता कर्म, पत्रकार के कर्तव्य, नैतिक मानदंड, आचार संहिता सब निरर्थक सिद्ध होने लगते हैं, ऐसे में स्वार्थ सिद्धि को सर्वोपरि मान—मुनाफा कमाना अधिक श्रेयस्कर लगता है। यही 'मूल मंत्र आज की मीडिया का यथार्थ है।

तकनीकी प्रगति ने मीडिया के स्वरूप में आमूल परिवर्तन किया। आरम्भिक दौर में मुद्रण प्रकाशन जैसी सुविधाओं ने पत्रकारिता का जिस प्रकार तीव्र विकास किया तत्पश्चात् मानव प्रगति की नवीनतम उपलब्धियों ने इस प्रक्रिया को निरंतर विकासशील बनाए रखा। यातायात सुविधाओं, डाक वितरण व्यवस्था एवं उत्कृष्ट मुद्रण—तकनीक ने पत्रकारिता के प्रचार—प्रसार में महत्वपूर्ण भूमिका निभाई। यह वह दौर था जब प्रिंट—माध्यम संचार—संप्रेषण के प्रमुख स्रोत बने। साथ ही परम्परागत संचार माध्यम इस प्रक्रिया में उसके सहयोगी रहे। स्वतंत्र भारत में अनेक बदलावों को ग्रहण किया गया, पर पिछले कुछ दशकों में संचार—प्रक्रिया जनसंचार माध्यमों में तेजी से बदलाव आया। संचार कार्य आज 'जनसंचार' के रूप में और जनमाध्यम 'मीडिया' रूप में जाना जाने लगा। सामाजिक विकास की दिशा में मीडिया की भूमिका नकारी नहीं जा सकती। समाज के प्रत्येक क्षेत्र वर्ग, इकाई की इच्छाओं—आकांक्षाओं को प्रभावित करते हुए मीडिया की सकारात्मक—नकारात्मक भूमिका आज दृष्टव्य है।

रेडियों, टेलिविजन, सिनेमा, विज्ञापन ने इस दिशा में महत्वपूर्ण कार्य किया। कम्प्यूटर आधारित तकनीकों के विकास से इन्टरनेट, ई—मेल, मल्टीमीडिया ने जनसंचार क्षेत्र में नयी विधियों, मीडिया क्षेत्र में नए प्रयोगों की संभावनाओं को बल दिया। हिन्दी पत्रकारिता के इतिहास में यह युग तकनीकी क्रांति का युग है। कम्प्यूटर इन्टरनेट ने २१वीं सदी में प्रचार—प्रसार, जनमाध्यमों की कार्यशैली, मीडिया संस्थानों की सोच को पूर्णतया परिवर्तित कर दिया है। कम्प्यूटर व्यवस्था के अनुकूल मीडिया संस्थानों कार्यालयों को नया लुक दिया जा रहा है, वातानुकूलित कक्ष, प्रकाश व्यवस्था, नई तामझाम और कम्प्यूटर—ज्ञान में दक्षता हासिल करने वाले हजारों की तादाद में युवा—कर्मियों की भरमार देखी जा सकती है, जो तकनीकी ज्ञान में पारंगत अवश्य हैं पर पत्रकारिता कर्म व अनुभव से वंचित है। आज अनुभव तकनीकी दक्षता के समक्ष गौण है यही नहीं दृश्य माध्यमों के मायावी आकर्षण में प्रिंट माध्यम, परम्परागत माध्यम अपनी महत्ता खोते जा रहे हैं। आज दृश्य—श्रव्य माध्यम अथवा यों कहें कि इलैक्ट्रॉनिक माध्यम केन्द्र में है। विचारोत्तेजक समाचार जो समाचार पत्रों की सुखियाँ बनने में सक्षम हैं वही इलैक्ट्रॉनिक माध्यमों में उसी तेवर के साथ प्रस्तुत किये जा सकते हैं—सदेहास्पद है। टेलीविजन के निजी चैनलों में वे उपयुक्त तस्वीर, तकनीकी—संयोजन, प्रभावपूर्ण संप्रेषण के अभाव में महत्वहीन अप्रासंगिक, अनुपयोगी सिद्ध हो जाते हैं। पूंजी कौशल और तकनीक पर टिकी इलैक्ट्रॉनिक पत्रकारिता सुविधपरस्त अवश्य है पर गुणवत्ता की दृष्टि से उपादेयी भी है, सत्य नहीं है।

टेलीविजन पूर्णतया तकनीकी प्रस्तुतियों से युक्त एक चुनौतीपूर्ण माध्यम है। दृश्यात्मक माध्यम होने के कारण इसमें तकनीकी दक्षता विशेष अपेक्षित है। ध्वनि के साथ चित्रों, दृश्यों के उचित सामंजस्य चित्रों के बेहतर प्रयोग शब्द और चित्रों के परस्पर संयोजन में तकनीकी कुशलता आवश्यक है। साउंड तकनीक, स्टिल फोटोग्राफी, फिल्म—तकनीक ज्ञान फोटोग्राफी कैमरे, माइक्रोफोन उपयोग की तकनीक के अभाव में टेलिविजन ही नहीं फिल्म, विज्ञापन क्षेत्रों में भी पदार्पण असंभव है। प्रोडक्शन सम्बन्धी जानकारी, तकनीकी शब्दावली ऑडियो—वीडियो रिकॉर्डिंग, ग्राफिक्स आदि का तकनीकी ज्ञान आधुनिक मीडिया का आधार है। बदलते समय की मांग के अनुरूप आज प्रिंट माध्यमों ने भी तकनीकी प्रभावों को आत्मसात कर उत्कृष्ट प्रदर्शन की आकांक्षा और इलैक्ट्रॉनिक माध्यमों के

समकक्ष टिके रखने की चुनौतियों को स्वीकारा है। तकनीक के स्तर पर अनेकानेक प्रयास अभी भी जारी हैं। आधुनिकीकरण की प्रक्रिया से कदमताल करते हुए प्रिंट मीडिया नए रंग ढंग में ढली हुई, अधिक समुन्नत, 'प्रेस तकनीक' से युक्त आकर्षक रूप में दिख रही है। आधुनिक मुद्रण तकनीक, फोटो—कम्पोजिंग, कम्प्यूटरीकृत प्रणाली के प्रयोग से उत्कृष्ट प्रदर्शन की पहल आधुनिक प्रिंट माध्यमों की विशिष्टता है। रेडियो ने भी अपनी खोयी पहचान पुनः प्राप्त करने और प्रासंगिक बने रहने के लिये नयी प्रसारण सेवाओं के प्रयोगों को स्वीकृति दी है। आज एफ.एम. रेडियो, रेडियो ब्लॉग, ऑनलाइन रेडियो जैसी सुविधाएँ पुनः उसकी महत्ता का परचम लहराने को उद्यत हैं।

नयी सूचना प्रौद्योगिकी का प्रयोग धड़ल्ले से करते हुए मीडिया अपनी लक्ष्य पूर्ति के लिये दूनी रफतार से अग्रसर है। तकनीकी सुविधाओं ने मानव जीवन को सुविधभोगी बना दिया है। आज प्रिंट माध्यमों इलैक्ट्रॉनिक माध्यमों को कम्प्यूटर स्क्रीन पर एक साथ देखा जा सकता है। 'मल्टीमीडिया' नाम से अभिहित मीडिया का यह रूप अपेक्षाकृत अधिक प्रभावोत्पादक है और उपयोगी सूचना साधन के रूप में हुआ है जिससे सूचना संप्रेषण अधिक सुविधपूर्ण संभव हुआ है। खोजी पत्रकारिता अथवा स्टिंग आपरेशन पूर्णतया आधुनिक तकनीकी यंत्रों द्वारा ही संभव है जो समाज के भ्रष्ट रूप को उजागर करने में सक्षम है पर इसकी आड़ में पीत—पत्रकारिता भी संभव हुई है।

