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संपादकीय

जनसंचार के क्षेत्र में नित नये बदलाव हो रहे हैं। हम प्रिंट से लगाकर रेडियो, टेलीविजन से होते हुए अब नवीन मीडिया के डिजिटल दौर में हैं। केवल माध्यम ही नहीं, उसकी तकनीक और अंतर्वस्तु को लेकर भी नये प्रयोग हो रहे हैं। समाचार और मनोरंजन की दुनिया में नए और अनोखे प्रयोग हो रहे हैं। एआइ, ओटीटी और ग्रीन ह्यूमर जैसे नए तत्व मनोरंजन को नए आयाम दे रहे हैं। ऐसे में जनसंचार शोध पत्रिका का यह काम है कि जनसंचार की दुनिया में हो रहे विकास और परिवर्तन के समस्त आयामों पर नजर रखे। उसके समस्त आयामों को समसामयिक संदर्भों में समझे। मीडिया मीमांसा के इस अंक में शोधकर्ताओं ने ऐसे कई विषयों को प्रत्यक्ष किया है।

एआइ यानी आर्टिफिशियल इंटेलिजेंस (कृत्रिम बुद्धिमत्ता) से समाचारों व मनोरंजन की दुनिया में एक नए युग की शुरुआत हुई है। एआइ से निर्मित वर्चुअल चरित्र और एनिमेशन मनोरंजन को नए आयाम दे रहे हैं। समाचार संस्थानों के भीतर भी उसकी उपस्थिति हो चुकी है। बहुभाषीय कंटेंट, अनुवाद और रोजमर्रा के कुछ कामों में धड़ल्ले से उसका उपयोग हो रहा है। यह उसका उजला पक्ष है परंतु वह कई कामों में मानव संसाधन को विस्थापित भी कर रहा है। यह चिंता का विषय है। चिंता उसकी पारदर्शिता और सांस्कृतिक संवेदनशीलता को लेकर भी है। परंतु दुनिया जितनी तेजी से एआइ की दिशा में बढ़ रही है, क्या भारतीय समाज और खासतौर पर समाचार उद्योग जगत उसके लिए तैयार है? इसकी पड़ताल एक लेख में की गयी है।

मनोरंजन के नये प्लेटफॉर्म के रूप में पिछले कुछ वर्षों में ओवर-द-टॉप (ओटीटी) का भी तेजी से विस्तार हुआ है। भारत में पचास से अधिक ओटीटी प्लेटफॉर्म मुख्यधारा में हैं परंतु इनमें सर्वाधिक नेटफ्लिक्स, प्राइम वीडियो और डिज्नी हॉटस्टार की चर्चा सबसे ज्यादा है। इन प्लेटफॉर्म की अपने विस्तार और कंटेंट को लेकर क्या रणनीति है और कैसे वे मनोरंजन बाजार को प्रभावित कर रहे हैं, एक शोध पत्र में इस प्रक्रिया को समझने का प्रयास किया गया है।

हास्य और व्यंग्य के जरिये गंभीर चीजों को परोसना लेखन की महत्वपूर्ण विधा रही है। कार्टून स्ट्रिप इसका लोकप्रिय चित्रात्मक स्वरूप है। लेकिन जलवायु परिवर्तन और पर्यावरण सरीखे गंभीर चुनौतीपूर्ण विषय के लिए इसका प्रयोग नया है। मनोरंजन का नया रंगा। इसको ग्रीन ह्यूमर नाम दिया गया है। दुनिया के दूसरे देशों में यह स्थापित विधा है परंतु भारत में इस क्षेत्र का जाना-माना नाम रोहन चक्रवर्ती हैं। वे लगातार कई वर्षों से इस क्षेत्र में काम करते हैं, एक शोध आलेख में उनके कार्यों का आकलन किया गया है।

इन नये माध्यमों और विधाओं के घटाटोप में परंपरागत जनमाध्यम तिरोहित हो गये हों ऐसा नहीं है। माध्यमों का स्वरूप जरूर बदल रहा है परंतु संपादकीय दृष्टि की जो स्थापित परंपराएँ हैं उनका महत्व कम नहीं हुआ। इस लिहाज से हिन्दी पत्रकारिता के स्तंभ महावीर प्रसाद द्विवेदी की संपादकीय दृष्टि पर प्रस्तुत आलेख शामिल किया गया है। हेबरमास के पब्लिक स्फेयर के परिप्रेक्ष्य में नवीन मीडिया की दमदार उपस्थिति को भी समझने की कोशिश की गई है।

मीडिया मीमांसा में पुस्तक समीक्षा को भी जगह देने की योजना है। आलेखों के साथ ही समीक्षार्थ पुस्तकें भी हमें भेज सकते हैं। हमें पूरी उम्मीद है कि इस अंक में संकलित आलेख आप सभी शोधकर्ताओं, पाठकों के लिए उपयोगी होंगे। नये विषयों, विचारों के इस सिलसिले में आप सभी का सहयोग निरंतर जारी रहेगा ऐसा विश्वास है।

विजय मनोहर तिवारी

मुख्य संपादक, मीडिया मीमांसा
माखनलाल चतुर्वेदी राष्ट्रीय पत्रकारिता
एवं संचार विश्वविद्यालय, भोपाल

Humour for the Environment: A Case Study on Indian Comic Strip Green Humour

Lekshmi Priya Sanal¹ and I. Arul Aram²

Abstract

Comic strips connect with people by conveying matters through a humorous, visual narrative that is concise yet comprehensive. While the nature of this mode of communication is humorous or satirical, it can also be viewed as an educational tool capable of raising awareness amongst its audience. Covering environmental issues in this format is a brave move that can often go wrong, as the creators have to be precise and accurate when dealing with scientific facts and political climate, while interspersed with humour/satire. Green humour is an Indian comic strip by Rohan Chakravarty that regularly features various environmental issues and explores regional and international environmental concerns that are topical and educative. This paper conducts visual analysis of Green Humour comic strips over a period of four years (2021-2024) and uses Nambiar's typology of environmental frames as analytical framework. The study identifies the emergent themes and visual narratives in these strips and explores the educative and awareness-raising nature of such a mode of communication while dealing with environmental issues in India.

Keywords: *Comic Strips, Environment, Climate Change, Environmental Communication.*

Introduction

With a visual narrative usually humorous in nature, comic strips connect with people by conveying matters through concise yet comprehensive narratives. While Schnurer (1941) believed that comic strips could reach even those considered illiterate for the movies, surpassing barriers of age and race, Abbott (1986) found the imagery in comic strips and comic books having artistic value like any traditional form of art and called comic art a medium that “combines written text and visual

art to an extent unparalleled in any other art form” (p.155). Understandably, McLuhan (1964) viewed the whole comic strip/book genre as a cool medium, one that provides little information and depends on the viewers to form their own meanings. While a comic strip may not give the audience lengthy details about who, what, when, where, why, and how as a hot medium may, the audience's understanding of the comics has only bettered over time, being one of the few communication narratives having seamlessly transitioned and flourished from print to the digital spheres. Throughout history,

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comic strips have been seen and utilised as a democratic medium to express commentary, criticism, or even a voice of dissent (Black, 2009) over the state of affairs, and often, are politically motivated. Creative usage of literary tools like analogy, symbolism, exaggeration, etc., is quite regularly seen in comic strips; however, it is the satirical representation of the status quo that is most often observed worldwide. Through implementation of tropes such as humour, sarcasm, irony, and mockery, comic strips have been able to sometimes convey much more on topical issues through its creative panels and limited words. As observed in news media, environmental issues occasionally appear in comic strips, as and when any grave issue and surrounding political scenarios come to the fore. However, given the increasing concerns over climate change, there have been more pieces on the environment—ranging from topics like policies, anthropogenic damage, endangered species and human apathy. While comic strips may be humorous or satirical in nature, it can also be perceived as a mode to educate and raise awareness. In India, environmental news portal *Down to Earth* has an exclusive children's section titled Young Environmentalist, which has been intermittently featuring environmental issues through the eyes of a young girl since 2016. Globally, there are only a few comic strips that focus exclusively on environmental issues, including works of Finnish illustrator Seppo Leinonen and Canadian comics artist Rosemary Mosco.

In India, Green Humour is a comic strip by Rohan Chakravarty that exclusively focuses on the environment. Originally started out through blogging in 2009, the comic strip soon started regularly publishing with the online platform *Go Comics* in 2013 and has been featured weekly in the national daily, *The Hindu*, since 2014. It has also appeared on several international platforms such as *National Geographic Traveller*, *Sanctuary Asia*, *Current Conservation*, and *Sustenance*, along with regular contributions to environmental portals such as *DW Environment* and *Roundglass Sustain*.

Green Humour explores regional and international environmental concerns regularly, with topics ranging from wildlife and nature conservation to environment and sustainability. As stated on the strip's website, it may be considered that “Green Humour is possibly the largest collection of cartoons on wildlife and environment on the web”.

This paper conducts visual analysis of Green Humour comic strips over a period of four years (2021-2024) and uses Nambiar's typology of environmental frames as analytical framework. The study identifies the emergent themes and visual narratives in these strips and explores the educative and awareness-raising nature of such a mode of communication while dealing with environmental issues in India.

Review of Literature

Comics theorist, McCloud defines comics as

“juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/ or produce an aesthetic response in the reader” (1994, p. 9). His definition encompasses the comics genre as a whole, counting cartoons, comic strips, comic books and graphic novels, and is one of the foremost and widely used explanation in academia. Todd (2015) opines that the comic frame helps people to relate to the inadequacies seen at a personal level and in the social systems and “provokes charitable self-reflection, which is conducive to social change because audiences can be sympathetic toward causes that they might be complicit in perpetuating” (p. 253-254).

Extant studies within the comics genre largely focus on comic books and graphic novels. Further, research on comic strips has been observed primarily with in cultural, political and literary genres.

Under the scope of communication, a notable study by Yankelevich (2016) highlights the potential of comic strips towards public health sensitisation in Mexico and its effectiveness in dissemination of scientific medical information about AIDS.

At present, majority of comic strip research come from the field of education, especially ELT (English Language Teaching) for classrooms and are application-derived. There are also studies that mention how comic strips are being used in classrooms as value addition to teach

science (Kim et al., 2012; Özdemir, 2017).

Moving closer to the topic of environment, Vasileva and Golubev (2019) underline the significance of eco-comics as an educational tool to teach environmental journalism, and as an influential medium of mass communication to foster public awareness. Sentürk and Selvi (2024) vouch for argumentation-supported educational comics as a teaching tool for environment education through their experimental research. Alexander and Aram (2019) analysed single-panel climate change-themed comic strips through discourse analysis and focus group discussions, and found that the audience was quick to accept and comprehend grave environmental issues through comics over other media. Sou (2023) propounds how proponents of geo-humanities and climate change can come together to narrativise and communicate human experiences of climate change through comic strips and also visualise alternative climate futures.

Conclusively, a study on a comic strip with targeted focus on the environment, associated concerns, policies and generic information is novel and significant. Hence, the analysis of comic strip, Green Humour through its visuals and themes not only contributes to the fields of environment and mass communication but also to fields such as comics studies as well as climate communication

Objectives

The objectives of the study are:

1. To analyse the visual narratives captured by Green Humour to comment/ explain various environmental issues in India and around the world.
2. To identify various literary tools used in the comic strips and analyse how these were relevantly framed to capture pertinent issues.

Research Questions

The study aims to answer the following research questions:

1.What are the prominent themes emerging in the comic strips of Green Humour?

2.What are the prominent frames emerging in the comic strips of Green Humour?

Analytical Framework

Prithi Nambiar's typology of Environmental frames (2015) was used as analytical framework for this study. She had identified 20 frames pertinent to environmental news coverage in India (Figure 1), which was found apt by researchers to analyse the framing of Green Humour's comic strips.

S. no	Frame	S. no	Frame
1	Concern for the Welfare of the Marginalised	11	Changing Paradigms
2	Activism	12	Politics
3	The Scientific Frame	13	The International Perspective
4	Morality	14	Urgency
5	Governmental Accountability	15	Expert Opinions
6	Exemplary Practice	16	Balance
7	Local Evidence	17	Crisis
8	Human Interest	18	Conflict and Controversy
9	Blame	19	A Developed World Ploy
10	Empowerment Support	20	Lifestyle Change and Personal Responsibility

Figure. 1 Nambiar's typology of Environmental frames.

Materials and methods

The study takes a mixed method approach to analyse the data. Collected data set includes 625 comic strips posted by Green Humour between 2021 and 2024. Themes were identified using content analysis, and the data was organised,

coded, and quantified using Microsoft Excel. Frame analysis was employed next to identify prominent environmental frames with Nambiar's typology of environmental frames as analytical framework.

Findings and Analysis

A total of 532 posts were published between 1 January 2021 and 31 December 2024. These posts also included 36 collaborations with various conservation organisations (World Wide Fund (WWF), Save our Seas Foundation (SOSF), Birdlife International, Climate Justice Resilience Fund (CJRF), etc.), along with illustrations (17) as well as wildlife/ biodiversity maps (9). As the study only focused on the comic strips, further refining was carried forth by excluding maps and illustrations without speech/thought bubbles or plot. In some cases, the same post had multiple single panel cartoons; each of which was counted as individual strips. Thus, a total of 625 individual strips were identified for analysis. Around 195 strips were India-centric (31.2%), while nearly 45% (281) focused on international affairs and remaining 149 strips fell under others category (Figure 2).



