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Mass media and its role in promoting cinema and literature: An Indian perspective

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Abstract

It is well said by someone that “The Pen is Mightier than the Sword.” Communication has been a part and parcel of humanity at large. It existed even before linguistic devices or ‘langue’ / ‘parole’ became a mode of sharing one’s ideas to others. When one shares the ideas or one’s thoughts with others, usually, conflicts arise which may sometimes lead to violent activities or can cause anger too. But the only reasonable way to react to such a conflicting situation is to remain calm and pacify the anger with the aid of one’s inherent knowledge; if not orally, then the words written with one’s pen may do the job in a peaceful manner teaching a variety of lessons to the general public as well. Hence, the following research paper focuses on the birth of different modes of communication, especially, the agents of mass-media. When the written communication came into vogue, it resulted in the invention of the printing press that made it super easy to convey the information to the receivers. The Press also helped in other way by storing the knowledge of learned saints or sages in manuscripts and later in books. We live in the era, where every person is moving towards a civilized way of life or towards the development of ‘self’. And the knowledge stored in one’s mind remains stored only for a short duration while the written form lends it (the knowledge) new robes which can never ditch their wearer without teaching morality to the readers or those who are eager to attain knowledge.

Keywords; Knowledge, if not orally, words

1. Introduction

Every living being who exists on this Earth has something to communicate and discuss in order to express one’s thoughts which as a result widens the knowledge. Humans use different means to transmit their ideas like through verbal and non-verbal forms of communication. Earlier, nearly a decade ago, there were various means to communicate, for example, through letters, stereo, radio, postcards, fax machines, landline phones, computers, pagers etc., - the modes which are on the verge of being replaced by the new ones, as TV, desktops, newspapers, mobile phones, e-mails, etc. Gradually, the society started moving towards the modern modes of communication leaving behind a trail of antique ones. The number of audience also is very important to decide the mode of transmitting one’s thoughts. If the audience is limited then the speaker can express himself/herself by oral communication, written communication, paralanguage, or similar ones, while, on the other side of the coin, if the audience is beyond the limit, in other words, when the speaker needs to communicate with an unlimited or large number of audience, he/she prefers the inventions of technology to address the whole of the gathering at the same time. But, this form of communication sometimes results in misleading the audience because the speaker who is enjoying the ‘Freedom of Speech’ at the moment of addressing the public/audience may use some offensive words which may hurt the sentiments of any particular group of the society. To avoid such a situation, the antique means of communication may prove more useful as compared to the newly adopted or invented modes.

2. Defining Media/Mass Media

Media can be defined as a medium which is responsible for conveying messages from one person/thing to another. Sociologists term it as “mass media”. As per their views, the society and the culture witness several cultural and social changes that are circulated via the channel of mass media which can be considered to be “actively participating in cultural activities” (Kumar, 111).

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Cultural changes are occurring in a social construct with the development of different types of tools used for communication. Dr. Anand Kumar believes that, “Mass media, as the words suggest [,] mean [the] transmission of information to the masses. [Its job is to carry the] information to the people. It includes the transfer of messages from a sender to a mass audience” (111-12). Later, in the Chapter, “Mass Media and Cultural Change”, Anand Kumar highlights the difference between mass communication and mass media. He writes:

Mass communication is the process in which information is conveyed to a large number of people, the mass media are the means of carrying this material to the people. Mass communication includes the transfer of messages from a sender to a mass audience. This transfer is done through the technologies of the mass media such as newspapers, films, computer networks and so on. (Kumar, 112)

3. Types of Mass Media

Sociologically, there are three broad categories of the types of mass media, viz., (i) Print Media or Press, (ii) Electronic Media and, (iii) Audio-visual Media. “The mass media” has a very special “role in creating awareness” amongst the masses “by providing information and education, besides healthy entertainment” (113-114).

Indian media consist [s] of several different types of communication [channels]: television, radio, cinema, newspapers, magazines, and [i] nternet-based [w] ebsites/portals. Indian media was active since the late 18th Century with print media [that] started in 1780, radio broadcasting [which was] initiated in 1927, and the screening of Auguste and Louis Lumière moving pictures in Bombay initiated during the July of 1895. It is among the oldest and largest media of the world. (“Home – History ... India”)

4. Print Media and its Major Agencies

Press or the printing machines play a key role in the circulation of the products or writings produced by print media. There are journals, pamphlets, magazines, newspapers, etc., that collect and print the information at a local, national and global level. “Press”, in this way, “refers to newspapers, magazines, the news section of radio and television, and the journalists who work for them” (Dhillon and Sinha, 206-7). Following were the various agencies of the print media during 2005-2006:

- a) The Registrar of Newspapers in India (RNI).
- b) Press Trust of India (PTI).
- c) United News of India (UNI).
- d) Press Council of India (PCI).
- e) Publication Division.
- f) Press Information Bureau (PBI).