'ई—पत्रकारिता' 'न्यू मीडिया' के जरिए कम्प्यूटर माध्यम—समाचार पत्र, रेडियो, टेलीविजन, फिल्म, मोबाइल, विज्ञापन एक दूसरे में समाहित हो चुके हैं इस अति विकसित तकनीकी सुविधा से जहाँ एक ओर माध्यमगत—स्वातंत्र्य दृष्टव्य है, वहीं दूसरी ओर समय की बाध्यता भी समाप्त हो चुकी है। समाचार पोर्टल, वेबसाइट ब्लॉग, रेडियो ब्लॉग, वीडियो ब्लॉग आदि ई—पत्रकारिता के ढेरों विकल्प हैं। सूचना—मनोरंजन—गॉसिप अड्डों के रूप में विकसित आधुनिक मीडिया 'सिटीजन जर्नलिज्म', 'साइबर जर्नलिस्ट' रूप में आम लोगों को भी सूचना संसार का अंग बनने का आमंत्रण देता है। पर इन तक उन्हीं की पहुँच संभव है जो आभिजात्य वर्ग से सम्बद्ध हों, कम्प्यूटर ज्ञान से अवगत हों। शेष जनसमाज मीडिया के इस नए अत्याधुनिक बौद्धिक वर्ग से चमत्कृत हो सकता है?

पत्रकारिता आज मिशन के रूप में नहीं बल्कि 'मुनापफा — उद्योग', 'मनोरंजन—उद्योग' के रूप में प्रतिष्ठित है। मीडिया रूप में प्रसिद्धि पाने वाली यह कला मुनाफे के लिये अपने प्रतिस्पर्धियों को कड़ी टक्कर देने को तैयार है भले ही इसके लिये उसे सामाजिक हितों की बलि ही क्यों न देनी पड़े। मीडिया मूलतः सामाजिक संरचना के अभिन्न अंग के रूप में विकसित अवश्य हुआ, परोक्ष अथवा अपरोक्ष रूप में सामाजिक—हित समाज के चतुर्मुखी विकास, समाज—सुधरात्मक कार्यों में उसकी महत्वपूर्ण भूमिका आवश्यक थी। सामाजिक अन्तर्विरोधों को दूर कर सामाजिक सद्भाव उत्पन्न कर सामाजिक — आर्थिक वैषम्य को कम करना, समभाव की दृष्टि रख समाज को विकास के पथ पर अग्रसर करना उसके दायित्वों में शुमार था। मीडिया व्यापक अर्थ में संप्रेषण का एक व्यापक माध्यम है श्रोता—पाठक—दर्शक वर्ग ही इस संप्रेषण—वृत्ति का साध्य है। आज इसमें अनेक घालमेल शामिल हो चुके हैं। दर्शक श्रोता—पाठक वर्ग के उपभोक्ता वर्ग में तब्दील हो जाने से मीडिया मनमाने तरीकों से सूचना व्यापार की आड़ में स्वार्थ सिद्धि का खेल खेलने में व्यस्त हैं। 'संचार—तकनीक' का उपयोग आज अनेक अर्थों में किया जा रहा है— अविकसित देशों पर निशाना साध उनकी सांस्कृतिक विरासत को ध्वस्त करने, पश्चिमी देशों द्वारा सूचना तंत्रा का मनचाहा प्रयोग कर 'तीसरी दुनिया' के खिलाप वैचारिक यु( की स्थिति का आह्वान करने, समाज पर 'अभूतपूर्व तानाशाही के माध्यम तंत्रा' के रूप में काबिज होने, समाज को कठपुतली सदृश नचाने, सांस्कृतिक प्रदूषण, अति—उपभोगवादी संस्कृति का प्रसार करने की दिशा में सहयोग करने में आधुनिक मीडिया का कोई सानी नहीं।

आधुनिक समय में मीडिया का चरित्र जटिल है। संचार और जनसंचार माध्यमों के बीच अन्योन्याश्रित सम्बन्धों की बात आज कितनी बेमायनी हो चुकी है इसका अंदाजा सहज ही लगाया जा सकता है।

जनसंचार माध्यमों की पैठ ड्राइंग रूम से बैडरूम तक भले ही बढ़ गयी हो पर आम आदमी, आम जीवन, सामाजिक सरोकार जनसंचार माध्यमों की परिधि में शामिल नहीं है। विकासात्मक पत्रकारिता के दर्शन सरकारी प्रसारण में हो सकते हैं प्राइवेट मीडिया इसे छूत की बيمारी मान त्याज्य ही मानता है। समाज में संतुलन राष्ट्र निर्माण, पारिवारिक मूल्यों में आस्था विवेकशीलता चरित्र निर्माण, भारतीय संस्कृति की उज्ज्वल झाँकी का चित्रांकन, मानवीय संवेदनाओं— दया, प्रेम, करुणा से स्वयं को अलग रखते हुए आधुनिक मीडिया अपने, व्यावसायिक हितों की पूर्ति के लिये पारिवारिक विच्छेद, विखण्डन, सामूहिकता के हास पर बल देता है, आदर्श गुणों का चित्रांकन और प्रस्तुति जहाँ की जा रही है वहाँ भी उसकी 'बाजारवादी तकनीक', लाभ सिद्धि निहित है। हिंसा, आगजनी, नक्सली हमले, दंगे, साम्प्रदायिक विद्वेष को हाईलाइट कर सामाजिक तनाव उत्पन्न करने, पुनरावृत्ति द्वारा संवेदनशील घटनाओं के विजुअल्स द्वारा तूल दे विवाद उपजाने में उसकी बदनीयती को नकारा नहीं जा सकता। आतंकी हमलो की लाइव रिपोर्टिंग करने, जाति विशेष को टारगेट कर आपत्तिजनक टिप्पणी करने की घटनाएँ अनजाने ही नहीं हुई। अफवाहों का दौर, महाविनाश की भविष्यवाणी प्रलय की चेतावनी जैसी घटनाएँ समाज के प्रति किस प्रकार की जवाबदेही दर्शाती हैं?

टेक्नोलॉजी के बढ़ते वर्चस्व ने मीडिया क्षेत्र में अंतहीन गलाकाट प्रतियोगिता को जन्म दे अघोषित शीत युद्ध की स्थिति उत्पन्न कर दी है जिसके परिणामस्वरूप सामाजिक स्थितियों, सामाजिक आचार—विचार, परिवेश में आमूल परिवर्तन हुए हैं। लाइव टेलीकास्ट ने देश—विदेश के समाचारों को 'सबसे पहले', 'सबसे तेज', 'आज की सबसे बड़ी खबर', 'ब्रेकिंग न्यूज' बना आज के समूचे पत्रकारिता कर्म की विश्वसनीयता, सत्यान्वेषण, नैतिक उपादेयता की कसौटी पर प्रश्न चिन्ह लगा दिया है। अपने स्वार्थों के लिये अनर्गल समाचारों की प्रस्तुति, तथ्यों को तरोड़—मरोड़ कर पेश करने की जल्दबाजी तकनीकी चमत्कार से अर्थ का अनर्थ करने को मीडिया अधिक उद्यत है। तकनीकी प्रभावों का मनमाना प्रयोग कर छोटी सी खबर को तिल का ताड़ बना देना उसके बाएं हाथ का खेल है। कम्प्यूटर आधारित तकनीक द्वारा वीडियो काउंसलिंग सुविधाओं ने इस क्षेत्र में अनेक नवीनताओं का समावेश किया है, जिसके सकारात्मक प्रभाव अपेक्षाकृत कम ही हैं। कुशल चित्रांकन, प्रस्तुति, नये—नये तकनीकी प्रयोगों से जब पुनरावृत्ति फ्रैलैश बैक में दृश्य प्रस्तुति की जाती है तो बहुधा नीरसता उत्पन्न होती है। मानवीय संवेदनाओं से खिलवाड़ करना मीडिया — तकनीक का प्रिय शगल है। विज्ञान और टेक्नॉलाजी के विशालकाय जखीरे ने मूल पत्रकारिता कर्म में उहापोह की स्थिति उत्पन्न कर दी है।