Figure 2. Examples of
a) National issues and b) International affairs.

International and national affairs pertinent to environmental policies (EIA, fishing bans, global wars, etc.), issues (global warming, floods, etc.), and action (COPs) were frequently and extensively covered topics



Figure 3 Examples of

- direct interaction of characters with the audience
- interpersonal communication between characters.

294 strips (47.04%) had interpersonal interaction, while 234 strips (37.44%) had direct communication (Figure 3). 56 (8.96%) strips had a mix of interpersonal/ direct interaction and 21 strips were information/ appreciation posts (3.36%) (Figure 4).

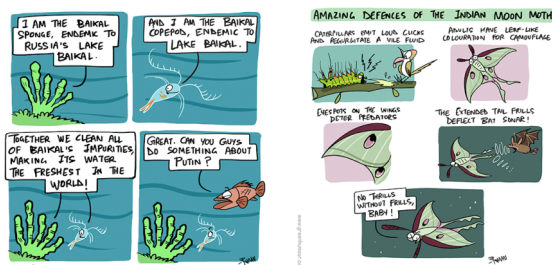


Figure 4 Examples of

- a mix of direct and interpersonal interaction
- information/ appreciation post.

The strips were also categorised on the basis of the characters' forms of illustration. 181 strips featured characters in human forms (28.96%) and 138 strips featured non-human characters in their natural forms exclusively (22.08%) (Figure 5).

DOPS.

SCREECH! SCHOOL FOOD! FOOD!

HEY, LITTLE BIRD! (WHISPERING) I'M A SECOND! (WHISPERING) WHAT A SECOND!

CLICK!

SCREECH! FOOD!

CHICK! CHICK! CHICK!

SCREECH! FOOD! (GASP! PLEASE!) YOURS COMING TO YOU SOONER!

WHA, WHA! A SECOND! EXHAUSTED!

SCREECH! FOOD! (GASP! OPEN!

FIRST WORLD CLIMATE WARRIORS DEFEAT ICE BEFORE REALIZING THAT IT'S CLIMATE ART.

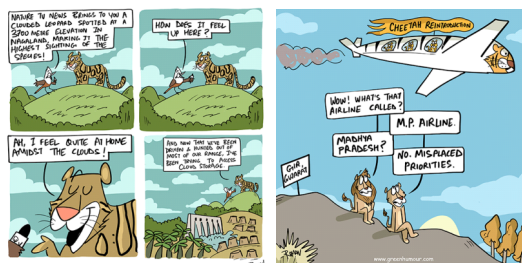
www.greenthusiast.com

Jeff Kinney

Remaining 78 strips (12.48%) featured non-human characters in anthropomorphised forms only (Figure 7b). Non-human characters in this context include animals, plants, birds, microorganisms such as fungi and algae, etc.



As for literary tools, around 378 posts (60.48%) were satirical in nature, while 202 posts (32.32%) were humorous (includes science humour, general knowledge, and status quo), and 39 posts (6.24%) comprised information and/or appreciation posts. 218 posts (34.88%) included wordplay, while 72 posts (11.52%) encompassed puns involving species' names, context, etc. Also, literary tools such as sarcasm, irony, idioms, etc., were recurrently observed.



Lastly, emergent frames in the comic strips were recorded using Nambiar's typology of environmental frames. As illustrated in Figure 10, most prominent frames are: Scientific frame (116),



6

Politics (75), Crisis (67), Human Interest (64), and A developed world play (58). The following Inferences were made by the researchers based on the findings of the study:

1. Serious environmental issues can be broken down with a note of humour, while also

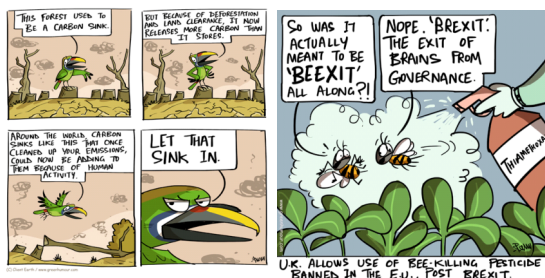


Figure 9 Examples of a) wordplay b) pun.

being educational. Seriousness of the issue does

environmental issues, it rarely extends beyond the scope of trees, large endangered species (tigers, lions, elephants, etc.), pollution, and climate change. However, the politics of isolating indigenous and tribal communities and criminalising/ othering them as obstacles to the so-called development, while flouting rules and constitutional amendments of environmental bills and laws to entertain corporate interest by ruling governments, fail to make the connection. The politics of climate action between Global North and Global South remains widely contested, as the latter countries have been bearing the brunt of carbon emissions and real-time effects of global warming. There is also the gender politics vis-à-vis developing countries

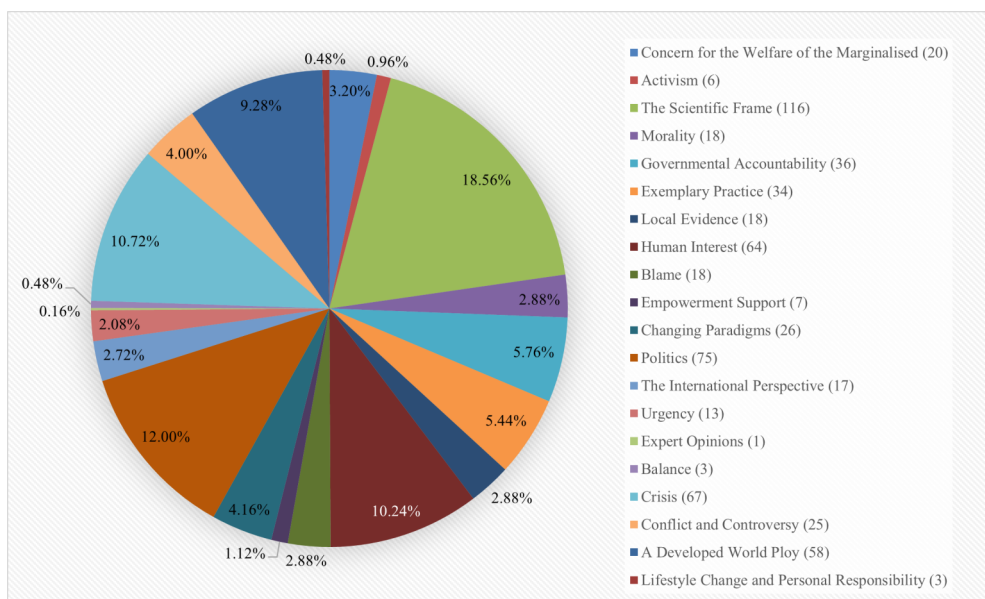


Figure 10 Environmental frames in Green Humour comic strip

not get diluted; instead, the concept/ issue may be retained by the audience much more comprehensively. When the Indian citizen thinks of

and environmentalism that is rarely addressed or even considered, except in academic spheres. Such issues that may be understood as the

cornerstones of any environmental movement or activism are often portrayed as environmental terrorism by the mainstream media. Green Humour frequently covers these topics and showcases the hypocrisy and gaslighting attitude of the bigger brass that often ends in blaming the less fortunate parties, i.e., indigenous groups, women, island or developing nations. Using the visual narrative may actually elicit interest among audience who may wish to pursue the issues further. Without badmouthing an undesirable outcome/ situation/ person—a trope increasingly seen in mainstream media, the usage of sarcasm/ satire/ irony actually makes comic strips a rather interesting mode of communication to convey an important message

2. Using non-human beings as protagonists in natural and anthropomorphic forms may connect better with the audience and elicit scientific interest among children. Comic strips do adopt the storytelling narrative, albeit in a compact and concise manner. Many children's storybooks have animals or birds as narrators, as these are known to be impressionable on children while growing up. However, these comic strips do not preach moral stories but focus on real time contexts such as polar caps melting, illegal exotic animal trade, extinction, etc., that can be scary to not just children but also grown-ups. However, using polar bears, exotic red-eared slider (turtle), great Indian bustard (bird), etc., as narrators expressing concerns may appeal to the audience, raise their awareness and perhaps,

even prompt civic action.

3. Frames 'Politics' and 'Governmental Accountability' have a deep connection. For example, bills and laws have been amended by the ruling government on multiple occasions in India in recent years, serving the economic interests of private entities by giving them the leeway to usurp unaccounted tracts of forestlands to facilitate developmental projects. On one hand, the worst losers caught in the constant tug-of-war between the political economies of development and environmental justice are the indigenous, forest-dwelling, and tribal communities, who continue to be viewed as obstructers of 'development' for fighting for their land and rights. One may consider this as an ideological forerunner to what the British did to these communities during the pre-independence era by branding them as 'criminal tribes'. Such discriminatory deeds by people in power do not just discredit governmental accountability but also make it undemocratic and unfair. The artist has captured such scenarios through tools such as sarcasm and irony, and frequently features the subaltern community members as characters to express criticism/commentary. Interestingly, the artist takes the same approach when the scenario involves wide scale environmental destruction, but with a twist that involves the non-human species being portrayed as the commentators of these situations. The researchers inferred that this style (anthropomorphic features) personifies the non-human beings, giving 'voice' to the

otherwise 'voiceless' victims of the anthropogenic development, while also pushing humans to empathise with their plight and not just consider them as collateral damage of development.

4. Information about different species and their statuses, environmental policies, bills and laws, and general environmental issues can be presented creatively. As showcased by Green Humour, literary tools such as satire, sarcasm, puns, and idioms may have a greater effect towards highlighting context and imbibing better audience retention. This may also be true for usage of pop-culture references in a topical manner, especially when reaching out to teenagers and young adult populations.

5. A major observation in the visual narratives of Green Humour was that the artist made

his non-human characters as close as to their real species counterparts, in terms of their anatomical accuracy and physical appearances. From announcement of new species discoveries to posts detailing species facing extinction and critically endangered tags, this level of research on the part of the artist is noteworthy and crucial towards aiding better audience retention and raise their awareness about these species. Furthermore, it can be an excellent tool to teach children (besides those with scientific interests) about a world that not only centres on human beings but also every other species, and to draw their attention to the incredible flora and fauna on the earth through funny and creative narratives. Scientific information apart, this medium may also help shed light on environmental crimes and injustices that mainstream media chooses to ignore.

Conclusion

The need to communicate environmental issues, especially in this time of visible climate effects observed worldwide, is well established. However, modes of communicating environmental issues need not be restricted to news. Comic strips like Green Humour can not only inform citizens but also educate, engage and prepare them. A shift from previous styles of unscientific and alarmist manner of environmental communication has to be consciously taken by mainstream news and media organisations worldwide. While constructive and solutions-based coverage has been touted one of the ways forward, this study has elucidated how comic strips as a communication mode can be creative, effective, educative and a beacon of democratic criticism. Also, the digital reach of comic strips makes these widely accessible. Inclusion of such conversational narratives with scientific facts and information can raise scientific temper and awareness in not just young children but also the general public. Multiple examples of nature-based solutions, new species' discoveries, laws and policies, and indigenous and tribal rights in a comprehensive manner were found in the comic strips; topics that are mostly overlooked by news media. A shift

from anthropocentric development to eco centric one has been intensively advocated by UN's Sustainable Development Goals. But without governments or private entities' active investments, and given how the current media ownerships (corporatisation) work worldwide, expecting mainstream media to have an environmentally-leaning outlook that may elicit a collective consciousness towards environmentalism among the masses may not be just realistic but also problematic. However, the media does have a binding responsibility towards its citizens and needs to do better in its representation of environmental issues, without succumbing to corporate lobbying and vested interests. As observed through this case study, alternative media forms disseminating information, opinions, and criticism through creative narratives and visual tools may have a wider reach towards educating people on environmental issues, and encouraging them to rise above the general apathy towards the environment and become active agents of change. To gauge the impact of such forms of communication, further research is recommended. Lastly, each environmental issue requires solutions that need not necessarily come through single-pronged approaches. Factors such as community participation, inclusivity, art and culture, indigenous knowledge and social justice in addition to governmental accountability and commitment to the environment are imperative.

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Understanding New Media as an Alternative Sphere

A Theoretical Understanding

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Abstract

The given study provides a theoretical understanding of the concept of the public sphere and explores whether the new media can be identified as an alternative sphere for democratic participation in the formative engagements of youth in India. Using Habermas's concept of the public sphere and its critiques by scholars like Nancy Fraser, the study situates the emergence of digital space in the context of power, participation, and exclusion. The study highlights how participations in the public sphere in India have been historically constrained by class, caste, and gender inequalities, which in turn gave rise to counter-publics and alternative spaces. The study also illustrates how, with the advent of new digital technologies, participation of the youth on platforms such as YouTube, Twitter, and Youth Ki Awaaz has sought to contest dominant narratives, amplify silenced perspectives, and construct counter discourses on feminism, cultural plurality, and social justice. Further, the study highlights the fragmentation and the market-driven nature of the Internet and its influence on the authenticity of the message, and points out that new media offers myriad opportunities for youth activism, participatory parity and democratization in India, but is also poised with various fundamental risks.