Formed in 1956, the RNI focused in “providing newsprint to the newspapers. All the newspapers and magazines” were meant “to register with RNI to get their quota of newsprint” (Kumar, 115). The task of the second agency, that is, PTI was to “collect and supply news to newspapers. This [was] ... the biggest news agency of India... [which] was established on August 27, 1947, and it started its services in February, 1949. PTI [used to] give news in Hindi and English” (115). At the third number comes UNI whose foundation was laid on March 21, 1961. At that time, it was the “largest news agency” of Asia “with [almost] 76 news

bureaus in India and abroad”. This organization “launched a totally Hindi news agency, UNIVARTA, in May, 1981. Ten years later [,] its *Urdu* service was launched through teleprinters”. The fourth was the PCI, an agency which was founded with the major aim of “safeguard[ing] [the] freedom of press as well as maintain[ing] and improv[ing] the standard of newspapers and news agencies”. At the fifth place, was the Publication Division, “one of India’s largest publication institutions”. It was a “division [that] publishe[d] books and journals on subjects of national importance and sell them at reasonable prices” (Kumar, 115). Even today, the Publication Division has not restricted itself to circulate journals in just one language. It takes out various journals in English, Hindi, as well as the regional languages. Some of the prominent ones include the names of: *Kurukshetra*, *Bal Bharati*, *Yojana*, *Aajkal* and *Employment News*. The last important agency of the print media was PIB. “This bureau” was formed to “[give] information on government policies, programmes and activities” (115).

Hence, all the six agencies are actively involved in sending news and information about current happenings in various fields. Contemporaneously, various forms of print media are responsible for spreading the word all over the world which, thereby, spreads like wildfire and reaches the every corner of society in this or that way.

5. Electronic Media and its Agents

Electronic media is that kind of media which takes the help of any man-made electronic item to transfer the ideas from one source to another. “The Ministry of Information and Broadcasting has the responsibility of transmitting information, broadcasting, and the regulation and development in the field of cinema” (114). Prasar Bharati that was organized in 1997 “is the universal broadcasting service in India” (115). Akashwani, that works through radio broadcasting; and Doordarshan (DD,) which is a national channel of India, that is broadcasted on TV - are the major components of the electronic media.

The Radio Club of Bombay made an attempt to broadcast the first programme in the country in June 1923. Then, near about five months later, the Calcutta Radio Club was set up. After that, the then Viceroy of India, Lord Irwin, inaugurated the first radio station of the Indian Broadcasting Company (IBC) on January 23, 1927 in Mumbai. Another name of IBC was Indian Broadcasting Service (IBS). It heralded the beginning of an organized broadcasting in the country. “Interestingly, this was the year in which the British Broadcasting Corporation (BBC) was formed. The IBC was liquidated in 1930” (RPH Editorial Board, 52) because the “transmitters were taken over by the government and the broadcasting started in the name of Indian Broadcasting Service” (Kumar, 115). The radio service was renamed All India Radio (AIR) in 1936. With the passage of time, “more than one hundred FM (Frequent Modulation) radio stations” were added in various languages and dialects. “From May 28, 1995 on FM channel and from 25 February 1998, AIR News on Phone Service is also available in the country”. One can enjoy the services of All India Radio via internet these days or can download the related ‘Applications’ (Apps.) available on Google Playstore.

“Doordarshan, the national television of India, is one of the largest terrestrial networks in the world” (116). Television was introduced as an experiment on September 15, 1959 in

Delhi. “The regular service with a news bulletin in [the national language,] Hindi was started from August 15, 1965”. Doordarshan is channelized with the help of satellite which can transmit the programmes on televisions through antennae that is now replaced with DTH services. Doordarshan acquired an individual status of its own, when, it ended the ties with All India Radio in April, 1976. With the advent of new technological devices, DD too, expanded its network by introducing new channels like DD Sports, DD News, DD Gyandarshan (in collaboration with MHRD), DD Bharati, DD World, DD Kisan, and, DD National etcetera. Adding to these, there was a web of nearly a hundred other private channels and cable networks in India, “which are telecasting programmes in different regional languages besides Hindi and English” (117).