वास्तविकता यह है कि आज की मीडिया गुणवत्ता की दृष्टि से पिछड़ी हुई है। तकनीकी सुविधाओं से लैस मीडिया भले ही प्रभावशाली संप्रेषण, प्रभावशाली प्रस्तुति का माध्यम बन उभरी हो पर यह कटु सत्य है कि इस प्रगति के आधार पर ही इसे श्रेष्ठ पत्रकारिता का पर्याय नहीं माना जा सकता। तकनीकी प्रभाव क्षणिक चामत्कारिक प्रभाव भले ही उत्पन्न करने में सक्षम हों पर विचार विश्लेषण, तथ्यों का मूल्यांकन, विचार—गाम्भीर्य, सकारात्मक प्रभाव उत्पन्न करने की क्षमता भी उनमें होगी सन्देह है। सकारात्मक प्रभाव उत्पन्न करने की दिशा में ऐसी पत्रकारिता असहाय दिखती है। समाज को 'मीडिया एडिक्ट' बना कर विवेकशून्य बना देना, सामाजिक गतिविधियों से दूर कर एकांगी जीवन जीने का विकल्प प्रस्तुत करना, सामाजिक प्रश्नों की अपेक्षा तकनीकी प्रभाव से युक्त मनोरंजन छवियों के भ्रम जाल में उलझाए रखना आधुनिक मीडिया का चरित्र है। समाज का पथ प्रदर्शन कर उचित—अनौचित्य का ज्ञान देना उसकी विशिष्टता नहीं है! परिणामतः जनमानस में मूल्यों का अवमूल्यन तेजी से बढ़ रहा है। टेक्नोलॉजी का भय उत्पन्न कर मीडिया अत्यंत चतुराई से व्यावसायिक हितों की पूर्ति में संलिप्त है। जनकल्याण को हाशिए में रख उसकी इच्छाशक्ति मीडिया निवेशकों बाजारवादी शक्तियों पूंजीपति—अभिजात्य वर्ग के लिए समर्पित है।

यहाँ प्रश्न उठने स्वाभाविक है कि समाज के लिये मीडिया की जवाबदेही कैसे सुनिश्चित की जाए? मीडिया समाज को कैसे प्रभावित करे? तकनीकी सुविधाएँ, संचार क्रांति के अनेक उपक्रम अनगिनत उपलब्धियाँ इस कार्य में कितनी और कैसे सहयोगी रह रहीं हैं? सूचना—संप्रेषण जिस मीडिया का आधार हो वह समाज की अवहेलना करे— तर्क संगत नहीं माना जाना चाहिए। मीडिया विविध रूपों में कुल मिलाकर एक माध्यम ही है जिसकी अंतिम परिणति समाज जनसमाज के लिये ही है।

व्यवसायिकता की बढ़ती प्रवृत्ति से प्रेरित मीडिया 'मार्केटिंग तकनीक' का खुल कर प्रयोग करने को आमामादा है। आज उत्पाद से अधिक उसका प्रचार, मार्केटिंग का प्रभाव समाज को अधिक चमत्कृत कर रहा है। बड़े-बड़े नामों की चकाचौंध, मीडिया माध्यमों द्वारा अति उन्नत तकनीक प्रदर्शन, आकर्षक विज्ञापन, कुशल संयोजन कला, सैलिब्रिटीज के सानिध्य की चाहत से अभिभूत भारतीय उपभोक्ता वर्ग को अपनी सुध लेने की होश ही कहाँ है? पिफल्मी चेहरे, क्रिकेट की हस्तियाँ, पेज श्री सेलिब्रेटीज खिलाड़ी— नेता—अभिनेता उत्पादों के ब्रांड बन मध्यवर्गीय समाज को प्रोडक्ट बेचने की नायाब कला के नमूने पेश कर रहे हैं। जो दिखता है वह बिकता है— बस बेचने की कला आनी चाहिए। बाजारवाद की इसी तकनीक का लाभ उठाते हुए मीडिया उसके नुमाइंदे के रूप में वस्तु का प्रचार कर आम आदमी की सोच को भी प्रभावित कर रही है। बाजार की नब्ज पहचान कुछ नायाब तरीकों की मदद और तकनीकी कला के जादु से मीडिया भारतीय जनमानस में उपभोक्तावाद को प्रश्रय दे रहा है। सब्जबाग दिखा समाज में वर्ग—भेद, वर्ग वैषम्य को बढ़ावा दे रहा है, अप्रत्यक्ष मांग को बढ़ावा दे आय से अधिक व्यय करने की मानसिकता को पनपने की भूमि तैयार कर रहा है। 'सतोषं परमं धर्म', 'सादा जीवन उच्च विचार'— जैसी बनी बनायी आस्थाओं, जीवन—दर्शन विचारधाराओं की ठेंगा दिखा मीडिया जनसाधारण की दमित कुत्सित वृत्तियों, नकारात्मक छवियों को बाजारवादी शक्तियों के अनुरूप उन्हें स्पेस प्रदान कर रहा है। पिछले कुछ दशकों से टेलीविजन पर दिखाये जा रहे धारावाहिक, विविध संचार माध्यमों द्वारा संप्रेषित विज्ञापन, अभिजात्य वर्ग के विलासी जीवन, विवाहोत्तर सम्बन्धों, पारिवारिक विघटन, कामुकता, हिंसा, मारधाड़, यौन शोषण जैसी घटनाओं को खुल्लमखुल्ला परोसना इसी कूटनीति का परिणाम है।

भारतीय परिदृश्य में आज ऐसा समाज निर्मित हुआ है जहाँ मनोरंजन की मांग बढ़ी है — केबल चैनलों के अंतहीन प्रसारणों, रिमोट नियंत्रण की प्रवृत्ति ने इस दर्शक—उपभोक्ता वर्ग को विकासात्मक, रचनात्मक, दूरदर्शन के ज्ञान प्रधान कार्यक्रमों की अपेक्षा हिंसा, मारधाड़, फूहड़ कॉमेडी, हास्य, सूचना—समाचार के नाम पर अंधविश्वास, सेलिब्रेटीज जीवन में निजी तांकझाक, अनर्गल विवादों में मन रमाने की प्रवृत्ति को प्रतिष्ठित किया है— यहां सूचना का पर्याय जिज्ञासा शमन नहीं बल्कि उसका अनावश्यक विस्तार, मनोरंजन की चाशनी में लिपटा महत्वहीन गॉसिप है। परिचर्चा विचारविमर्श, संगोष्ठी, क्विज़ प्रतियोगिताओं का स्थान फिल्म, मीमिकरी शो, कॉमेडी शो, धारावाहिक कार्टून चैनलों ने ले लिया है — सूचनात्मक कार्यक्रमों के प्रति घटती अभिरूचि समाज में मीडिया के बढ़ते प्रचार—प्रसार और एक निश्चित योजना के अन्तर्गत समाज को कुंद बनाने की सोची—समझी साजिश है। टेक्नोलॉजी का भय दिखा मीडिया समाज को गुमराह करने, दिग्भ्रमित करने को अग्रसर है। नयी तकनीकों का प्रयोग अपनी भस्मासुरी वृत्तियों, टी.आर.पी. नुमा दैत्यों के लिये बेशर्मी से करने को उद्यत है। भविष्य में ऐसा मीडिया, ऐसे समाज की दशा—दिशा कैसी होगी कहा नहीं जा सकता।