Keywords: *New Media, Public Sphere, Alternative Sphere, Digital Democracy.*

Introduction

In 1962, the German philosopher and sociologist Jürgen Habermas introduced the concept of the public sphere in his book *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (1962). The book examined the practice, popular among members of the European bourgeoisie, of meeting collectively to deliberate on a variety of public issues. The bourgeoisie formed the

wealthy upper strata of European society and were dominant over the working, or plebeian, lower classes. In Habermas' formulation, the coffee house served the purpose of a meeting place where members of the bourgeoisie engaged in associative interaction, thereby giving rise to the public sphere. The public sphere was considered to be essential in the context of democracy and the rational-critical discourse formation, as the issues of public concern were brought about for discussion

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among people coming from different sociopolitical backgrounds. The public sphere was assumed to be a public sphere discourse from a Marxist point of view, where the people assemble for rational public discourse, and the public opinion is formed on the basis of logic and reason, not on social hierarchies and reactionary dogmas. Such a discourse would create a socially engaged public ready to take action on the prevailing issues in society. Similar arguments have been posed by Calhoun (1992) in “Habermas and the Public Sphere” and Eley (1992) and Kluge and Negt (1993).



Figure 1 Bourgeoisies sitting in a coffee shop and discussing public matters.
Source: Wikipedia (2025)

Habermas believed that the public sphere concerning the polity was the only area which had both the quality of discourse and quantity of participation at the same time. In the 17th and 18th centuries in Europe, the classical bourgeois public sphere was regarded as a remarkable contest of democracy. It was the only democracy where all the opinions of the public were formed only on the basis of the merits of the argument and not on the social and economic identities of the people. However, contrary to what Habermas had argued, social scientists and

scholars, such as Nancy Fraser (1990), Warner (2002) and Asen (2000) have focused on the public sphere as a phenomenon with roots which are largely and dominantly upper-class. They believed that in a democracy, the public sphere should be deemed as an inappropriate notion to use for the construction of public opinion, for it was extremely class-dominated and served the higher-class ideologies to the lower, or working-class people.

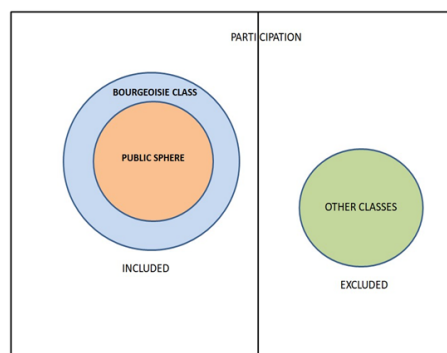


Figure 2 Inclusion of bourgeoisies and exclusion of other classes
Source: Author-Generated

For instance, scholars such as Craig Calhoun (1992), Berlant (2002) & Hauser (1999) have argued that the concept proposed by Habermas has depicted a very narrow approach in terms of the formulation of public opinion within society. Firstly, it included only the members of the upper-class society, i.e., the bourgeoisie. Secondly, coffee shops in 17th-18th-century European society were seen more as exclusive spaces for deliberation. They did not project the attributes for plurality in terms of participation for the formation of public opinion. As a result, the coffee shop as an institution for the formation of the public sphere in itself contradicted the attributes on the basis of which it claimed to

create a plural space for collective engagement. Thirdly, the formation of public opinion occurred only with the involvement of the bourgeoisie class. There was no participation of the members of the plebeian classes (or working classes); as a result, the public opinion that was being formed was not only devoid of pluralistic characteristics, but the opinion was largely a hegemonic argument enforced upon the members of the lower socio-economic stratum.



Figure 3 Class-based hegemony

Source: <https://musicalhegemony.files.wordpress.com/2015/05/civil-society.jpg>

As scholars like Nancy Fraser (1990), Papacharissi (2010), Downey and Fenton (2003) & Couldry (2010), have argued, the public can be understood as a group of members within a society who are well aware of the issues which collectively affect them and are actively engaged in finding the solution to the problem. Such a form of public is not concentrated in terms of particular strata of the population, such as the bourgeoisie, and the issues discussed are collective issues. These are seen as strong markers for identifying an active public.

However, in the case of the classical notion of public sphere as proposed by Habermas (1962), all these attributes were seen to be missing. Therefore, scholars viewed it more as a dominant sphere for opinion formation and collective engagement within a democratic society. Similarly, in the case of India, what can be observed is the fact that the hegemonic roots that existed during the colonial era and influenced the process of public opinion formation still prevailed within the contemporary Indian society, now governed by the dominant classes who mediated the concerns and issues of the general public as per their personal preferences (Fraser, 1990; Calhoun, 1992; Bhargava, 2005).

Another important attribute to highlight is the fact that the public sphere is seen more as a basic requirement to mediate between state and society, and if the participation is more plural-oriented, then in that case, it helps in creating an ideal situation for democratic control of state activities. Habermas' liberal model of a public sphere holds onto this normative claim. It proposes how an actual public sphere within a democratic setup should be. However, in reality, it is not the case as there always is a stratum of population which remains excluded or ill-informed, thereby giving a small share of the population a massive share of socio-economic capital to enforce their demands and needs upon others (Habermas, 1962). It is seen as an idealistic model of democracy, which is shaped through structural changes of society that ended

in a transformed understanding of the public sphere. However, in the case of India, there are a lot of structural limitations in terms of plural participation, such as in the case of women and minorities and also in the case of members belonging to the scheduled castes and scheduled tribes in a similar manner. Even Habermas himself pointed out that the participation of women and the inclusion of minorities was not guaranteed by his model, relying on the circumstances of bourgeois society in the early 17th to 18th century (Bhargava, 2005).

In regard to India, with the predominance of the neo-liberal regime and the forces of globalisation, there has been a rise in the individualistic consumer culture and disappearance of political frontiers that have structured the political imaginary as well as the political markers of a society (Appadurai, 1996; Chatterjee, 2004). As a result, the public sphere in Indian society appears distorted. Public sphere in the case of India, as discussed by Bhargava (2005) and Rajagopal (2001), is a common and publicly accessible space, such as the market, coffee shop, pub and newspaper, which helps in the forming of public opinion, while in the case of a political community, citizenship is necessary for membership. Bhargava (2005) has further pointed out that, unlike Western societies, in India, the scope for individuation and freedom could not be replicated to the same degree. The Indian relations between the family and the individual were not

conducive enough for the emergence of autonomous individuals within society. However, the concept has helped in understanding how the social structures of class and caste limit the scope of participation for public opinion formation in India and how it has led to the shaping of counter-movements of different degrees in India. For instance, Indian historians and scholars such as Prof. Bipin Chandra and Dr. Neerja Singh have argued that the Gandhi Ashram can be seen as one of the counter-spheres (Rudolph, 2014), which was plural in terms of participation and involved collective engagement in terms of public opinion formation. However, such space could not be sustained in the long run.

There are, however, certain challenges in India in terms of the existence of a plural public sphere. For instance, there is a problem of uniform language and culture. Despite India being blessed with a rich cultural heritage, there are issues of egalitarianism as well as the development of a common consensus due to cultural and social differences (Chatterjee, 2004). Taking the case of inclusion of members of ethnic communities or the tribal communities, it faces strong social barriers to inclusion within the public space for public opinion formation. Apart from that, in India, there has been no consensual unitary sphere post-independence, unlike in most Western societies. In the case of India, what can be observed is that there has been a constant struggle between the dominant and

the counter spaces, where the members have been engaging with each other for their voice to be heard and for greater social acceptance. Even the dialogues formed in the so-called public sphere are not due to common consensus but rather due to the structured power relations controlled by the members having a higher socio-economic capital within the society. As a result, in the case of India, the public sphere appears fragmented (Appadurai, 1996; Rajagopal, 2001).

In terms of newspaper as a public sphere, Nair (2003) has pointed out that post-independence India, most of the national newspaper firms came under the control of rich businessmen such as G.D. Birla, Ramakrishna Dalmia and Ramnath Goenka, who had invested in widely diversified industrial activities and were now interested in owning a newspaper firm as they felt that newspapers could help them in expanding their business interests rather than creating a space for healthy journalism which could complement a plural public sphere in the Indian society. As a result, the newspapers began to be governed by the dominant ideologies of the capitalists and the rich classes (Chandhoke, 2009). On the eve of independence, most of the newspapers reflected the characteristics of a plural public sphere and operated freely. The press at the time enjoyed the freedom of representing political dissent and discharged its adversarial role rather effectively (Nair, 2003). It also remained the major site for the promotion of

integrative ideological discourse and reflected the language of civilisation and cultural prowess. However, it could not be sustained in the long run and gradually became more and more a capitalist machinery aimed at promoting and propagating capitalist objectives, which ultimately shrunk the space for participation of a larger public in India (Rajagopal, 2009; Udupa, 2015). Thus, what could be observed was the fact that newspapers, which were crucial for opinion formation, became more and more concentrated to those having a major share of social and economic capital. As a result, they became more of puppets of the market forces rather than being socially active agents for civic engagement. Even the public sphere shaped by these forces reflected more of the dominant ideologies and paid little to no heed to the concerns and limitations of the other classes within society.



Figure 4 Capitalist based newspaper firms

Source: <https://www.flickr.com/photos/plashingvole/5912216270>

Research Methodology and Research Objectives

The given study utilizes both theoretical and conceptual methods for understanding the notion of the public sphere. It also explores the critical arguments pertaining to the concept and its existence in society as well as its evolution, especially in the context of India. The study relies heavily on secondary sources such as the works of Jürgen Habermas (1962), Nancy Fraser (1990), Calhoun (1992), Bhargava (2005), Downey and Fenton (2003), and et.al, to understand the concept of public sphere in depth and its development over the period of years. The study also explores the genesis of the counter-public sphere and how it has helped in shaping alternative opinions, especially in developing nations such as India. The study also seeks to situate the concept of new media as an alternative or counter-sphere in literature, especially with respect to the youth engagement in India. The methodology in this case focuses on a comparative study of the dominant sphere as proposed by Habermas (1962) and the alternative ones as critiqued and redefined by Fraser (1990) and others after her. The study in parts seeks to understand the discourses of power, participation and exclusion with the aim of redefining new media democracy with historical instances like the Gandhi Ashram as a counter-sphere, the role of newspapers in India post-independence, and more recently, the new digital spaces like YouTube, Twitter, and Youth

Ki Awaaz. The study is based on qualitative research, involving the examination of texts, such as academic papers, historical texts, and case studies, to determine how new media operate as both a means of democratisation and a medium subjected to market manipulation, gatekeeping, and fragmentation. The inquiry is interpretive, focusing on theory construction as opposed to an estimation and, therefore, seeks to analyse how profoundly digital technologies serve as an alternative public sphere in India.

The research objectives of the study are four-fold and detailed as follows:

1. To understand Habermas' construct of the public sphere and the subsequent critique of its limitations regarding class, caste, gender, etc.
2. To trace the critique and re-conceptualization of the public sphere by Nancy Fraser and the emergence of counter-publics as spaces of resistance.
3. To examine the potential of new media in India as an alternative sphere of engagement for democratic participation (particularly among the youth on YouTube, Twitter, and Youth Ki Awaaz).
4. To study the new media's role in countering discourses on caste, cultural pluralism, market-driven fragmentation, and social justice.

Alternative Sphere: Does it Exist?

It is critical to understand that within society, there have always been two or more forces which have constantly conflicted with each other, which ultimately has shaped the social change within society. For instance, from a historical point of view, there has been a clash between the forces of modernization with the forces of conservative tradition, such as forces of capitalism with the forces of socialism and many other similar cases (Marx, 2016). Even in the case of identity and engagement, there have always been two factions which have struggled with each other in order to gain recognition and existence within society. They can be broadly classified as the dominant and counter/alternative forces (Fraser, 1990).

The alternative public sphere or the counter-public sphere can be understood as a space where the members of the subordinated social groups invent and circulate counter-discourses to formulate oppositional interpretations of their identities, interests, and needs (Fraser, 1990; Asen, 2000; Warner, 2002). They are formed as a response to the exclusions of the dominant publics and to better promote the ideals of participatory parity (Chatterjee, 2004; Kampourakis, 2016). Because of the existence of different degrees of exclusion of the public, be it women, non-proprietary working class, as pointed out by Fraser (1990), there has been an emergence of competing counter-publics which have not been unitary but rather have been

composed of conflictual and antagonistic publics. It has challenged the political domination that has taken the form of consent to construct common sense, which has been derived precisely by the proliferation of discourses that have normalised and naturalised the existing order (Chatterjee, 2004; Kampourakis, 2016). Further, the liberal conceptualization of the public sphere rests upon the bracketing of social inequalities in deliberation, to the benefit of abstract political equality, which seemingly works to the advantage of dominant groups in society rather than the disadvantaged subordinates (Downey and Fenton, 2003; Papacharissi, 2010; Thomas, 2013).

Due to the existence of such factors, there has been a gradual shaping of an alternative sphere with more and more participation of the subordinated groups, which has helped in the shaping of alternative opinions and discourses for oppositional interpretations of identities, interests, and needs. These counter-spaces have challenged the dominant publics and strived to reach an ideal space for participatory parity. For instance, in the case of equality and equal accessibility, many youth-centric groups have created their alternative spaces to address the issues of hegemony, caste and class etc (Appadurai, 1996; Chatterjee, 2004; Bhargava, 2005; Thomas, 2013).

Nancy Fraser (1990), in her essay “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”, points out the

gap between the participatory public and the public sphere due to the existence of dominant ideologies and limitations on the participation of the subaltern public. She further points out that the alternative spaces for engagement will always exist in society due to the inability to eliminate social inequalities in absolute terms. Due to the strong socio-economic hierarchy and socio-sexual structures, the idea of inclusive engagement becomes restricted and controlled. Similar trends can be seen in the case of India (Fraser, 1990; Appadurai, 1996; Bhargava, 2005).