6. Audio-visual Media

“Audiovisual (AV) is [a kind of] electronic media possessing both a sound and a visual component, such as, ... films, television programs... live theat[rical] productions” (“Audiovisual”, *Wikipedia*). The most popular module of mass media is cinema. “Cinema is a channel of expression and communication. It was invented by Edison, an American scientist. The cinema plays an important role in the social, moral, political and economic life” (Dhillon and Sinha, “Synopsis”, 169). “The history of Indian cinema began with the production of *Pundalik* by R.G. Torney and N.G. Chitre in 1912” (169). Then came, *Raja Harishchandra* in 1913 which was “the first Indian silent film” which was produced by Dhunjiraj Govind Phalke (Dhillon & Sinha, “Synopsis”, 169). The trend of silent films with “no sound or dialogue” (169) paved way for the “talkie films ... with the production of *Alam Ara*” produced by Ardeshir Irani in 1931.

It is a well known fact that “[c]inema is a source of entertainment, knowledge and employment. ... [So,] [t]he objective of films should be to educate, modify and to bring unity and harmony among the people” (“Synopsis”). Films can be displayed on the screen only after they get “certified by the Central Board of Film Certification”. “The export of Indian films is channelised through the National Film Development Corporation” (Dhillon & Sinha, 170).

National Film Development Corporation of India is the central agency established to encourage the good cinema movement in the country. The primary goal of the NFDC is to plan, promote and organize an integrated and efficient development of the Indian film industry and foster excellence in cinema. (“Home Page”, NFDC)

The Films Division of India (FDI), generally known as the Films Division came into being in 1948. “It was the first state film production and distribution unit, under the Ministry of Information and Broadcasting, Government of India, with its main intent being to ‘produce documentaries and news magazines for publicity of Government programmes’ and the cinematic record of Indian history” (“Films Division of India”). This organization has the flexibility to produce and dub films in various languages - Hindi, English or any dialect.

Central Bureau of Communication (CBC) was set up on 8th December, 2017 by integration of erstwhile Directorate of Advertising and Visual Publicity (DAVP), Directorate of Field Publicity (DFP) and Song and Drama Division (S&DD). ... [It] is engaged in educating people, both rural and urban, about the Government’s policies and

programmes to evoke their participation in developmental activities. This is ensured by the Bureau using different vehicles of communication viz., Print Media advertising, Audio Visual Campaigns, dissemination through Exhibitions, Outdoor campaigns, and New Media, etc. (Central Bureau of Communication, “About Us”).

7. Mass Media vis-à-vis Children’s Cinema

Established on 11 May, 1955, the Children Film Society India (CFSI), an organization is a part of the Government of India that produces films, TV programmes and Indian shows especially meant for the child audience. Such programmes, films, or documentaries are filmed in Hindi and also in various regional dialects of Indian languages with the sole aim of spreading their moral lessons to each and every corner of the nation. Another purpose of this association is to entertain the people from all walks of life along with producing and distributing children’s movies or feature films, short animations, puppet films, short serials or documentaries, and news magazines. The headquarter of Ministry of Information and Broadcasting, which is situated in Mumbai, is the parent organization of CFSI.

It was the first Prime Minister, Jawaharlal Nehru, who introduced the very “concept of an exclusive cinema for India’s children” (CFSI, *Wikipedia*). Hriday Nath Kunzru was the first president of CFSI, who came out with the first production of the association, that is, *Jaldeep* (1956), an adventurous movie whose director was Kidar Sharma starring Mala Sinha as one of the characters. CFSI selects its Chairpersons for a time period of three years. Some of the renowned personalities who worked as the Chairpersons of CFSI include the names of Sai Paranjpye (twice), Nafisa Ali, Nandita Das, Amol Gupta, and Mukesh Khanna.

8. Mass Media vis-à-vis Children’s Literature

The oral form of communication was prevalent before the introduction of print media or any other form of mass media. “Children in India were traditionally brought up on a diet of stories from Indian mythology” which were narrated orally in the beginning (Nayar). Then, after the arrival of printing machines in India, besides other genres of literature, the genre of children’s literature too witnessed a boom with the printing of books, magazines, comics, illustrated stories or even picture books, etc., that were written or designed solely for the child readers.