### संदर्भ:

सूचना क्रांति का युवा पीढ़ी पर प्रभाव (२०१५). लेखक— कुर्रे, के. पी., सेनगुप्ता, वी. व अग्रवाल, स. इंडियन जर्नल ऑफ एडवांसेज इन सोशल साइंसेज।

मीडिया: नया दौर नयी चुनौतियाँ। संजय द्विवेदी। यश पब्लिकेशन्स, दिल्ली।

## राज कुमार हिरानी के सिनेमा में सामाजिक सरोकार

डॉ. उमेश चंद्र पाठक

विभागाध्यक्ष, पत्रकारिता एवं जनसंचार विभाग, MAIMS

राजकुमार हिरानी की फिल्मों में हमेशा कोई न कोई सामाजिक सरोकार का मुद्दा उठाया जाता है। समाज के अंदर और हमारे आसपास घटने वाली घटनाओं में बहुत सारी ऐसी घटनाएं होती हैं जो मानवीय पहलुओं को छू जाती हैं और साथ ही बरसों से चले आ रहे टैबू के कारण भी कुछ घटनाएं होती रहती हैं। परम्परा आस्था विश्वास और धर्म के साथ विज्ञान और तकनीक भी हमारे जीवन का अंग है। श्री हिरानी की फिल्मों में इन मुद्दों को उठाया गया है। इन्हें बड़े ही रोचक और करारे व्यंग्य तथा कथोपकथन के माध्यम से और स्थितियों परिस्थितियों के द्वारा इनका प्रस्तुतीकरण किया गया है। उनका यह तरीका खासा लोकप्रिय साबित हुआ है। इस प्रक्रिया में वे एक सफल निर्देशक और 21वीं सदी के पहले दो डेढ़ दशकों में सामाजिक सरोकारों को उठाने वाले फिल्मकार के रूप में सामने आए हैं। उनकी फिल्में बॉक्स आफिस पर भी काफी सफल रही हैं वहीं दर्शकों को कहीं गहराई तक छू जाने वाली साबित हुई हैं।

प्रस्तुत शोध में श्री हिरानी की तीन प्रमुख फिल्मों मुन्ना भाई एम बी बी एस, और उसके शीक्वेल् लगे रहो मुन्ना भाई, श्री इडियट्स और पी के के सामाजिक सरोकारों का विश्लेषण किया गया है। इन तीनों ही फिल्मों की एक विशेषता यह रही है कि वे मनोरंजन के साथ-साथ बेहद प्रभावकारी तरीके से विभिन्न मुद्दों को उठाने और संदेश देने में तीनों ही फिल्में सशक्त साबित हुई हैं। कहना न होगा कि इन्हीं कारणों से व्यावसायिक रूप से भी इन फिल्मों ने आशातीत सफलता हासिल की है। फिल्म संचार का एक प्रभावकारी माध्यम है। हर माध्यम का एक सामाजिक सरोकार होता है और होना भी चाहिए। वह मात्र उत्पाद यानी प्रोडक्ट नहीं होता। सिनेमा एक ऐसा सशक्त माध्यम है जिसका समाज के विभिन्न पहलुओं पर पर्याप्त असर होता है। वह समाज से प्रभावित होता है और समाज को प्रभावित करने की दूरगामी क्षमता रखता है। यही नहीं खान-पान, रहन-सहन, स्टाइल, बोलचाल, जीवन-शैली भाषा और जीवन के प्रदर्शित अर्थ को भी समाज अपनी क्षमता के अनुसार ग्रहण करता है। उनको आत्मसात करता है और अनुकरण करता है।

मुन्ना भाई एम बी बी एस राज कुमार हिरानी की ऐसी फिल्म है, जो समाज के कई मुद्दों पर न केवल करारा व्यंग्य करती है बल्कि व्यवस्था में नयी संभावना और सुधार की आवश्यकता की वकालत भी करती है। मुन्ना भाई एमबीबीएस का नायक मुरली मेडिकल के क्षेत्र में हो रहे घोर व्यावसायीकरण को नापसंद करता है। और व्यवसाय को मानवीय पहलू से जोड़ने की पहल करता है। फिल्म में “जादू की झप्पी” ने पूरे हिंदुस्तान को प्रभावित किया है। एक चिकित्सक का कार्य सबसे पहले इंसान को इंसान समझने का है। फिर इलाज करना है। यहां तक की आम लोग भी इस प्रकार की झप्पी लेने और देने को बोलचाल में इस्तेमाल करने लगे थे। इसके माध्यम से यह संदेश देने का सफल प्रयास किया गया कि सकारात्मक सोच ओर मरीज के साथ थोड़ा सा अपनापन और प्यार उसे अपेक्षाकृत जल्दी स्वस्थ कर सकता है। कहा भी गया है कि स्वास्थ्य के लिए दवा और दुआ दोनों जरूरी हैं। भारतीय समाज में सिस्टम के भीतर तक जड़ जमाए भ्रष्टाचार को भी इस फिल्म में उकेरा गया है। मुरली बड़े ही नाटकीय ढंग से एमबीबीएस की सभी चरणों की परीक्षा सर्वोच्च अंकों से पास कर लेता है। डा0 भी बन जाता है। उससे साधारण डाक्टर की तरह इलाज कर पाना तो संभव नहीं था।

इस सन्दर्भ में उन क्वैक्स या छद्म रूप डाक्टरों का चरित्र भी उभर कर सामने आता है। उनके काम काज पर करारा व्यंग्य भी दिखाई देता है जो केवल दुकान के बाहर डाक्टर का बोर्ड लगा कर इलाज की सुविधा उपलब्ध कराने का प्रयास कर रहे हैं। उनसे मरीज ठीक हो या न हो उसकी जेब से अच्छीखासी रकम जरूर निकाल ली जाती है। गरीब मरीज को यह मान कर संतोष करना पड़ता है कि वह बड़े अस्पताल में आने वाले बोझ को उठा नहीं सकता। सरकारी अस्पताल जाने पर पूरे दिन की दिहाड़ी मारी जाती है।



संजय दत्त द्वारा प्रस्तुत चरित्र समाज में बढ़ रहे भ्रष्टाचार और दहशत को दर्शाता है। सत्य कहने की हिम्मत लगातार घटती जा रही है। अपमान और जान-माल और तथा कथित इज्जत बचाए रखने के भय से भारतीय समाज लगातार भीरु होता जा रहा है। मुन्ना भाई की सफलता के बाद श्री हिरानी ने इसका सीक्वेंस “लगे रहो मुन्ना भाई” के रूप में बनाया। इस फिल्म में हमारी भीरुता की मनोदशा को सफलतापूर्वक उजागर किया गया। समाज की इस मनोदशा का अच्छा इलाज राजकुमार हिरानी प्रस्तुत करते हैं जिसको फिल्म में “गांधीगीरी” का नाम दिया गया है। इस फिल्म का नायक गांधीगीरी करते-करते गांधी के आदर्शों को जीने लगता है। उसे वास्तविक मूल्यों का अहसास होने लगता है। इससे प्रभावित होकर वह मानवीय मूल्यों के प्रति समाज को जागृत करने की मुहिम छेड़ देता है। यह मुहिम रंग लाती भी दिखाई देती है लेकिन उसका एक सीमित प्रभाव ही दिखाई देता है। फिल्म का संदेश है कि इस मुहिम का व्यापक प्रभाव होना चाहिए और यह डुएबल है।