However, despite the criticism, the benefit of having an alternative sphere is the existence of alternative social identities, which can create a space for acceptance within society through such spaces. The formation of alternative identities, according to Nancy Fraser, can be seen as a means for enhancing the scope for participation within a society (Rajagopal, 2001; Ninan, 2007; Udupa, 2015). With the changing social structures of society and the greater degree of stratification, the greater the chances of the formation of counter-public spheres within a society. The alternative sphere helps in challenging the supposed inclusiveness of the informal deliberations of opinion-and will-formation, where from legitimacy is derived and driven by hegemonic forces due to structural inequalities (Fraser, 1990; Negt and Kluge, 1993; Asen, 2000).

In the case of India, with the existence of strong social inequalities between different communi-

ties and social groups, there exist alternative or counter-spheres of different degrees which function to legitimize the identities of the subaltern groups, such as the members of Scheduled Tribes and Scheduled Caste, feminist groups, LGBT, etc. Kamal Nath Chobey (2019) in “Creating a Counter-Public Sphere” points out the importance of the existence of an alternative sphere for the Scheduled Castes, as such a space provides them a platform to raise their voices against the atrocities committed against them by the members of the dominant communities. It has helped in raising questions in terms of social practices, the degree of acceptance within social spaces and the scope for equal participation without any restrictions based on the social identity of an individual (Bhargava, 2005; Khorana, Parthasarathi, & Thomas, 2014). However, at times such alternative spaces have been argued to be partially successful in terms of providing the alternative discourse, which at times appears to be an extension of the dominant discourse of society. For instance, in the case of an alternative sphere for the tribals regarding their identity and ownership, the counter movement in parts of Odisha and Jharkhand against growing capitalism has not been able to provide an alternative model through which the economic identity of these communities can be defined (Appadurai, 1996; Rajagopal, 2009; Udupa, 2015).

New Media, Youth and Alternative Sphere

In the case of the emergence of new technology, it has been observed within society that the socio-economic well-off classes and the current generation, such as the youth, are its early users. The same is in the case of India, where the youth is seen to comprise a major share of the user base (Rajagopal, 2009; Khorana, Parthasarathi, & Thomas, 2014; Udupa, 2015). Downey and

which are utilising new media extensively to create and maintain their alternative spaces for discussions and opinion formation in the areas of advocacy, health and education, equal accessibility, governance and many more (Khorana, Parthasarathi, & Thomas, 2014; Udupa, 2015). The current statistics indicate that in India, close to 90% of the civil society organisations use social media for users' engagement. Within the

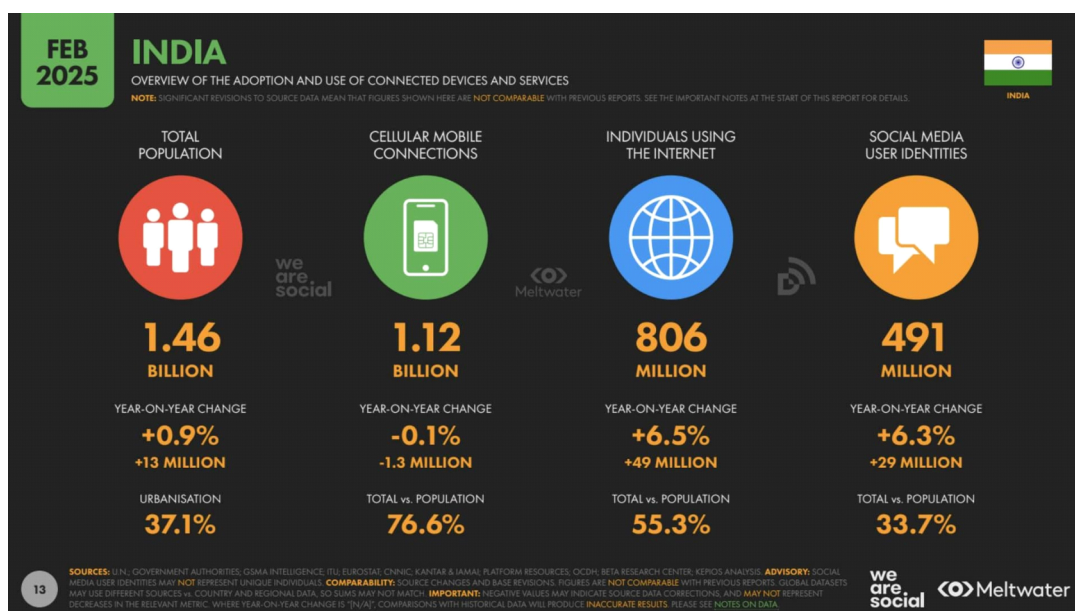


Figure 5 Distribution of population with respect to digital media us

Fenton (2003) have described the necessity of alternative media for the representation of counter-arguments and ideologies necessary to counter the existing dominant discourse. They point out that the emergence of the internet has been revolutionary in terms of providing a space for the shaping of an alternate sphere within society. For instance, in the case of India, there are many civil society groups, communities, etc,

social media landscape, 72% utilise Facebook, 32% use X (Twitter), 28% use Instagram and 26% and 25% utilise YouTube & LinkedIn respectively (Global NGO Technology Report, 2019). When it comes to youth, new media platforms such as YouTube, Facebook, Twitter and other similar platforms have been increasingly used as forums and alternative spaces to develop counter-arguments and allow greater

accessibility to such discourses, which otherwise are kept regulated by the mainstream media (Udupa, 2015). The current statistics indicate that the Indian youth account for 41.8% of all Instagram users in India. Around 23.1% are on Facebook and 26.6% are on Messenger. 60.9% are on YouTube and 15.5% are on Snapchat (Napoleon Cat, 2024). New media, because of its attribute of limitless digital space, provides the

garnering a lot of attention even from the mainstream media, which earlier was not the case. A similar case can be seen in the case of religious and cultural tolerance in India (Banaji and Bhat, 2022).

Apart from that, new media as an alternative media has helped in amplifying the voices of the marginalized and reaching it out to the active public which in the case of India, comprises of

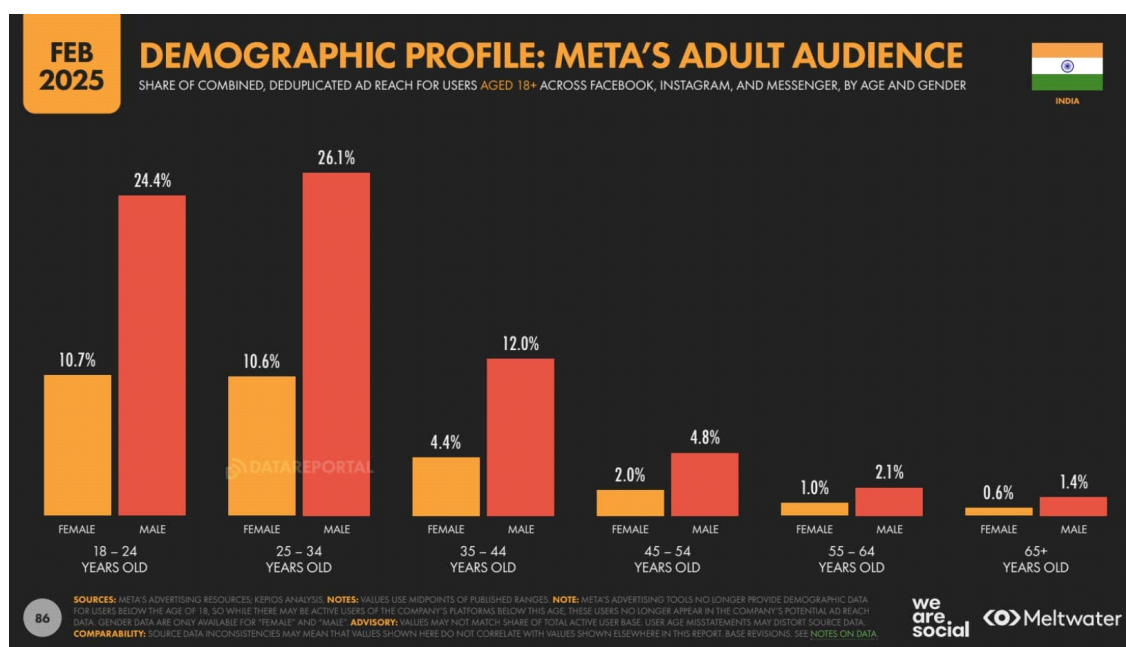


Figure 6 Demographic profile of Meta Audience

scope for such counter groups and communities to produce information which can help in challenging the dominant discourses (Downey and Fenton, 2003). For example, in today's time, many youth-centric digital forums and counter-spaces have helped in creating an alternative thought of equality, especially in the case of women. Now, in today's time, feminism is

the youth due to the demographic dividend. Even if there an existence of strong barriers of gatekeeping in the digital space, new media provides limitless options to leapfrog the hurdles in order to disseminate the information to a larger audience and sensitize a larger public (Khorana, Parthasarathi, & Thomas, 2014; Udupa, 2015). For instance, out of the total

young population of India (18 to 29 years), 27% are active users on social media platforms (Investopedia, 2024) and utilizing the social media space for highlighting counter-arguments and narratives that are challenging the mainstream biases. Even the Reuters Institute Digital News Report (2024) highlights that, despite the mainstream forms of gatekeeping, digital media spaces are actively being used for amplifying narratives, especially at the grassroots by the young Indian population.

In addition to that, from the perspective of youth, new media has helped in greater personalization of the information which has helped in presenting the information in different creative styles to magnify the impact. For instance, “Youth Ki Awaz” is an online platform which provides all the necessary information pertaining to the youth and, at the same time, provides a forum for discussion and the formation of opinion. Wikipedia is another such platform which is not only neutral in terms of engagement but also provides greater accessibility to the youth in utilizing its space for developing counter-arguments and alternative opinions. What can, therefore, be observed is the fact that new media as an alternative public sphere has completely revolutionized the idea of public sphere and has helped in the creation of counter-publics in India (Banaji and Buckingham, 2013; Udupa, 2015; Banaji, 2017). For instance, the current statistics indicate that close to 60,000 users are active citizen writers, demonstrating the participatory

engagements and creation of alternative spaces for deliberations (NDTV, 2014; Growjo, 2024).

Even in the case of advocacy, the Indian youth is utilizing new media extensively to promote change within the society in terms of equal access, equal opportunities and on many other factors. There are, however, certain criticisms regarding the use of new media as an alternate sphere within Indian society. For instance, new media cannot be considered entirely free for the development of counter-arguments. They, rather, to a large extent are driven by the market forces due to which the dominant ideologies acquire a greater presence within the digital space (Banaji and Buckingham, 2013; Udupa, 2015; Banaji, 2017). The process of continuous production and consumption of information also creates a risk for authenticity as there can be information of a radical nature which acquires the attention of the youth and influences their opinion formation. Even in the case of communication via new media, public communication can help in defining a political community, but it does not in itself provide the conditions for social integration and may lead to greater fragmentation rather than greater intersubjectivity. While new media does play a role in the destabilization of the public sphere and the generation of new forms of fragmentation and solidarity, they are central to this process that presents both opportunities and dangers to the theory and practice of democratization (Khorana, Parthasarathi, & Thomas, 2014; Udupa, 2015).

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Rooted Rhythms: Exploring Indian Knowledge Systems and Ecological Narratives in Village Rockstars.

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Abstract

Rima Das's *Village Rockstars* (2017) presents a cinematic exploration of Indian Knowledge Systems (IKS) through the lens of rural life in Assam. This film is set against a backdrop of lush natural landscapes and ecological narratives. This film does not merely use nature as a setting but as a central character that shapes and sustains village or rural life. The narrative captures traditional ecological knowledge rooted in the community's daily practices, ranging from the use of taro leaves as umbrellas to building boats from banana trunks. The nature in film is portrayed as nurturing and also destructive. Dhunu, young girl is the central character in this film, who navigates gender norms, dreams of owning a guitar and interacts with nature and community in ways that reflect resilience, sustainability and hope. This study adopts a descriptive and qualitative research design, both primary sources (the film) and secondary materials. Cultural continuity is reinforced through oral storytelling, folk music, artisanal practices and labor, demonstrating the transmission of knowledge, ethics and philosophical wisdom across generations. The paper shows the thematic highlights that includes ecological narratives, sustainability practices, gender and agency, cultural transmission and visual metaphors such as dwindling flames and the setting sun, symbolizing resilience, hope and renewal. Das presents IKS not as a relic but as a living, evolving force shaping identity, community cohesion and everyday survival. Ultimately, *Village Rockstars* functions as both a cinematic and socio-cultural document, demonstrating that indigenous knowledge, ecological harmony and human creativity remain vital in addressing contemporary environmental and social challenges.

Keywords: *Village Rockstars, Indian Knowledge Systems, Ecological Narratives, Natural landscapes, Gender*

Introduction

Indian Knowledge Systems (IKS) embody a vast repository of traditional wisdom, philosophical

insights and scientific advancements that have evolved over millennia. IKS is rooted in ancient texts, oral traditions and cultural practices that is in the form the intellectual backbone of Indian

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society. It offers perspectives across diverse fields such as philosophy, medicine, astronomy, the arts and governance (Sen, 2005). These systems emphasize sustainability, harmony with nature and the interconnectedness of human life with the cosmos, values that continue to resonate in contemporary debates on ecology and cultural identity (Rao, 2018).