First of all, there “were [the] stories from the *Panchatantra*” written in Braj that appeared in print during the 18th Century (Source: “Panchatantra”, *Wikipedia*). So, at first, it was the print media that came forward to circulate and distribute the literary texts or books (in print). *Chandamama*, a monthly magazine, founded in July, 1947 “was one of the earliest publications [meant] for children. Noted Telugu film maker [s] B Nagi Reddy and Chakrapani started the magazine ... [which] was first published in Telugu and Tamil, ... as *Ambulimama* in 1947”. Its English edition began in 1955. In 1957, Children’s Book Trust (CBT) was established by the then famous cartoonist Keshav Shankar Pillai. In the same year, the Government of India introduced another publishing agency, National Book Trust (NBT). Both these publishing agencies formed the bedrock of many other governmental and non-governmental publishing companies or agencies like Eklavya, Katha, Pratham, Tara, Tulika, Karadi Tales, Puffin, Red Turtle, so on and so forth. Along with publishing children’s books, the publishers also

focused on translating the original texts into other regional languages for the widespread circulation of this particular genre. The oeuvre of children's literature was firstly introduced as a mode of entertainment educating the child readers simultaneously. Later, some publishing companies also started distributing their books and magazines as is done by the Indian organization, AWIC (Association of Writers and illustrators for children). This organization was established in 1981 for the noble cause of the upliftment of children with special needs all around the country.

By this time, some of the newspapers had also started contributing to the publication and distribution of children's magazines/books/literature, like *Nandan*, a monthly children's magazine in Hindi was introduced by the *Hindustan Times* group. It was "launched by India's first Prime Minister, Jawaharlal Nehru, in 1964" (Sharma). While some other national dailies introduced certain columns dedicated either to cartoons by experts or short rhymes written by children.

"In 1968 [,] Delhi Press published the first issue of *Champak*, a magazine for children, in Hindi. [It] ... was published in two other Indian languages before the English version was launched in 1975 1979 saw the publication of a new children's magazine called *Target*. Published by Living Media India Ltd., *Target* was a monthly magazine ..." (Sharma). Other magazines like *Amar Chitra Katha* started in 1969, *Partha* and *Tinkle* which came from the pen of Anant Pai. Therefore, Nandini Nayar's research paper enlists so many texts from the genre of children's literature and thus, proves that children's literature has not been sidelined by the print media.

The TV serials such as *Shakalaka Boom Boom*, *Shaktimaan*, *Circus*, *Alif Laila* – based on the Tales of Arabian Nights, *Malgudi Days*, *Duck Tales*, *Tom and Jerry*, *Galli Galli Sim Sim*, *Junior G*, *The Jungle Book*, *Tarang*, Disney's *Chip-N-Dale Rescue Rangers*, etc., were once among the popular kid's shows of Doordarshan. Contemporary ones include - *Veer: The Robo-boy*, *Chacha aur Bhateejja*, etc., broadcasted by channels other than Doordarshan. All these programmes entertain the child viewers and enhance their knowledge leading to their overall cognitive development. The familiar cartoon or animated characters were the Power Puff Girls, Ninja Warriors, Chhota Bheem, Doraemon, Oggy, Darcy, Mowgli, Sher Khan, Ballu, Jakaala, Kaa, Tabbaji, etc.

Audio books and eBooks or Kindle editions of books, Google books are several recent innovations of the Digital Platform of Education. Online publications of official newsletters of any related organization or any event, too, form a part of the electronic media. "Show 1 Daily" was the official newsletter of World Book Fair held at Pragati Maidan, New Delhi on 15th February, 2014. It was jointly published by NBT and AABP. It is rightly said that, "[b]ooks [in any form] play an important role in spreading our literature and it is very important that our children – the citizens of tomorrow, are introduced to this vast treasure of knowledge. Keeping this in mind, the theme at the New Delhi World Book Fair 2014 (NDWBF) [was] ... Kathasagara – Children's Literature ..." (Kurian, et. al.).