श्री हिरानी की श्री इंडियट्स आज की शिक्षा व्यवस्था पर करारा व्यंग ही नहीं करती उसकी असली स्थिति उजागर करने में महत्वपूर्ण भूमिका निभाती है। आज की शिक्षा व्यवस्था में रटत का नाम ही शिक्षा रह गया है। इसमें ज्ञान और उसकी समग्रता या बच्चे की रुचि और विशेषज्ञता को कोई स्थान नहीं मिल पाता है। भारतीय समाज में पुरानी पीढ़ी अपनी आशाओं आकांक्षाओं को जो वो विभिन्न कारणों और परिस्थितियों में स्वयं पूरा नहीं कर पाते अपनी संतानों में पूरी होते देखना चाहते हैं। इस दौरान समय बदल चुका होता है और नयी पीढ़ी जरूरतें और सोच भी बदल चुकी होती है। आज का युवा जीवन को अपने नजरिए से देखता है। उसे अपने तरीके से जीना चाहता है। आधुनिक व्यवस्था में वह स्वयं की क्षमता से कुछ कर गुजरने का माददा रखता है। युवा वह करना चाहता है जो उसे पसंद है लेकिन सामाजिक पारिवारिक कारकों से वह कई बार वह माता-पिता की कसौटियों पर खरा उतरने के रास्ते पर चल पड़ता है। परिवार और माता-पिता के भावनात्मक परिवेश में उसका लक्ष्य बदल जाता है। वह करना कुछ चाहता है और कुछ और करने के लिए मजबूर हो जाता है। इसके परिणाम और दुष्परिणाम दोनों सामने आते हैं। कई बार मनोबल टूटने या अनिच्छा के कारण वह सफल नहीं हो पाता। श्री इंडियट इस संदेश को बहुत ही सहज तरीके से प्रस्तुत कर पाने में सफल रही है। दूसरी ओर मनुष्य के प्राकृतिक गुणों का भी उल्लेख फिल्म में दिखता है। बगैर पृष्ठभूमि का सामान्य सा नायक अपनी मौलिक सोच और नैसर्गिक क्षमता के कारण एक सफल व्यक्तित्व के रूप में सामने आता है। जाहिर है कि व्यक्ति की मौलिक सोच ही उसे सर्वोच्च शिखर पर पहुँचा सकती है। न कि अंधी दौड़ और बिना सोचे नकल करने की प्रवृत्ति।

यह फिल्म व्यावसायिक शिक्षा केन्द्रों में अनुशासन के नाम पर हो रही अमानवीय और अव्यवहारिक गतिविधियों को भी उजागर करती है। एक ओर प्रशासन विद्यार्थियों को नियंत्रण में रखने के स्ट्रिक्ट डिस्प्लिन और परम्परागत तरीके से बच्चों को शिक्षित-प्रशिक्षित करने का प्रयास करते हैं तो दूसरी ओर छात्र अपने अपने तरीके से उसे सीखने समझने का प्रयास करते दिखते हैं। इससे परस्पर विरोधाभास की स्थिति उत्पन्न होती है। फिल्म में डीन के कैरेक्टर के माध्यम से निदेशक इन पहलुओं को उकेरने में सफल होता है। दूसरी ओर यह फिल्म महाविद्यालय स्तर पर रैगिंग जैसी जघन्य कृत्यों को भी उजागर करती है। किस तरह की पृष्ठभूमि में भारतीय माता पिता अपनी संतानों को उंची शिक्षा दिला कर भविष्य संवारना चाहते हैं इस दशा का हिरानी ने अच्छा चित्रण किया है। फिल्म में राजू की मां बेटे और उसके दोस्तों को भोजन कराते समय जब यह संवाद कहती है कि मंहगाई देखो तो कितनी बढ़ गई है। पनीर तो लगता है आने वाले दिनों में प्लास्टिक की थैलियों में सोने की दुकान में मिलेगा। फिल्म में दृश्य को प्रभावी बनाने के लिए गरीबी के इस मार्मिक दृष्टि का चित्रण ब्लैक एंड हवाइट में किया गया है जो दृश्य और फिल्म दोनों को और भी प्रभावी बनाता है।

हमारे समाज में किसी भी परिस्थिति के लिए किसी अन्य को दोषारोपण करने की मौलिक परम्परा है। जिसका चित्रण हिरानी ने नायक माधवन के परिवार वालों के रूप में किया है जिसमें उसका पिता उसके फोटोग्राफी के शौक को उसकी इंजीनियरिंग की पढ़ाई के मार्ग में बाधा मानता है। बेटे के इस शौक के

दोष को उसके मित्रों पर मढ़ देता है। समान रूप से भारतीय परिवारों में अपनी संतानों की बिगड़ल आदतों के लिए उनके मित्रों को जिम्मेदार ठहराना एक स्वस्थ परम्परा मानी जाती है। इसे हर परिवार और हर काल में आसानी से देखा जा सकता है। फिल्म अपने उद्देश्य और सामाजिक सरोकार में सफल प्रतीत होती है। समाज के प्रत्येक वर्ग के लिए कोई न कोई संदेश इस फिल्म में दिखता है। शिक्षक, परिवार माता-पिता और दोस्त सभी की भूमिकाओं पर और विशेष रूप से उनकी सकारात्मक भूमिका पर प्रकाश डाला गया है। स्वस्थ समाज का विकास स्वस्थ विचारों से हो सकता है। यह फिल्म हमारे समाज की रूग्ण व्यवस्था की स्वास्थ्य की पड़ताल करती है।

श्री हिरानी की फिल्म **पी के** धर्म के विभिन्न पहलुओं की समीक्षा करती है। काल मार्क्स ने कहा था कि धर्म एक अफीम की तरह है। दुनियां भर में धर्म के प्रति अंधी आस्था देखी जा सकती है। भारत में इसकी चरम स्थिति दिखाई देती है। हिरानी की फिल्म **पी के** की अंतरवस्तु धर्म ही है। फिल्म में विभिन्न धर्मों की जटिलताओं और उलझे हुए इंसान को मनोरंजक शैली में समझने और समझाने का प्रयास किया गया है। फिल्म के कथानक का सबसे रुचिकर पहलू यह है कि धर्म के नाम पर गंभीर प्रश्नों को कैसे हास्य में लिया जाता है और हास्यास्पद बातों को लेकर लोग अचानक गंभीर हो बैठते हैं। फिल्म का नायक एक अन्य ग्रह का प्राणी है लेकिन धर्म के नाम पर उसकी समस्या इस ग्रह के प्राणियों से कम नहीं है। विभिन्न धर्मों में ईश्वर का स्वरूप उनकी अवस्था और व्यवस्था देख कर वह बहुत संदेह की स्थिति में पहुंच जाता है। विभिन्न घटनाक्रमों के माध्यम से उसे यह पता चलता है कि दिक्कत धर्म में नहीं है बल्कि धर्म को धारण करने वाले उस मनुष्य में ही है जो अपने स्वार्थपूर्ण अनुष्ठानों को मौका देख कर धार्मिक अनुष्ठानों में तब्दील कर देता है। उसे कोई फर्क नहीं पड़ता कि ऐसे अनुष्ठानों में कितने निर्दोष लोग स्वाहा हो गए हैं। स्वयं के आर्थिक आधारभूत ढांचे को विस्तृत करना और उसी को धर्म के विकास के रूप में प्रचारित करना कुछ धार्मिक गुरुओं का एक मात्र उद्देश्य हो चला है। विभिन्न धर्मों के धर्मावलम्बियों को धर्म का वास्तविक मर्म समझना चाहिए। वास्तव में धर्म तो मानवता ही है। धर्म की आड़ में कुरीतियों को बढ़ावा नहीं देना चाहिए। धार्मिक उलेमाओं के विचारों का अंधानुकरण भी उचित नहीं कहा जा सकता है। सत्य और मानवता के अतिरिक्त कुछ भी धर्म नहीं हो सकता ऐसा लगभग सभी धर्म स्वीकार करते हैं। लेकिन उन्हें मानने और लागू करने वाले उनको अपने अपने तरीके से परिभाषित करते हैं जो कि विभिन्न समस्याओं के जन्म का कारण बन जाती है। भारतीय समाज में व्याप्त धार्मिक आडम्बर, कुरीतियों और कुप्रथाओं पर फिल्म कुठाराघात करती है और धर्म के सत्य तक पहुंचने का प्रयास करती है। फिल्म का नायक बार बार धर्म बदल कर एक जैसे ही धोखे खा कर इस निष्कर्ष तक पहुंचता है। धर्म के आडम्बर और सत्य के बीच के अंतरों को उजागर करता है और दोनों की पहचान कराता है।