Over the years, as India has undergone socio-political and cultural transformations, the relevance of IKS has resurfaced in both academic and popular discourse. Cinema, as a powerful medium of mass communication and cultural representation, plays a vital role in reflecting, preserving and reinterpreting traditional knowledge. From early mythological narratives such as *Raja Harishchandra* (1913) to modern explorations of Ayurveda, Yoga and spirituality in films like *Paheli* (2005) and *OMG: Oh My God!* (2012), Indian cinema has acted as both a visual archive and a transformative space for IKS (Dwyer, 2014). Beyond the Indian context, filmmakers across the globe have embedded indigenous ecological and cultural narratives within cinematic storytelling, making oral traditions accessible to wider audiences (Finn, 2022). The works of storytellers like Carol Geddes (2003) highlight how film functions as a contemporary extension of traditional storytelling, preserving cultural identity while adapting to new mediums.

In the context of Indian cinema, storytelling has always been used with cultural traditions,

folklore and ecological worldviews. Films have consistently mirrored the shifting social and cultural fabric of the nation while engaging with indigenous practices and rural lifeways (Teja, 2024). Rima Das's *Village Rockstars* (2017) exemplifies this intersection of IKS and ecological narratives, portraying the rhythms of rural life, the relationship between humans and their environment and the resilience of local communities. By foregrounding ecological knowledge and cultural continuity through the lived experiences of its characters, the film provides a fertile ground for examining how Indian cinema reimagines IKS in relation to sustainability and contemporary global challenges.

This research article seeks to examine how *Village Rockstars* embeds Indian Knowledge Systems within its ecological, visual and thematic structure. It interrogates the film's portrayal of ecological adaptation, gender roles, oral traditions and sustainable practices. Through a qualitative, interpretive approach rooted in film analysis and cultural studies, this study argues that *Village Rockstars* serves as a cinematic expression of indigenous knowledge which affirms the resilience, hope and sustainability are deeply embedded in the cultural fabric of rural India.

Brief introduction of Indian Knowledge Systems:

Indian Knowledge Systems (IKS) are deeply rooted in ancient texts such as the Vedas,

Upanishads, Puranas and Dharmashastras. It offers a holistic worldview that integrates spiritual, ethical and scientific dimensions of life (Rao, 2018). Unlike the Western knowledge systems, which often emphasize empirical observation, IKS highlights the interconnectedness of knowledge, ethics and the cosmos (Kak, 2016). Traditionally, this knowledge has been categorized into Paravidya (higher knowledge aimed at self-realization) and Aparavidya (practical knowledge concerning the material world) (Sharma, 2017). Over millennia, IKS have evolved into a vast body of indigenous wisdom encompassing fields such as philosophy, medicine (Ayurveda), astronomy, mathematics, literature, agriculture, arts and governance. The systems are an integrated perspective that blends spiritual, ecological and practical dimensions of life, shaping India's intellectual and cultural heritage. In contemporary times, the revival and reinterpretation of IKS are increasingly recognized for their relevance in addressing global challenges related to sustainability, environmental balance, holistic health and cultural identity.

Literature Review

Tiwari (2025) in his study "Indian Knowledge Systems in the Cinematic Frame: Past, Present, and Future" represents a vast repository of intellectual traditions that have shaped India's social, cultural and philosophical identity and cinema has emerged as a significant medium for their preservation and reinterpretation. The

researcher studied the mythological epics of early films to contemporary explorations of spirituality, ecology and mental health, Indian cinema has consistently bridged ancient knowledge with modern sensibilities. He also noted that filmmakers have made considerable progress in integrating IKS into cinematic narratives, future possibilities such as the blending of technology and tradition, ecological. This literature also highlights that by embracing IKS as dynamic and evolving frameworks the cinema not only contributes to cultural conservation but also positions itself as a tool for addressing pressing global challenges like climate change, social inequality and mental well-being.

Somabhai (2025) in his study "The Role of Animated Films in Promoting the Indian Knowledge System: A Global Educational Perspective" highlighted the potential of animated films as a medium for promoting the Indian Knowledge System (IKS) in contemporary contexts. Scholars such as Ranganathan (2015) and Kapoor (2020) emphasize that IKS, rooted in texts like the Vedas and Puranas, spans diverse fields including philosophy, Ayurveda, yoga and astronomy, requiring innovative approaches for global dissemination. Few studies note that animation based on mythology and folklore, such as Ramayana: The Legend of Prince Rama (1992), Hanuman (2005) and the Chhota Bheem series makes philosophical and cultural concepts accessible across generations and cultures (Sharma, 2019; Patel, 2020).

Furthermore, international perspectives (Barker & Petley, 2001; Reddy, 2022) demonstrate that animated visuals effectively bridge linguistic and cultural barriers in multicultural learning environments. Overall, this study shows that animated films do not only preserve India's cultural heritage but also serve as dynamic tools for education, intercultural exchange and global awareness of indigenous knowledge.

About *Village Rockstars*

Village Rockstars (2017) is an Assamese-language minimalist drama film set in a flood-prone village of Chhaygaon near Guwahati, Assam, India. This film is written and directed by Rima Das and produced by Flying River Films and Akanga Film Asia (The Film Verdict). This drama film premiered at the 2017 Toronto International Film Festival, *Village Rockstars* received widespread acclaim and was selected as India's official entry for the 91st Academy Awards. The film garnered numerous awards, including the Golden Lotus Award for Best Feature Film at the 65th National Film Awards, marking a significant achievement for Assamese cinema. The film's IMDb page lists 17 wins and 10 nominations across various international festivals, including the Grand Jury Prize at the Indian Film Festival of Los Angeles and Best Original Score at the Buenos Aires International Festival of Independent Cinema (IMDb). As of June 2, 2025, *Village Rockstars* holds an IMDb rating of 7.7/10, reflecting its positive reception among audiences and critics alike (IMDb). This

film stands as a testament to the power of storytelling in highlighting the aspirations and challenges of rural youth, particularly young girls, in India.

This film follows the story of Dhunu (played by Bandita Das), a ten-year-old girl with a dream that defies the constraints of her environment where she wants to own a guitar and form a rock band with her friends. Though living in poverty with her widowed mother and elder brother, Dhunu faces the challenges of rural life with imagination, resilience and an unyielding spirit. She plays with local boys, climbs trees and creates a mock band with handmade instruments crafted from thermocol and wood. Despite societal expectations and financial hardship, Dhunu remains determined to pursue her dream.

The nature plays a central role in the film with not just as a backdrop but as a living. Scenes of fields, monsoon rains and seasonal floods capture both the beauty and vulnerability of the rural ecosystem. The film portrays the villager's deep-rooted relationship with the land, while also highlighting how environmental hardship like floods can bring loss and instability. Dhunu's mother, a strong figure, becomes a symbol of empowering women supporting her daughter in subtle but powerful ways. At last, Dhunu receives a real guitar, symbolizing not only the realization of her dream but also the affirmation of hope and imagination.

However, this film has a naturalistic storytelling,

non-professional cast and immersive visuals which offers a deeply humanistic and authentic portrayal of rural childhood, dreams and the spirit of community.

Objective of the study

This paper aims to analyze the representation of Indian Knowledge Systems (IKS) and ecological consciousness in Rima Das's *Village Rockstars*, with a particular focus on rural Assamese life. It explores how the film integrates traditional ecological knowledge, cultural practices, gender roles and oral traditions within its narrative and visual framework.

Methodology

This study adopts a descriptive research design and employs a qualitative approach to explore the representation of the Indian Knowledge System (IKS) in regional cinema. The research draws upon both primary sources, such as selected films and secondary sources includes scholarly articles, imdb ratings, news reports and relevant textual materials. The method of qualitative textual analysis involves examining the narrative structure, visual framework, character development, symbolic elements and cultural motifs to identify the patterns and themes that reflect the principles and practices of IKS. The film *Village Rockstars* (2017) has been selected for detailed analysis due to its narrative richness and its implicit engagement with indigenous knowledge, rural traditions and socio-cultural values aligned with the broader

framework of IKS.

Ecological Narratives in *Village Rockstars*

Natural surroundings: Rima Das's *Village Rockstars* is rich in ecological narratives that are deeply connected with Indian Knowledge Systems (IKS), particularly in rural life of Assam. The natural environment in the film is not just a backdrop or for the landscape but for a living. The breathing presence reflects the intimate relationship between the villagers or children and the land. The film opens with an immersive portrayal of the landscape and as the plot develops the sunset over fields, children fishing in ponds and resting on tree branches are shown. These scenes emphasize a rhythm of life that flows in harmony with nature. The scene where Dhunu's brother lies peacefully in a field, later joined by her and other children, conveys a spiritual and physical comfort derived from the mother earth. The children's connection with animals, especially Dhunu's affection for her goat named Munu. The delight of the children playing in the rain illustrates how nature becomes both a companion and a caregiver in their daily lives. However, the same nature that nurtures also brings vulnerability. The floods in the film serve as both a literal and metaphorical force of disruption. When paddy fields are destroyed and students are unable to go to home, the fragility of rural life becomes apparent. Dhunu's narration of her father's death in a flood due to the absence of an embankment encompasses a common trauma faced by the riverine

communities in Assam. The incident reveals how environmental degradation and infrastructural neglect intersect with personal loss.

Traditional ecological knowledge: Traditional ecological knowledge is seamlessly shown in various scenes in the film. Objects like taro leaves used as umbrellas and the jhapi, an Assamese head wear made for both sun protection and agricultural labor are subtle yet powerful symbols of ecological adaptation. The construction of makeshift bridges from bamboo and boats from banana trunks reflects the community's inventive use of natural materials. These practices are not just highlighted simply but are a part of the everyday life in the village setting. This shows how traditional knowledge is transmitted through lived experience from generations.

Connection and dependence on nature: This film has portrayed the community's response to seasonal flooding with authenticity. The scene of relocation of household belongings and livestock using small wooden boats demonstrates collective adaptation strategies that have evolved over generations. The villagers don't fight the flood like it's an enemy. Instead, they deal with it calmly and wisely, showing a way of life that focuses on living with nature, not trying to control it.

The villagers' reliance on land and water is shown through simple daily activities like

washing clothes in the river, resting under trees, and feeding leaves to goats. In one scene, Dhunu hugs a tree with care, plays with her goat and children cool off by bathing in floodwater. These moments show a deep emotional and physical connection with nature. The film depicts the Indian belief that nature is not just lifeless matter but a living, sacred force that moves in cycles.

Visual storytelling: Das employs visual storytelling to reflect class dynamics. The clothing of children some in bright colors others in faded clothes visually articulates economic inequality. The presence of a bicycle functions as a symbol of aspiration and socio-economic mobility, while the underwater shot of Dhunu and her friend conveys a sense of serenity and timelessness, a brief escape from the burdens of poverty. Following the flood, the loss of Munu, the goat symbolizes the shattering of dreams and the harsh consequences of environmental upheaval. The scene in which Dhunu searches for Munu with a bamboo torch, while the number of flames gradually diminishes due to a lack of oil, becomes a visual metaphor for dwindling hope. Yet, the last flame that keeps burning shows that even in hard times, a small but strong hope remains.

The theme of hope becomes clear in the final scenes. Dhunu's life gradually returns to normal, and her smile shows that she has found peace again. Her mother carrying the guitar something Dhunu had always dreamed of represents a moment of emotional healing and

new possibilities. The last image of Dhunu standing in front of the setting of the sun beautifully symbolizes life's ongoing cycle and fresh beginnings. With simple but powerful visuals, the film expresses a traditional belief that even in hard times, there is always the chance to start again.

Representation of Indian Knowledge Systems (IKS) in Village Rockstars

The representation of Indian Knowledge Systems in Village Rockstars is woven delicately into the fabric of everyday rural life, reflecting how tradition, resilience, ecological awareness and cultural continuity function in harmony. Dhunu's mother, in particular, stands as a symbol of strength and survival working alone in the paddy fields, selling homemade sweets and raising her children after the death of her husband. Her perseverance is not dramatized but normalized, showing how agricultural knowledge and feminine strength are central to rural livelihoods. The economic and ecological roles played by women are shown through their labor in both household and field such as rearing goats, plucking betel nuts for income and selling food products, all of which highlight the multi-faceted forms of ecological labor rural women perform.

The film also highlights collective wisdom and community solidarity during times of ecological crisis. Villagers work together during floods, move belongings and livestock to safer places

and assist each other in recovery. These moments illustrate the value of interdependence and communal memory in coping with seasonal hardships. Such collaboration is not institutional but spontaneous and grounded in mutual trust a principle that underlies many indigenous knowledge systems in India.

Sustainability is embedded in the material culture depicted throughout the film. Children make use of discarded or natural materials such as boats and instruments. A guitar made from thermocol, swings from rope and tyres reused as play objects all demonstrate a rooted ecological mindfulness. These are not simply economic necessities but expressions of a culture that does not separate creativity from the environment. Such improvisations embody the philosophy of a sustainable ethos passed down through generations.