9. Contemporary Scene: Promoting Cinema, Theatre and Literature through Newspaper Columns

The Hindu, a widely acclaimed newspaper, publishes a special column by the name "The Fine Print" in the special

edition "Literary Review", dedicated to literature, literary news and the current developments taking place in the world of Indian cinema. "Literary Review" is published on a regular basis which is a part of the *Sunday Magazine* of *The Hindu*. In one such columns, the author of a book, *A Boy Called Christmas*, was introduced to the reading public, as the column reads," Matt Haig revealed the cover of his forthcoming book *The Girl Who Saved Christmas* in a YouTube video. Haig's previous book, *A Boy Called Christmas*, was shortlisted for Children's Book of the Year at the 2016 British Book Industry Awards. The video has been created by Chris Mould, the illustrator of both books, and digital artist and animator Matt Howarth" ("Matt Haig ... Matt Howarth", 04). In another column, "Bibliophile", on the same page, there is an article by Tabish Khair who himself "is a poet, novelist and critic based in Denmark" ("Outside Imagination", 04). In the article, "Outside Imagination", Khair has analyzed Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable*, the literary text which belongs to the genre of 'Climate Change' and is published by Allen Lane / Penguin Books. Here, the argumentation of the columnist is basically to justify the statement put forth by the author, Amitav Ghosh, who said that the "climate change is a crisis not so much of nature as of culture". Following is a brief snippet highlighting Tabish Khair's point of view regarding the same:

Ghosh's book [*The Great Derangement*] is about droughts – and cyclones and floods. It is about climate change and thinking (or not being able to think) about it. ... With *The Great Derangement*, Ghosh moves from hidden human voices to the many, and even more obscured (but by no means powerless) non-human voices that echo us when we speak. And he basically asks the question: when can we learn to listen to – let alone speak with – the non-human voices of the earth that have always spoken to us as 'humans,' and will do so with greater urgency in an age of 'unthinkable' climate change? ...the book is a three-legged stool. One of the legs is the fact of climate change and our inability to think about it. The other two are its relationship to fiction and politics. In this book, climate change is not viewed just as a crisis of 'nature', but also as "a crisis of culture, and thus of the imagination". ... Climate change is uncanny, because, as is the case with the uncanny in Gothic fiction, it is the "mysterious work of our own hands returning to haunt us in unthinkable shapes and forms". ... At its simplest, Ghosh's three-legged argument can be put in these words: the uncanniness of climate change is rendered even more unthinkable in contemporary culture because of historical developments that have turned both fiction (especially the novel) and politics into just "a search for personal authenticity, a journey of self-discovery" for many people.

Ghosh illustrates this development by stitching together widely separated narratives, such as that of the construction of 'Nature' and the 'Human' in the light of Enlightenment discourses ... ("Climate ... Imagination", 04)

R.K. Raghavan, "a former CBI Director and a Graduate in Criminal Justice from Temple University, Philadelphia" in his article "Police Politics", pinpoints the connected network of politics and the police officials as he writes, "Political control over the police has come to be accepted as an inevitable reality in modern democracy" ("Police Politics", 04). The article is a kind of a review of the non-fictional

literary text, *Governing the Police: Experience in Six Democracies* written by David H. Bayley and Philip C. Stenning which is published by the Transaction publishers, New Brunswick and London. This book comprises of “Interviews with police chiefs of six countries, including India,” thus, making it [the book] “fascinating” for the lovers of non-fictional texts. Further, the article reads, “In practice, the Indian system has become so distorted that the relationship is now one between unequals. The ruling class has become so powerful that no police chief can dare cross its path and quote the law. Part of the blame for this unseemly development rests with a highly pliable and unscrupulous police leadership seeking favours from the executive”.

The problems faced by the translators while translating any literary text from its original language to the target language is the issue dealt by another columnist of “Bibliophile”, Keshava Guha, “a Bengaluru-based writer” whose article mainly rests around Krishna Sobti’s translated edition of the novel *Zindaginama* that was translated by Neel Kanwar Mani and Moyna Mazumdar; the publisher being the HarperPerennial (“When Words Fail”, 04). This write-up, “When Words Fail”, is a call for “a better translation” deserved by the “rich and textured volume [of *Zindaginama*] by Krishna Sobti that won the 1980 Sahitya Akademi in Hindi”. Besides literature, the *Sunday Magazine*, contains the recent happenings in the arena of sports, theatre or cinema.