फिल्म में सामाजिक सरोकार के रूप में मीडिया की भूमिका पर भी प्रकाश डाला गया है। यहां भी आधुनिक धर्म की तरह केवल लाभ के सौदे की बात होती है। इस फिल्म में मीडिया की नुमाइंगी एक महिला पत्रकार कर रही होती है जिसकी उत्कट इच्छा उसे नायक की मदद करने के लिए प्रेरित करती है। कुल मिला कर फिल्म अपने सामाजिक सरोकार में काफी हद तक सफल हुई है। राजकुमार हिरानी की इन फिल्मों के केन्द्र बिंदु में समाज है। समाज के विभिन्न वर्गों के चरित्रों से समाज से जुड़े प्रश्नों और व्यवस्था पर संदेश देने में वे एक सफल निर्देशक साबित हुए हैं। उनकी फिल्मों में तेजी के साथ परिवर्तित और विकसित हो रहा भारतीय समाज दिखता है जो आज भी दूसरी तरफ अपनी परम्पराओं और रूढ़ियों को पूरी करने में सफल नहीं हो पा रहा है।

**सन्दर्भ:**

[http://articles.economictimes.indiatimes.com/2009-12-25/news/27645655\\_1\\_idiots-rajkumar-hirani-sharman-joshi](http://articles.economictimes.indiatimes.com/2009-12-25/news/27645655_1_idiots-rajkumar-hirani-sharman-joshi)

<http://indianexpress.com/article/entertainment/bollywood/munnabhai-3-will-be-made-for->

[sure-just-waiting-for-sanjay-dutt-to-come-back-arshad-warsi/](#)

<http://www.epw.in/commentary/lage-raho-munna-bhai-unravelling-brand-gandhigiri.html>

<http://post.jagran.com/search/munna-bhai-mbbs>

<http://www.zimbio.com/Lage+Raho+Munna+Bhai/articles>

<http://www.mid-day.com/articles/rajkumar-hirani-learnt-of-gandhis-height-eight-years-after-lage-raho-munnabhai/15786163>

<http://www.mid-day.com/articles/pk---movie-review/15854155>

<http://timesofindia.indiatimes.com/entertainment/hindi/bollywood/PK-and-its-controversies/photostory/45729274.cms>

## गांधी जी की पत्रकारिता का महत्व

- डॉ. गुलशन गुप्ता  
सहायक प्रोफेसर, MAIMS

गांधी जी का जीवन आदर्शों और कठिन व्रतों के सिद्धांतों पर कसा था। देश की तात्कालिक समस्याओं को अपने पत्रों के माध्यम से देशवासियों के सामने रखना और न केवल संभ्रांत वर्ग बल्कि देश की आम जनता को भी सम्बोधित करना उनके पत्रों की विशेषता है। अपने पत्राचार के सहारे वे सामान्य जन को अपनी बात सरल तरीके से पहुँचाने में सक्षम हो पाते थे और राष्ट्र भावना का संदेश भी प्रचारित प्रसारित कर पाते थे। ऐसे बहुत कम नायक हुए हैं जिन्होंने राष्ट्र को सांस्कृतिक रूप से एक करने की कवायद की है। आधुनिक भारत के इतिहास में महात्मा गांधी ऐसे ही एक व्यक्तित्व हुए हैं।

महात्मा गांधी ने 1909 में लिखी अपनी पहली और सबसे महत्वपूर्ण पुस्तक 'हिन्द स्वराज' भी एक सम्पादक और पाठक के बीच प्रश्नोत्तर के कर्म को स्थापित करते संवाद प्रवाह के रूप में ही लिखी थी। उनकी एक सर्वश्रेष्ठ विशिष्टता यह थी कि वे संदेश के सफल प्रवाहक थे और अपने किसी भी दर्शन या राय को कुशलता पूर्वक व्यक्त करने से पहले स्वयं उस पर अमल करते थे। अपने विचारों को व्यक्तिगत जीवन में अपनाते हुए वे स्वयं का उदहारण समाज के समक्ष प्रस्तुत करते थे।

गांधी जी में शब्दों का मर्म और समाज की नब्ज पहचानने की विशेष क्षमता थी। इसका प्रभाव हमें उनके द्वारा संचालित आंदोलनों के प्रयोगों में दीखता है। आज डेढ़ सौ सालों के बाद भी उनकी वह स्पष्ट सोच और दर्शन समान रूप से प्रासंगिक है जिसमें वे कुशल संचार को किसी भी अन्य माध्यम की तुलना में सामान्य जन तक पहुँचाने का सबसे उत्कृष्ट माध्यम मानते थे। इसीलिए उन्होंने समय-समय पर आवश्यकता के अनुसार अलग-अलग समाचार-पत्र निकाले। जब आधुनिक जन संचार उपकरण उपलब्ध नहीं थे तब भी उन्होंने दक्षिण अफ्रीका में 1903 में 'द इंडियन ओपिनियन' अखबार निकाला। भारत हो चाहें दक्षिण अफ्रीका उन्हें हमेशा जन समर्थन मिला क्योंकि उनमें अभिव्यक्ति का कौशल छिपा था और अभिव्यक्ति का यह कौशल तब और अधिक प्रभावी होता था जब यह उनके पत्रों में प्रकट होता था। दक्षिण अफ्रीका में रहते समय अखबार 'इंडियन ओपिनियन' में गांधी जी ने रंगभेद समेत कई ऐसे मुद्दों को प्रकाशित किया जिन पर बाकी सभी चुप्पी साधे रहते थे।

गांधीजी की लगभग 50 वर्षों की पत्रकारिता में गांधी और उनकी पत्रकारिता दोनों विपरीत परिस्थितियों में भी दृढ़ संकल्प के साथ खड़े रहे थे। गांधी जी ने अपनी पत्रकारिता को इतना निर्भीक और सत्यवादी रखा था कि अफ्रीकी सत्ता ने उन्हें 1906 में जोहान्सबर्ग में गिरफ्तार कर जेल में बंद कर दिया था। यह पहली बार

था जब गांधी जी को जेल जाना पड़ा था | किन्तु पत्रकारिता को निर्भीक रहना चाहिए इसका उदहारण प्रस्तुत करते हुए जेल में भी उन्होंने अपने लेखन को जारी रखा |