Traditional gender roles are both reinforced and challenged in the narrative. On one hand, girls are shown studying indoors while boys play outside, and societal expectations limit Dhunu's behavior once she reaches puberty. On the other hand, Dhunu consistently subverts these norms joining a boys music group, climbing trees and aspiring to form her own rock band. She is the only girl to express such ambition, and her mother, instead of discouraging her, becomes her quiet ally. Despite social scolding, her mother supports her dream and even teaches her to swim an act both practical and symbolically empowering. This

resistance to rigid gender expectations illustrates how individual agency can emerge even within traditional frameworks. Dhunu's transition through puberty is marked by rituals steeped in Assamese tradition: she is bathed by village women, dressed in a sari and receives gifts and teachings on how to be a woman. This film contrasts this cultural initiation with her emotional solitude, as she is no longer allowed to play with boys. This restriction is a reminder of the constraints imposed by gendered customs. Her eventual return to play and her ownership of a real guitar marks as a personal triumph.

IKS is also preserved and transmitted through cultural expressions: language, music and oral storytelling. The consistent use of Assamese language, the presence of traditional songs, musical instruments like tabla and harmonium and the act of fishing with a traditional rod and Chepa/ Sepa (a type of basket use to keep dish) all reflect a living heritage. Dhunu singing folk songs while delivering food to her mother in the field connects music to labor and joy to survival. The weaving traditions of Assamese culture are showed through her mother's work as she weave, showing that craftsmanship is not simply art but an act of continuity. The film also portrays a spiritual dimension of indigenous knowledge. Dhunu reads from a newspaper about the power of the mind, echoing the ancient Indian idea that manas (mind) can manifest reality. Her belief that dreaming can lead to fulfillment connects individual desire with metaphysical teachings.

The most explicitly philosophical moment comes through an intergenerational oral narrative by the grandfather of the village who narrates a story to the children about Dharma and the Mahabharata. The dialogue in which Dharma poses questions to Yudhishtira about who is greater than the world (the father), vaster than the sky (the mother), what is the fastest (the mind) and who is truly rich (one free from greed) is with ethical insights. Such storytelling serves as a bridge between mythology and lived experience showing the role of elders as pedagogues in transmitting moral and philosophical values across generations. The grandfather's explanation of how the mind can travel without moving reflects the deeply Indian belief in the mind's imaginative and transformative power. In this moment, cultural memory, oral tradition and psychological insight merge into a seamless act of learning.

In Village Rockstars, IKS is not treated as a relic of the past but as a dynamic and evolving presence in the lives of its characters. From gender roles to ecological practices, from the use of traditional tools to the telling of epic stories, Rima Das constructs a narrative that is both grounded in rural realism and open to imagination. The film's quiet rebellion lies in showing how indigenous knowledge, though threatened by modern disruptions and social pressures, continues to shape identity, resilience and hope.

Discussion

Village Rockstars emerges as a quietly radical film drama that embraces the dramatic storytelling that shows the slow and hurdles of rural life. Das does not romanticize village existence in the film drama but rather reveals its beauty, challenges and resilience through the eyes of Dhunu, a young girl. The film's strength lies in its ability to portray Indian Knowledge Systems (IKS) not as outdated traditions, but as living practices that adapt, resist and endure.

The natural surroundings in Village Rockstars are not passive settings but active agents that shape community behavior and belief. From the joyous scenes of children playing in the rain to the devastating impact of floods, the film drama shows the dual role of nature such as the sustainer and the destroyer. The villager's response to environmental challenges is portrayed with authenticity, emphasizing coexistence over domination.

Moreover, the film drama reflects traditional ecological knowledge through material culture and daily practices. The use of organic materials such as bamboo, taro leaves and banana trunks signifies an inherent ecological wisdom passed down through generations. These visual cues are subtle yet powerful, reinforcing the film's commitment to portraying indigenous practices as normal and essential.

Gender roles are navigated with sensitivity and nuance. While traditional expectations are

imposed on Dhunu, especially as she enters puberty her quiet rebellion and her mother's silent support serve as powerful counter-narratives. Her aspiration to form a rock band and her acquisition of a guitar challenge gendered constraints while remaining grounded with her rural identity.

Cultural transmission is further emphasized through oral storytelling, music and language. The conversation between Dhunu and her grandfather about Dharma and the Mahabharata exemplifies how philosophical and ethical knowledge is imparted informally yet impactfully. Such scenes underscore the pedagogical role of elders and the enduring power of mythological narratives in shaping moral frameworks. However, the visual storytelling enhances the thematic depth of the film. The fading flames of Dhunu's bamboo torch during her search for Munu (goat) metaphorically represent dwindling hope, while the final image of her smiling with the setting sun symbolizes rebirth and continuity.

Overall, Village Rockstars is a testament to how indigenous knowledge continues to inform everyday life, especially in marginalized and rural communities. Rima Das weaves IKS narrative through ecological awareness, communal solidarity labor and memory. In doing so, she offers not only a cinematic experience but also a socio-cultural document that challenges viewers to reconsider the value of traditional wisdom in an increasingly fragmented world.

Conclusion

Village Rockstars by Rima Das serves as a compelling cinematic exploration between rural life, and ecological awareness in relation to Indian Knowledge Systems (IKS). Through the lens of Dhunu's experiences, the film demonstrates how tradition, resilience and creativity coexist with the challenges of environmental vulnerability and social constraints. Nature is portrayed not just as a backdrop but as an active participant in shaping the rhythms of life nurturing, challenging and guiding the villagers in their daily existence. The depiction of traditional ecological knowledge from the inventive use of natural materials to the community's adaptive responses to seasonal floods, highlights a sophisticated understanding of sustainable living embedded in local practices.

The film also shows the negotiation of gender roles within traditional frameworks. Dhunu's quiet rebellion, supported by her mother, reflects the possibility of empowerment and the reimagining of social norms while remaining connected to cultural identity. Through oral storytelling, music and daily labour, Village Rockstars illustrates how knowledge, ethics and philosophical wisdom are transmitted across generations, ensuring continuity amidst change.

Ultimately, Rima Das presents IKS not as a relic of the past but as a living, evolving force that informs identity, community and hope. The film's visual and narrative strategies such as the metaphor of dwindling flames and the symbolism of the setting sun portrays the themes of resilience, renewal and the enduring relevance of traditional wisdom. Village Rockstars, thus stands as both a cinematic and socio-cultural document, emphasizing that indigenous knowledge, ecological harmony and human creativity remain vital in navigating contemporary challenges.

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Artificial Intelligence and Job Roles in Indian Newsrooms: Transformation or Displacement?

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Abstract

Artificial Intelligence (AI) is transforming Indian newsrooms by enhancing efficiency, enabling multilingual content delivery, and automating repetitive tasks. At the same time, its rise has triggered concerns about job displacement, ethical dilemmas, and gaps in workforce preparedness. This study employs a mixed-methods design-surveys (80 respondents), interviews (15 experts), and content analysis (40 AI-generated articles)-to examine AI adoption in Indian media, its implications for traditional journalistic roles, and the ethical challenges that emerge. Findings indicate that AI is widely deployed for tagging, translation, and transcription, yet its integration has generated apprehension about job loss, particularly among junior journalists. Moreover, there is a critical shortage of training opportunities in AI literacy, contextual sensitivity, and bias mitigation. Ethical issues-ranging from lack of transparency to cultural misrepresentation-persist. The study concludes that structured reskilling initiatives, clear ethical codes, and human oversight mechanisms are essential to ensure AI augments, rather than undermines, journalistic values.

Keywords: Artificial Intelligence, Indian Journalism, Newsrooms, Job Transformation, Job Displacement, Reskilling, AI-generated Content, Automation, Ethical Journalism, Multilingual Translation, Editorial Oversight, Workforce Development

Introduction

Artificial Intelligence (AI) is reshaping journalistic practice across the globe. In India—a country marked by linguistic diversity, regional disparities, and rapid digital expansion—AI offers immense potential for efficiency and outreach. However, its adoption also raises pressing concerns about equity, ethics, and

employment stability. AI technologies are now routinely used for transcription, tagging, translation, and personalized content recommendations (Ashfaq et al., 2022; Newman, 2024). While these applications save time and broaden audience accessibility, they simultaneously threaten traditional roles, heighten anxieties around job displacement, and expose

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vulnerabilities in editorial integrity. Existing scholarship illustrates how AI has already disrupted the media industry worldwide (Newman, 2024; Stanly, 2024). In India, researchers such as Roy & Sengupta (2024), Ashfaq et al. (2022), and Saxena (2024) underscore AI's dual character: as a driver of efficiency and a destabilizer of established workforce structures. Global ethical frameworks emphasize transparency, fairness, accountability, and human oversight (Associated Press, 2020; Poynter Institute, 2023). Nevertheless, Indian newsrooms lag behind in systematically embedding such frameworks. Against this backdrop, the present study investigates how AI is being used in Indian newsrooms, how it is reshaping or displacing roles, and what strategies can ensure its responsible and ethical integration.

Objectives

1. To investigate how AI adoption in Indian newsrooms affects journalistic workflows, workforce dynamics, and ethical practices.
2. To propose strategies for responsible AI integration that balance efficiency, employment stability, and journalistic integrity.

Literature Review

AI has emerged as both an enabler of efficiency and a disruptor of established journalistic practice. Newman (2024) highlights its potential to reshape newsroom workflows while cautioning about the erosion of public trust and the

disruption of business models. Stanly (2024) observes that back-end automation has become a high priority for news executives globally, but content creation with AI is viewed as a reputational risk. Ashfaq et al. (2022) show that Indian media houses are experimenting with AI in automated journalism, multilingual publishing, and audience engagement, though they continue to struggle with misinformation, bias, and workforce instability.

Saxena (2024) and the World Economic Forum predict significant job transitions. While millions of new roles (such as AI specialists and data scientists) are expected to emerge, traditional administrative and clerical positions face redundancy. In India, this transition is particularly challenging due to widespread skills gaps and the absence of structured reskilling initiatives. Elanjimattom (2022) highlights further dangers in algorithmic curation and filter bubbles, noting how political bias and misinformation risks are amplified in India's polarized media environment.

Global frameworks offer guidance. The Associated Press (2020) emphasizes editorial oversight in its best practices for AI-driven journalism. Comparative studies of global AI ethics guidelines reveal a convergence around principles of transparency, fairness, accountability, human agency, and data protection. The Poynter Institute (2023) has even introduced newsroom-ready AI ethics kits that highlight disclosure and accountability.

In summary, while AI offers opportunities for multilingual accessibility and operational efficiency in Indian newsrooms, it also raises risks of job loss, ethical lapses, and cultural insensitivity. These insights set the stage for the empirical analysis presented in this study.

Hypothesis

H1: AI use in Indian newsrooms significantly improves productivity by automating repetitive tasks.

H2: AI adoption heightens job displacement concerns, particularly among junior and trainee journalists.

H3: Access to structured AI training reduces displacement anxiety and promotes positive attitudes toward AI.

H4: AI-generated content on politically sensitive topics shows a higher likelihood of bias compared to non-political topics.

Research Methodology

This study adopted a mixed-methods approach to capture both broad trends and in-depth perspectives on AI's impact in Indian newsrooms.

Research Design

1. Quantitative surveys measured AI adoption patterns, workforce perceptions, and ethical awareness.
2. Semi-structured interviews with editors, policymakers, and AI specialists provided

qualitative depth.

3. Content analysis evaluated AI-generated articles for accuracy, bias, and cultural sensitivity.

Research Questions

1. How are AI tools currently used in Indian newsrooms, and what tasks are automated?
2. How has AI affected traditional job roles and created opportunities for new ones?
3. What ethical challenges arise from AI-driven journalism?
4. What strategies can balance AI integration with workforce development and journalistic ethics?

Data Collection

- Surveys:** Conducted with 80 journalists and newsroom managers (80% response rate). Stratified random sampling ensured representation across national, regional, and digital-first media. Respondents included senior editors (25%), mid-level journalists (30%), management (20%), and junior/trainee journalists (25%). Gender representation was approximately 55% male and 45% female. Respondents came from major cities such as Delhi, Mumbai, Bengaluru, Chennai, and Kolkata, along with states including Maharashtra, Kerala, and Uttar Pradesh.
- Interviews:** Fifteen semi-structured interviews explored perceptions of AI's benefits, risks, and

skill requirements.

Content Analysis: Forty AI-generated articles from Indian media platforms were selected for analysis. Articles were identified based on newsroom disclosures of AI-assisted production, metadata indicating machine-generated text, and confirmation from interview respondents regarding AI tool usage in specific outlets. The selection included coverage across politics, regional news, and lifestyle.

Criteria for Evaluation:

- **Accuracy:** Measured by comparing reported facts against verified sources and official data.
- **Bias:** Identified through framing analysis, focusing on partisan political leanings, omission of marginalized voices, and disproportionate emphasis on dominant narratives.
- **Sensitivity:** Examined in terms of representation of caste, gender, religion, and regional identities, assessing whether content preserved cultural nuance and avoided stereotypes.

Criterion	Definition / Approach	Example Indicators
Accuracy	Alignment of content with verified facts and official data	Correct figures, verified quotes, reliable sources
Bias	Framing that favors one group, party, or narrative	Skewed political coverage, omission of marginalized voices
Sensitivity	Cultural and social representation quality	Respectful language around caste, gender, religion; cultural nuance maintained

Evaluation Criteria

Analytical Framework

- Survey data were analyzed using descriptive statistics.
- Interview transcripts were thematically coded to identify recurring patterns around reskilling, ethics, and oversight.
- Content analysis focused on factual accuracy, algorithmic bias, and cultural sensitivity.