Books by tennis stars are a rarity in India. After Vijay Amritraj’s *An Autobiography*, which he penned in 1990 with the assistance of English journalist Richard Evans, it was 23 years before Nirupama Vaidyanathan came up with a refreshing *The Moonballer*, coincidentally launched in Chennai by Amritraj. On the occasion, Amritraj had remarked, “Knowing how difficult it is in India for any athlete in any sport to do well, for Nirupama to come up and spearhead an era of women excelling in sports, be it Sania Mirza or a Saina Nehwal and many others, was great.”

Now, Sania Mirza, the affable Hyderabad and national tennis icon, presents her journey in the form of a delightful autobiography aptly titled *Ace Against Odds*. Co-authored by her father Imran Mirza and journalist Shivani Gupta, the book is an account of the hardships and triumphs that finally propelled her into the league of big tennis. (“I Deserve ... Next Ace”, 03)

The latest developments occurring in the field of cinema all around the world too catch the eyes of the readers through the columns of the weekly magazine of *The Hindu*. Since times immemorial, there has been a trend of film adaptations as well as theatrical adaptations too were in vogue at a particular time in the history of cinema and theatre. Such film or theatrical adaptations were usually a kind of re-narration of the literary narrative structure where the point of view shifts at times along with the change or shifts in the camera movements in films and with the use of lighting and stage coverage in any theatrical performance.

The journalists who collect the ingredients for the *Sunday Magazine* of *The Hindu* are very active in gathering the information from various sources and communicating the same to their readers on a regular basis. As it covered the updated news regarding a film adaptation; published on a weekly basis in an additional magazine on Sunday, dated: 24 July, 2016, that appeared in the column, *Literary Review: The Fine Print* on page number-04:- “The Jim Henson

Company is producing a film adaptation of Terry Pratchett’s *The Wee Free Men* novel. The screenplay will be written by Rhianna Pratchett, the late author’s daughter. The Jim Henson Company will co-produce the film with Narrativia, along with her father’s business manager Rob Wilkins” (“The Jim ... Rob Wilkins”). In the article, “Deconstructing Woody”, Baradwaj Rangan, “*The Hindu’s* cinema critic”, hinted at Woody Allen’s prolific career. Rangan discussed that as a director, Woody’s debut film *What’s Up, Tiger Lily?* was

... a series of James Bondian action scenes The film featured Japanese actors, speaking Japanese, and was set in Japan.

But soon, we cut to a studio, where an interviewer attempts to make sense of the (apparent) madness. Allen explains that he took a Japanese spy thriller and re-dubbed the soundtrack with completely unconnected dialogue that transforms the story into the search for the world’s best egg recipe, which has been stolen by a Shepherd Wong. (“Deconstructing Woody”, 03)

Impressed by the variety of themes reflected in Woody’s films, the author of the article cum the columnist, Baradwaj Rangan raises a question: “Is there another filmmaker – an indisputable great – who has lasted this long, remained this relevant (culturally and artistically), and made this many landmark films that are essentially variations on pet themes?”.

Women are excelling in sports and as authors of novels, poems, plays. They are walking on the path of success even in the field of theatre, as is the case of Sonali Kothari, a new and emerging face contributing positively in her area of interest.

When French playwright Genevieve Flaven penned a long poem in 2012 titled ‘Lives and deaths of 99 ordinary women’, it was, she said, “to silence all the voices whining and giggling nervously within her”. Three years later, ‘99 Women’ was staged in Shanghai as an epic, two-hour concept play, to great acclaim from critics and audiences.

In India, it debuts in Pune in a fabulously energetic production directed by theatre practitioner Sonali Kothari and brought to life by an amateur cast of women drawn from all walks of life. While the Indian transcription retains Flaven’s universal historical moorings, her gnomic gems have been deftly adapted by Kothari into English, Hindi and Marathi.

The play, divided into seven segments, charts a woman’s quest for her moorings,” says Kothari. “It struck me as a microcosmic survey of the history of feminism under the baggy rubric of ‘99 Women’.” Flaven maintains a classical ambiguity throughout and her play becomes instead a sinuous celebration of feminine difference. (Banerjee, 03).

10. Conclusion

The genesis and popularity of any genre depends upon the play between ‘demand’ and ‘supply’ and also on the distribution or widespread circulation of any text; ‘literary’ or ‘non-literary’. The vast the circulation (by the means of mass media), the higher the demand and the higher the demand the higher is the supply. Due to the popularity gained by different forms of media, various genres are mushrooming on the literary and non-literary platform that attracted the researchers too who began conducting (re)-search on the related topics.

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