आज का युग व्यापार का युग है, छपाई आदि तकनीकें सतत और अधिक महंगी होती जा रही है | जिसके लिए बड़ी पूँजी की आवश्यकता होती है | गांधी समाचार पत्रों में विज्ञापनों के खिलाफ थे | एक प्रकार से उनका मानना था कि समाचार पत्रों में देश-समाज से सम्बन्धित खबरों की छपाई होनी चाहिए ना कि समाचार पत्रों के माध्यम से नोटों की छपाई की जाये | पत्रकारिता को चलायमान रखने में गांधी के समक्ष एक समय ऐसा आया जब उन्हें 'इंडियन ओपिनियन' अखबार निकालने के लिए 1200 रुपये प्रतिमाह अपनी जेब से निवेश करने पड़े और यह खर्चा बढ़ते-बढ़ते कुल मिलाकर 26000 रुपये के नुकसान तक जा पहुंचा | फिर भी गांधी ने अखबार में प्रकाशित होने वाले सभी विज्ञापनों पर रोक लगा दी ताकि वे अखबारों में अपने विचारों और पाठकों की राय को अधिक स्थान दे सकें |

गांधी जी को अंग्रेजों का अखबार निकालने का शौक नहीं था | वे कहते थे कि मेरा पाठक भारत का किसान और मजदूर है जो मुझ से अपनी ही भाषा में पत्र लिखकर बात भी करता है | इसीलिए गांधी ने हिन्दुस्तानी और गुजराती में अखबार निकाले | देश के अंतिम जन से जुड़ना गांधी को पत्रकारिता का सबसे उत्तम पहलू मालूम होता था | और यही एक कारण है कि गांधी की पत्रकारिता सत्य आधारित और अभय लेखन से सजी होती थी | उन्हें सत्ता का डर और निजी लाभ की चिंता ने अपने सत्य के प्रयोगों से डिगने नहीं दिया |

गांधी जी के लिए अखबार से अधिक पाठक मूल्यवान था | इसलिए वे अखबार की आर्थिक दशा के लिए नहीं बल्कि पाठक की मनोदशा के लिए लिखते थे | यह भाव उनके पत्रों से लेकर पत्रकारिता तक में सदैव विद्यमान रहा है | गांधी की लेखनी ने समाज जागरण का वास्तविक कार्य किया है | ऐसा कहना इस दृष्टि से उचित है कि गांधी जी चाहें वे अखबार के लिए लिख रहे हों या किसी पत्र का उत्तर दे रहे हों वे अपने पाठकों से उनके दुर्गुणों की चर्चा और उनकी बुराइयों का जिक्र सहज भाव से कर देते थे | समाज में फैली अनेकों कुरीतियों और समाज जागरण से सम्बन्धित अनेक पहलुओं पर सतत लेखन करने में उन्हें किसी सामाजिक बहिष्कार और द्वेष का भय नहीं रहता था | इस सम्बन्ध में गांधी जी ने कहा था- 'अपने अखबार या पत्रों में मैंने एक भी शब्द बिना विचारे, बिना तौले लिखा हो या किसी को केवल खुश करने के लिए लिखा हो अथवा जान-बूझकर अतिशयोक्ति की हो ऐसा मुझे याद नहीं पड़ता' |

समाज को प्रभावित करने वाली खबरों के साथ-साथ गांधी जी के लिए पाठकों के पत्र भी समान रूप से महत्व रखते थे क्योंकि पाठकों के यह पत्र एक प्रकार से समाज के प्रतिनिधियों की राय प्रकट करते थे | इसीलिए गांधी उन्हें पूरे सम्मान भाव से अपने समाचार पत्रों में यथोचित स्थान देते थे, साथ ही उनका उत्तर भी

सम्बन्धित पाठक को अवश्य देते थे। इंडियन ओपिनियन, हरिजन, यंग इंडिया, दैनिक नवजीवन और हरिजनसेवक जैसे समाचार पत्रों के माध्यम से गांधी जी ने पाठकों के कटु प्रश्नों का भी सहज उत्तर देना अबाध्य रूप से जारी रखा। आज ऐसे कई अवसर आते हैं जब पत्रकारिता में पत्र अपनी भाषा शैली तक खो बैठते हैं ऐसे में हमें गांधी की कलम से विनम्रता का भाव सीखने की आवश्यकता है।

एक स्थान पर गांधी ने प्रेस की स्वतंत्रता के विषय में कहा कि कलम की निरंकुशता खतरनाक हो सकती है किन्तु उस पर व्यवस्था का अंकुश और भी अधिक खतरनाक है। गांधी जी ने अपनी आत्मकथा में लिखा है कि जिस प्रकार निरंकुश पानी का प्रवाह गांव के गांव डुबो देता है उसी प्रकार निरंकुश कलम का प्रवाह भी नाश की सृष्टि करता है और यदि वह अंकुश बाहर से आता है तो वह और अधिक विषैला सिद्ध होता है। अतः इस सन्दर्भ में अपने द्वारा लागू अंकुश ही लाभदायक हो सकता है। इसीलिए गांधी जी खबरों के स्थान पर पाठकों के विचारों और पत्रों को समाचार पत्रों में समान रूप से स्थान देते थे। क्योंकि समाज की बात समाज के प्रतिनिधियों द्वारा कही जा रही थी जिसमें पक्षपात नामक दुर्गुण कम था। और इस पर कोई अंकुश भी प्रभावी नहीं होता है।

पत्र लेखन से ही गांधीजी की पत्रकारिता लेखन की भी शुरुआत हुई। गांधी ने पत्र को एकतरफा माध्यम नहीं माना। उन्होंने सम्पादक और पाठक के मध्य परस्पर सम्वाद की परम्परा का पालन किया था। आज इस सम्वाद की परम्परा का आभाव होता जा रहा है। आज की पत्रकारिता से जब 'सम्पादक के नाम चिट्ठी' जैसे महत्वपूर्ण स्तंभों का लोप हो गया है उसमें गांधी का कृतित्व प्रेरणाकारी लगता है। सम्पादक और पाठक के बीच का निकट का और स्वच्छ सम्बन्ध स्थापित करने की ही धारणा होने से मेरे पास हृदय खोलकर रख देने वाले पत्रों का ढेर लग जाता था। उसमें तीखे, कड़वे, मीठे यों भांति-भांति के पत्र मेरे नाम आते थे। यह सब मेरे लिए शिक्षा का उत्तम साधन बन गये थे। मुझे ऐसा मालूम हुआ मानो इसके द्वारा मैं समाज में चल रही चर्चाओं और विचारों को सुन रहा हूँ।'

### **पत्रों से पत्रकारिता तक में सच्चाई का भाव :**

पत्रकारिता सच का ही आईना है और गांधी इस तथ्य से शत प्रतिशत वास्ता रखते थे। एक बार गांधी जी को एक गुजराती महिला ने गुजराती में पत्र लिखकर अपने अनुभवों के आधार पर सात सामाजिक दुर्भावों का जिक्र किया और कहा कि यदि प्रत्येक मनुष्य इन सात सामाजिक दुर्विचारों पर संयम कर ले तो वह एक सफल मानव बन सकता है। ये सात सामाजिक दुर्गुण हैं- 1) परिश्रम के बिना धन, 2) नैतिकता के बिना व्यवसाय, 3) विवेकहीन उपभोग व आनंद, 4) सिद्धांतहीन राजनीति, 5) चरित्र के बिना ज्ञान, 6) समर्पण के बिना धर्म और 7) मानवीय मूल्यों के बिना विज्ञान व विकास। पत्र में लिखी हुई इन सात बातों का गांधी जी के मन पर