Ethical Considerations

Participants provided informed consent, and all responses were anonymized and securely stored. Diverse representation helped minimize bias.

Limitations

While the dataset enhances generalizability, a larger sample size would strengthen national-level conclusions. Moreover, the rapid pace of AI development may limit the long-term relevance of specific findings.

Tables and Figures

This section presents the key visual and tabular representations of data collected through surveys, interviews, and content analysis. These tables and figures offer an overview of AI

adoption trends, workforce impacts, ethical implications, and newsroom transformations as observed during the research. They serve as foundational evidence for the findings and discussions in the subsequent sections.

Table 1: AI Tools Usage in Indian Newsrooms

Task/Function	Percentage of Respondents Using AI
Transcription and Tagging	60%
Language Translation	55%
Audience Analytics	35%
Content Personalization	25%
Automated Content Generation	18%

Source: Survey conducted during this research, 2025

Table 2: Perceived Impact of AI on Job Roles

Observation	Percentage of Respondents
Reduced time on repetitive tasks	58%
More focus on creative work	42%
Concerns about job displacement	40%
Lack of AI training programs	70%

Source: Survey conducted during this research, 2025

Table 3: Case Study Impact Summary

Organization	AI Application Area	Key Outcomes
News18	Multilingual Content Creation	25% increase in regional engagement; cultural gaps noted
The Hindu	Personalization & Analytics	20% boost in engagement; concerns over editorial bias
NDTV	Transcription and Tagging	35% workload reduction; junior staff downsizing
The Quint	Content Distribution	Improved reach; emphasized human oversight

Source: Interview insights and case study analysis, 2025

Table 4: Content Analysis of AI-Generated Articles

Metric	Performance Level
Factual Accuracy	80%
Contextual Sensitivity	65%
Bias-Free Content	88%

Source: Content evaluation conducted in this study, 2025

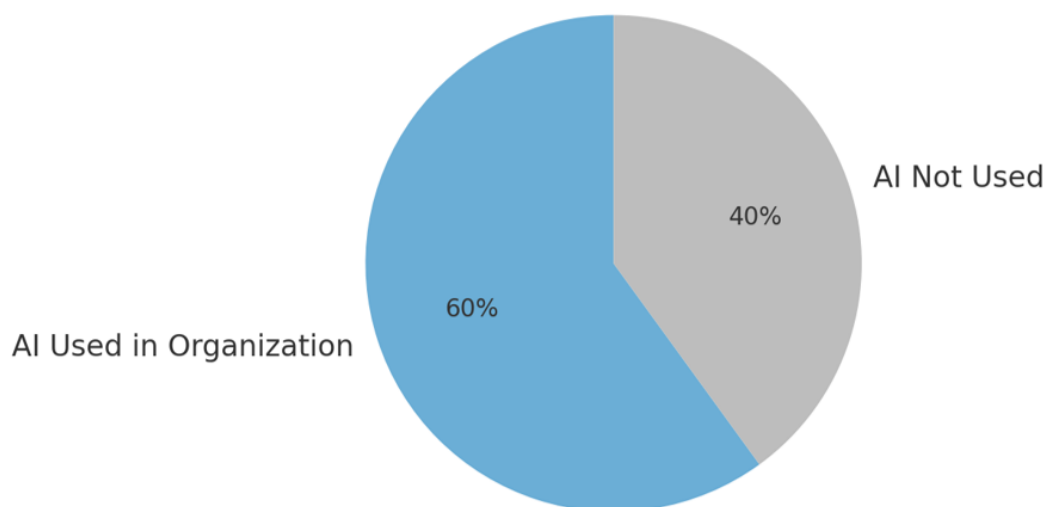


Figure 1 AI Adoption in Indian Newsrooms (Pie Chart)
Source : Survey conducted during this research, 2025

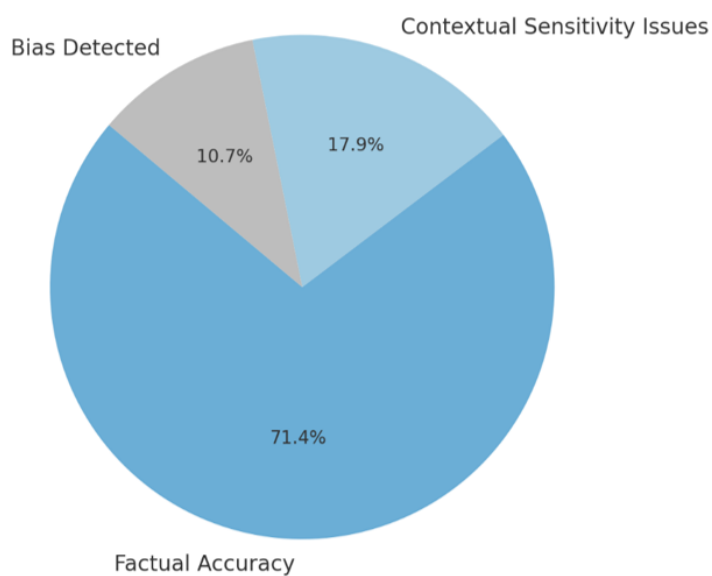


Figure 2 Content Analysis of AI-Generated Articles in Indian Newsrooms
Source : Survey conducted during this research, 2025

Newsrooms

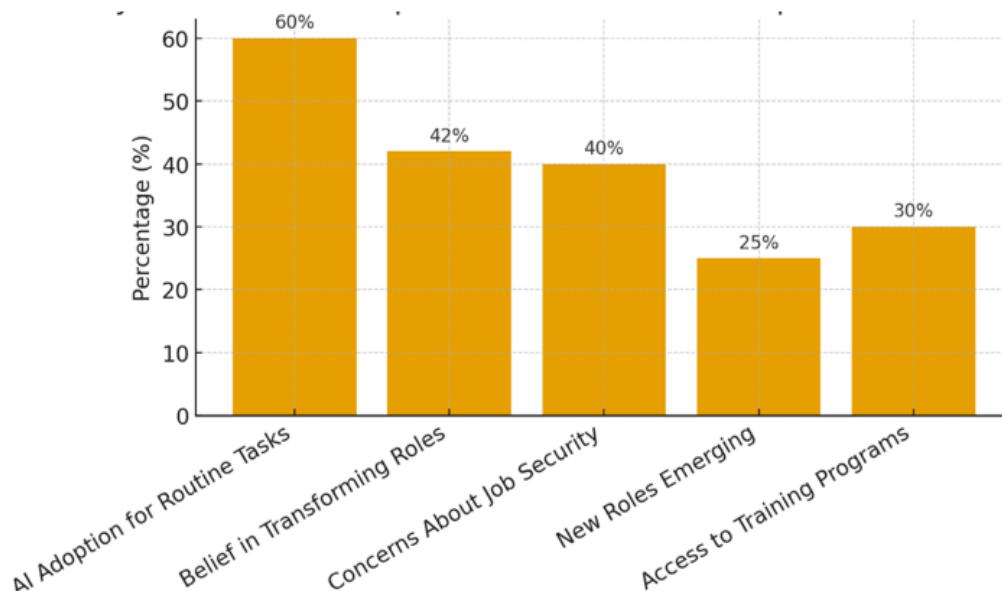


Figure 3: Survey Results on AI Adoption and Workforce Perceptions in Indian
Source : Survey conducted during this research, 2025

Research and Analysis

AI Adoption

AI adoption in Indian newsrooms is evident and expanding. NDTV has employed AI for transcription and tagging, reducing reporter workloads by as much as 35% (NDTV, 2024). News18 has implemented AI-driven multilingual tools, leading to a 25% rise in regional engagement but revealing persistent cultural gaps (News18, 2024). The Hindu has deployed personalization algorithms that boosted audience engagement by 20%, though editors voiced concerns about bias in editorial priorities (The Hindu, 2024). The Quint, a digital-first outlet, integrates AI into distribution workflows while

maintaining human oversight to safeguard credibility (The Quint, 2024). These examples reinforce survey findings, where 60% of respondents reported frequent use of AI for transcription, tagging, and translation. Globally, The Washington Post uses “Heliograf” to produce thousands of stories during elections and sporting events (The Washington Post, 2019). The Associated Press has automated corporate earnings reports, allowing reporters to focus on investigative work (Associated Press, 2020). Similarly, BBC News experimented with automated coverage during the 2019 elections, sparking debates about accuracy and accountability (BBC News, 2019).

Workforce Impact

- **Job Displacement:** Junior editorial staff in organizations such as NDTV reported feeling especially vulnerable, as AI replaced tasks like transcription and copy-editing (NDTV, 2024). Overall, 40% of survey respondents feared displacement.
- **Job Creation:** Few Indian newsrooms have created roles like AI trainers or content auditors. Interviewees acknowledged the existence of such roles globally but observed that Indian organizations lag behind in institutionalizing them.
- **Skill Gaps:** Seventy percent of surveyed journalists identified the absence of structured training programs. Editors at The Quint emphasized their reliance on self-learning, highlighting the urgent need for newsroom-level reskilling initiatives (The Quint, 2024).

Demographic Insights

Senior editors expressed cautious optimism, seeing AI as a tool for productivity enhancement. Junior and trainee journalists, by contrast, were more insecure. Female respondents raised particular concerns about bias in AI outputs, especially in gendered narratives.

Ethical Concerns

Content analysis revealed that while 80% of AI-generated articles were factually accurate, they lacked contextual and cultural nuance. Election coverage, for example, often reduced stories to

results without incorporating social context—similar to BBC’s 2019 election automation (BBC News, 2019). Algorithmic bias was evident in 12% of the analyzed articles, often in politically sensitive topics. Interviews highlighted a lack of transparency, with editors noting that audiences are rarely informed when AI contributes to content generation.

International cases illustrate the risks. The Guardian criticized Microsoft AI after a “distasteful” automated poll appeared beside a murder story (The Guardian, 2023). CNET was forced to retract AI-generated financial stories that contained factual errors (CNET, 2023). These cases underscore reputational risks and align with concerns expressed by Indian editors.

Policy and Institutional Gaps

Although India aspires to be a global AI hub, newsroom-specific ethical frameworks remain underdeveloped. Outlets such as Times Now, India Today, and Zee News have experimented with AI-assisted production, but disclosure to audiences is rare (Ashfaq et al., 2022). Internationally, frameworks such as the Reuters Institute AI Guidelines (Newman, 2024) and Associated Press best practices (Associated Press, 2020) stress transparency, oversight, and accountability—standards Indian media have yet to fully adopt.

Conclusion

The integration of AI into Indian newsrooms presents both transformative opportunities and disruptive challenges. While it enhances efficiency and broadens linguistic reach, it also threatens routine jobs, exacerbates skills gaps, and raises ethical concerns. This study demonstrates that although AI is widely used for repetitive tasks, new job creation, structured training, and ethical safeguards remain insufficient.

Key conclusions:

1. AI adoption is strong in back-end functions but uneven in advanced applications.
2. Displacement anxieties persist, particularly among junior journalists.
3. Ethical challenges—bias, transparency, and misinformation—are significant.
4. Skills gaps remain a critical barrier to responsible adoption.

Recommendations:

- Introduce structured training and reskilling programs within newsrooms.
- Develop ethical codes, adapted from global models, requiring disclosure and oversight.
- Involve journalists directly in AI tool design and deployment to ensure cultural and linguistic relevance.
- Create policy frameworks that mandate accountability and regular audits of AI outputs.
- Foster collaborations among media houses, academic institutions, and policymakers to track AI's evolving impact.

With a balanced approach, Indian newsrooms can ensure AI strengthens journalism's democratic role rather than undermining it.

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Digital Disruption in Indian Media: A Case Study of Netflix, Amazon Prime Video, and Disney+ Hotstar

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Abstract

The Indian entertainment industry has been reshaped by the rapid rise of Over-the-Top (OTT) platforms, which have disrupted traditional media by offering flexible, personalized, and on-demand content. This study critically examines the growth trajectories of three leading platforms—Netflix, Amazon Prime Video, and Disney+ Hotstar—through a comparative case study approach. Unlike prior descriptive accounts, this paper integrates theoretical perspectives including Disruptive Innovation, Uses and Gratifications, Diffusion of Innovations, and the Political Economy of Media to analyze adoption patterns, content strategies, and market positioning. Findings reveal that while Netflix embodies global disruption, its limited affordability constrains adoption; Amazon leverages bundled ecosystems to accelerate diffusion; and Disney+ Hotstar thrives on cultural legitimacy through sports and regional programming. The study contributes by identifying research gaps in global–local strategy comparisons and offering insights into the hybrid disruption of India's media ecosystem. The implications extend both to theory—by refining how existing models apply in diverse markets—and to practice—by guiding OTT providers, policymakers, and creators in sustaining innovation within culturally complex contexts.

Keywords: OTT Platforms; Indian Entertainment Market; Online Streaming Trends; Content Personalization; Media Consumption Shift

Introduction

The digital transformation of media consumption in India has accelerated significantly due to the widespread adoption of the internet and the increasing affordability of smartphones. Consequently, traditional media formats such as cable television and cinema, once dominant fixtures in Indian households, have witnessed a

noticeable decline in viewership. In contrast, Over-the-Top (OTT) platforms have experienced remarkable growth, offering audiences the convenience of on-demand access, personalized content recommendations, and a wide variety of viewing options. The term "over-the-top" (OTT) refers to video-on-demand platforms and has witnessed remarkable global growth in recent years.