विशेष असर हुआ और उस महिला को वापस पत्र लिखकर इस पर उन्होंने अपनी सहमती भी जताई | अवसर पड़ने पर एक बार अपनी लेखनी में गांधी जी ने उन सातों दुर्भावों का जिक्र किया और साथ ही उस महिला का नामोल्लेख भी किया | गांधी अपना लेखन पूरा करने के बाद अंत में वहां अपना हस्ताक्षर कर देते थे | उसी प्रकार इस लेख के अंत में भी गांधी जी के हस्ताक्षर थे | अब जिसने भी यह लेख पढ़ा उसने इन सातों सामाजिक दुर्गुणों को गांधी जी द्वारा बताया गया ही माना, इस कारण आज भी ये सातों बातें गांधी जी द्वारा सुझाई गयी सात सामाजिक बुराइयों के बारे में प्रचारित हैं | किन्तु लेख लिखते समय इतने दिनों के बीत जाने के बाद भी गांधी ने किसी की बात को अपना कह कर पेश नहीं किया बल्कि उन्होंने सम्बन्धित व्यक्ति को यथास्थान उसका पूरा श्रेय दिया |

### महिला सशक्तिकरण के विचारों को समाचार-पत्रों में स्थान

गांधी की लड़ाई समाज परिवर्तन की लड़ाई थी | जिसमें महिलाओं को भी उतना ही अधिकार दिया जाना शामिल था जितना कि पुरुष वर्ग को | गांधी का मानना था कि स्त्रियों की मुक्ति की शक्ति स्वयं उनमें ही है |

महिलाओं की क्षमता के विषय में गांधी का पूर्ण विश्वास था कि जिस देश की आधी आबादी पूरी तरह सक्रिय नहीं होगी उस देश का पतन सुनिश्चित है | गांधी ने महिला उत्पीड़न और यौन शोषण पर भी अपने विचार पत्रकारिता को आधार बनाकर समाज के सामने खुले रूप में व्यक्त किये |

महात्मा गांधी के पास एक महिला का पत्र आया जिसमें उनसे कुछ सवाल पूछे गये थे | सवालों के विषय महिला उत्पीड़न और यौन शोषण जैसे गम्भीर मुद्दों पर आधारित थे | महिला के जो सवाल उस समय गांधी के समक्ष उपस्थित थे वह आज भी उतने ही गम्भीर रूप से हम-आप के बीच भी उपस्थित हैं और गांधी ने जिस बारीकी से इनका निदान प्रस्तुत किया था उनका आज के समय में उतने ही गम्भीर रूप से हमें अनुपालन करने की भी आवश्यकता है | महिला द्वारा पत्र के माध्यम से प्राप्त हुए समाज में होते महिला यौन उत्पीड़न और शोषण के प्रश्नों का उत्तर यदि गांधी सिर्फ उस महिला को ही पत्र लिखकर दे देते तो इसका प्रभाव सीमित ही रह जाता | अतः गांधी की दूरदृष्टि और संचार माध्यमों की पहुँच और प्रभाव पर उनके विश्वास ने गांधी को ऐसा करने के लिए परोक्ष रूप से प्रेरित किया तब ही गांधी के वे सभी पत्र आज हमारे सामने हैं जिनकी तासीर व्यक्तिगत होते हुए भी उनके लाभ सार्वभौमिक हैं |

### गांधी जी के पत्रों का प्रभाव

गांधी जी संचार माध्यमों के प्रभाव को इतना बारीकी से समझते थे कि उन्हें अपने इस पूर्वग्रह में कोई शक नहीं था कि यदि संचार कुशलता से कोई कार्य किया जाए तो जनमत को अपने पक्ष में किया जा सकता है | उन्हें किसी का समर्थन करना हो अथवा किसी के प्रति अपना विरोध जाताना हो, उनकी लेखनी स्पष्ट लिखती

थी | ना ही जिसे पत्र लिख रहे हैं उस के प्रभाव में आकर लेखन का प्रभाव नष्ट होता था और ना ही व्यक्तिगत हित-अहित के चलते वे अपने सत्यबोध से समझौता करते थे |

ज़िन्न कुछ ऐसा है कि, गांधी काठियावाड़ी पहनावा पहनते थे | बात तब की है जब वे दक्षिण अफ्रीका में वकालत कर रहे थे | वहां अश्वेत लोगों के प्रति भेदभाव चरम पर था | गांधी जी अपनी वकालत के जरिये अश्वेत लोगों को उनका अधिकार दिलाने का प्रयास कर रहे थे | एक बार जब गांधी जी वहां के कोर्ट में थे तो उन्हें पगड़ी के बिना वकालत करने के लिए कहा गया | उन्हें कहा गया कि वे अदालत में पगड़ी पहनकर अपने केस की कारवाई करने नहीं आ सकते | आदेशानुसार गांधी जी ने अपनी पगड़ी उतार दी और उन्होंने वह केस लड़ना जारी रखा |

ठीक अगले दिन गांधी जी ने डरबन के एक स्थानीय सम्पादक को इस सम्बन्ध में पत्र लिखा और कोर्ट में घटी पगड़ी उतारने वाली घटना पर अपना पूर्ण विरोध जताया | किसी न्यायालय के प्रति गांधी जी के विरोध का तरीका और पत्र में कही गयी बात के प्रभाव से सम्पादक ने विरोध स्वरूप लिखी गयी गांधी जी की उस चिट्ठी को ज्यों का त्यों अखबार में छाप दिया | यह पहली बार था कि किसी भी समाचार पत्र में गांधी का कोई लेख प्रकाशित हुआ था | गांधी जी का कहना था कि किसी भी राष्ट्र में ऐसा कानून नहीं हो सकता जो किसी की सांस्कृतिक स्वतंत्रता को नष्ट करता हो | डरबन के अखबार में प्रकाशित गांधी जी के इस पत्र का प्रभाव इतना हुआ कि पगड़ी पहनने पर प्रतिबन्ध लगाने वाले न्यायालय के कार्यवाहक को कड़ी आलोचना का सामना करना पड़ा |

अतः गांधी की दूरदृष्टि और संचार माध्यमों की पहुँच और प्रभाव पर उनके विश्वास ने गांधी को ऐसा करने के लिए परोक्ष रूप से प्रेरित किया तब ही गांधी के वे सभी पत्र आज हमारे सामने हैं जिनकी तासीर व्यक्तिगत होते हुए भी उनके लाभ सार्वभौमिक हैं | बेशक गांधी जी का हस्तलेखन सुंदर नहीं था किन्तु उनकी लेखनी अत्यंत प्रभावी थी |

#### सन्दर्भ:

गांधी जी की पत्रकारिता (2023) गोविन्द सिंह. Newswriters.in

Mahatma Gandhi and Mass Media. Prof. V. S. Gupta. Retrieved from

[https://www.mkgandhi.org/mass\\_media.php](https://www.mkgandhi.org/mass_media.php)

महात्मा गांधी की पत्रकारिता (कृपा शंकर चौबे), निबंध |

<https://www.hindisamay.com/content/12039/1/कृपाशंकर-चौबे-निबंध-महात्मा-गांधी-की-पत्रकारिता.csp>

गांधी, मो. के. (1957), सत्य के प्रयोग अथवा आत्मकथा, अहमदाबाद, नवजीवन मुद्रणालय |

जैन, रमेश. (2010), पत्रकार गांधी |

<https://anuvadasampada.azimpremjiuniversity.edu.in/3743/1/पत्रकार%20गांधी.pdf>