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(Mulla,2022;SharmaandLulandala,2023).The rise of OTT platforms has been driven by the widespread availability of low-cost internet, the easy access to smartphones and other smart devices, advances in technology, and better network connectivity.(Lee et al., 2020; Kwak et al., 2021).This transition was further intensified during the COVID-19 pandemic, as lockdowns and social distancing measures drove a surge in digital content consumption (Ormax Media, 2024). As a result, India has emerged as one of the fastest-growing OTT markets globally, both in terms of subscriber base and original content production. Industry projections estimate that the number of OTT video-streaming consumers in India will reach approximately 600 million by 2025, highlighting a sustained upward trajectory. Additionally, revenue in the OTT video segment is expected to reach USD 4.49 billion by 2025, cementing India's status as a major player in the global digital entertainment landscape (Statista, 2024).

This paper aims to examine the growth trajectory, user appeal, and market strategies of three major OTT platforms in India—Netflix, Amazon Prime Video, and Disney+ Hotstar—through a case study approach. By analyzing their content offerings, pricing models, marketing tactics, and audience engagement strategies, this study seeks to understand the factors driving their popularity and the broader implications for India's digital entertainment landscape.

Objectives of the Study

The primary objective of this study is to critically analyze the increasing popularity and market dominance of Over-the-Top (OTT) streaming platforms in India, focusing specifically on three major players: Netflix, Amazon Prime Video, and Disney+ Hotstar. As India's digital entertainment landscape continues to evolve rapidly, it becomes essential to explore the strategic, technological, and socio-cultural factors contributing to the success of these platforms (EY, 2023).

The study is structured around the following specific objectives:

1. To assess the growth trajectory of Netflix, Amazon Prime Video, and Disney+ Hotstar in the Indian market.
2. To examine the role of content diversity, localization, and personalization in enhancing user appeal on these platforms.
3. To explore the pricing strategies and subscription models adopted by these platforms and their impact on consumer acquisition and retention.
4. To evaluate the marketing approaches and platform-specific innovations that enable sustained audience engagement in the highly competitive Indian OTT sector.
5. To identify the broader implications of the rise of OTT platforms for traditional media formats such as television broadcasting and cinema distribution.

Literature Review

The expansion of Over-the-Top (OTT) platforms in India has attracted significant scholarly and industry attention. Prior works have largely emphasized structural drivers such as affordable smartphones and data penetration (KPMG, 2021; TRAI, 2022). While these studies provide valuable context, they are often descriptive and overly infrastructure-centric, overlooking the interplay between technological adoption and socio-cultural shifts. For instance, KPMG (2021) stresses affordability as the critical enabler, yet Deloitte (2023) contends that personalization through recommendation algorithms has been equally central. This tension suggests that OTT adoption cannot be reduced to a single explanatory factor.

A second strand of scholarship emphasizes localization and content diversity. EY (2023) highlights how vernacular programming and culturally proximate narratives enable global platforms to gain legitimacy in India. Similarly, Murthy et al. (2023) discuss the impact of OTT on Indian cinema, noting how regional storytelling challenges Bollywood's long-standing dominance. However, these studies tend to celebrate localization strategies rather than critically evaluating their limits. For instance, Netflix's relatively slow penetration in rural markets suggests that cultural proximity alone may not guarantee adoption without affordability and distribution strategies.

Globally, OTT research provides contrasting

insights. Studies from South Korea and the US emphasize the role of network effects and disruptive innovation (Lee et al., 2020; Kwak et al., 2021), where streaming platforms destabilized entrenched broadcasters by offering flexible, on-demand services. Yet, Indian research has not sufficiently engaged with these theoretical perspectives, leaving a gap in comparative understanding. Moreover, while international works often draw on Disruptive Innovation Theory or Diffusion of Innovations (Rogers, 2003), Indian scholarship remains more industry-report-driven, limiting academic depth.

Another key theme is consumer behavior during the pandemic. Sehgal et al. (2021) and athique et al. (2023) demonstrate how COVID-19 intensified reliance on streaming platforms. However, these works again adopt a largely descriptive tone, documenting behavioral shifts without situating them within broader frameworks such as Uses and Gratifications Theory, which could explain why Indian audiences turned to OTT for escapism, control, and identity affirmation during crises.

Taken together, the literature reveals three critical gaps. First, there is insufficient comparative analysis of global versus local OTT strategies, which limits understanding of how international players adapt to India's diverse markets. Second, there is limited integration of media and communication theories, making current scholarship descriptive rather than explanatory.

Finally, there is a lack of longitudinal and cross-cultural comparisons that could contextualize India's OTT growth against global patterns.

This study addresses these gaps by critically analyzing Netflix, Amazon Prime Video, and Disney+ Hotstar through a comparative, theory-informed lens. By embedding frameworks such as Disruptive Innovation, Uses and Gratifications, Diffusion of Innovations, and Political Economy of Media, the research aims to move beyond description to critically evaluate how these platforms reshape India's media ecosystem and what this signifies for the global digital entertainment landscape.

Methodology

This study adopts a qualitative case study approach to examine the growth trajectories, user appeal, and market strategies of three major Over-the-Top (OTT) platforms in India: Netflix, Amazon Prime Video, and Disney+ Hotstar. The qualitative method is appropriate as it allows for a detailed exploration of the factors influencing the success of these platforms and the impact they have had on India's entertainment industry.

Research Design

Three leading OTT platforms in India—Netflix, Amazon Prime Video, and Disney+ Hotstar were selected based on clear sampling criteria:

- **Market Presence:** They represent the largest share of India's OTT subscriber base.
- **Content Strategies:** They differ significantly

in localization, pricing, and original productions, offering comparative diversity.

- **Global vs. Domestic Orientation:** Netflix (global-first), Amazon Prime Video (hybrid model with strong regional push), and Disney+ Hotstar (India-focused with sports and regional strengths) together capture the ecosystem's breadth.

Timeframe of analysis spans 2016–2024, covering the period from their entry in India to the present.

Data Collection

The study relies on secondary data drawn from peer-reviewed journals, industry reports (e.g., KPMG, Deloitte, PwC, TRAI), company filings, press releases, and verified news portals. To ensure reliability Source Triangulation, Authority Check & Currency of Data were taken into consideration.

Analytical Framework

The study adopts a comparative thematic analysis framework. Thematic categories include:

1. **Content Strategy** (localization, originals, diversity)
2. **Pricing and Subscription Models**
3. **Audience Engagement and Retention**
4. **Technology and User Experience**
5. **Market Challenges** (regulation, competition,

churn)

This framework allows systematic comparison across platforms while situating findings in the broader context of India's media transformation.

Evolution of OTT Platforms in India

Early Beginnings

OTT platforms began to gain traction in India around 2015, when Jio's entry into the telecom sector significantly reduced data costs and improved access to internet services across the country. Before this digital disruption, television dominated entertainment with a stronghold over regional and national content. The early entrants such as Hotstar (2015), Voot (2016), and ALTBalaji (2017) laid the foundation for India's digital content revolution.

Impact of the COVID-19 Pandemic

The COVID-19 pandemic brought cinema halls to a standstill, prompting production houses to release films directly on OTT platforms. This shift drastically increased subscriber bases and content consumption rates. OTT platforms began offering a mix of global and regional content, catering to diverse linguistic and cultural preferences in India.

The Indian OTT Market: Overview and Trends

India's OTT market was valued at \$2.6 billion in 2023 and is expected to reach \$5 billion by 2027, driven by content localization, original program-

ming, and growing mobile penetration. The competition is intense with global giants and homegrown platforms vying for user attention.



Figure 1 OTT Market Growth in India (2020-2027)
Source : Business Wire (2023); PwC (2023)

Key Market Drivers

Affordable Internet Palomba (2022) notes that the rapid expansion of mobile internet and communication networks has significantly transformed the way people engage with digital media. India's digital transformation has been largely facilitated by the unprecedented affordability of internet access. The country boasts some of the lowest mobile data rates globally, a development propelled by intense competition among telecom providers and the aggressive pricing strategies introduced by Reliance Jio in 2016. The drastic reduction in data prices made high-speed internet accessible to millions of new users, especially from lower-income and rural segments who were previously excluded from the digital ecosystem (TRAI, 2022).

The expansion of 4G networks has been a game-changer in ensuring consistent, high-speed

streaming capabilities across urban and semi-urban areas. With the rollout of 5G underway, the reach and quality of internet connectivity are expected to improve even further. Enhanced bandwidth and lower latency will enable uninterrupted streaming, even of high-definition and 4K content, thus enhancing the overall viewing experience. The affordability and accessibility of internet services have also enabled content creators and platforms to tap into untapped markets. OTT players are now tailoring offerings based on hyperlocal preferences, language, and cultural nuances, knowing that a significant portion of their viewership resides outside major metropolitan cities. In essence, cheap internet has acted as the backbone of the OTT revolution in India, enabling widespread participation and sustained engagement.

Smartphone Penetration The smartphone revolution in India has significantly accelerated the adoption and consumption of online streaming content. With over 750 million smartphone users as of 2023, India is one of the largest smartphone markets globally (IAMAI, 2023). These devices have transformed from mere communication tools to powerful entertainment hubs, supporting HD video playback, app-based content access, and personalized viewing experiences. The majority of Indian consumers now use their mobile phones as their primary device for accessing OTT content. This has prompted streaming platforms to optimize their

apps for smaller screens, mobile data usage, and regional preferences. Features like mobile-only subscription plans, low-resolution streaming options for limited data users, and intuitive app interfaces have been introduced to enhance user experience and affordability. The widespread availability of affordable smartphones across Tier II and Tier III cities, driven by both domestic and international manufacturers, has also played a key role. As digital literacy increases and devices become more user-friendly, more Indians are joining the streaming ecosystem. Additionally, innovations such as voice search, vernacular language interfaces, and integrated payment systems have reduced barriers for first-time digital users. Smartphones have also enabled a highly personalized and portable entertainment experience. Users can now watch their favorite shows during commutes, breaks, or while multitasking, contributing to higher engagement levels. Thus, smartphone penetration has not only expanded the reach of OTT platforms but has also redefined the viewing habits of an entire generation.

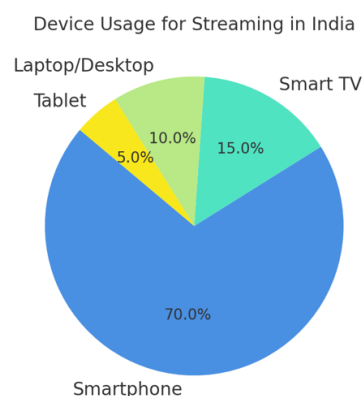


Figure 2 Device Usage for Streaming in India
Source : Statista (2024)

Content Diversity One of the most distinguishing features of the OTT era in India is the wide-ranging diversity of content available on these platforms. Unlike traditional television, which primarily focused on national content in Hindi and English, streaming services are now catering to a more fragmented, culturally diverse audience. This includes not only multiple Indian languages such as Tamil, Telugu, Bengali, and Marathi but also various global languages and genres. OTT platforms such as Netflix and Hulu provide a diverse range of content, giving viewers the freedom to watch on their own schedule. With smooth access across multiple devices, these platforms create a truly flexible and borderless entertainment experience. (Chen, 2019)

This diversification caters to the unique tastes and cultural identities of regional viewers, who often found themselves underrepresented in mainstream media. Platforms like Aha (Telugu), Hoichoi (Bengali), and Sun NXT (Tamil) have capitalized on this demand by producing original content specifically for their language-based audiences. Even global giants like Netflix and Amazon Prime Video have commissioned original series and films in regional languages to appeal to a broader Indian audience.

Moreover, OTT platforms have ventured into genres and narratives that were rarely explored in conventional media. Whether it's independent cinema, social issue-based storytelling, crime thrillers, or LGBTQ+ narratives, content

diversity has expanded the scope of representation and viewer choice. The ability to binge-watch, skip ads, and access subtitles or dubbed versions enhances this accessibility even further.

This explosion of content variety not only drives viewer engagement but also fosters inclusivity and cultural relevance. As audiences increasingly demand stories that reflect their realities, content diversity becomes a key competitive edge for OTT platforms operating in India's pluralistic society.

Changing Consumer Habits The digital age has brought with it a fundamental shift in how Indian consumers engage with entertainment. Traditional viewing patterns centered around scheduled programming and family TV time are giving way to personalized, on-demand consumption. Today's viewers prefer flexibility and autonomy—watching what they want, when they want, and on the device of their choice (Deloitte, 2022).

Binge-watching, a term now synonymous with OTT consumption, has become the norm. Streaming platforms cater to this demand by releasing entire seasons of series at once, allowing viewers to consume content at their own pace. This model is particularly appealing to younger demographics and working professionals who seek entertainment tailored to their schedules.

Short-form content, such as mini-series, web episodes, and digital-first films, is also gaining

popularity among audiences who have shorter attention spans or limited time. Moreover, recommendation engines powered by AI ensure users are continually presented with content aligned with their preferences, further enhancing viewing satisfaction.

Social media plays a critical role in influencing consumption patterns. Viewer discussions, memes, and fan theories on platforms like Instagram and Twitter help create hype and communal experiences around shows, prompting more people to engage. As entertainment becomes an integrated part of digital lifestyles, evolving consumer habits remain a driving force behind OTT growth.

Millennial and Gen Z Engagement

Millennials and Gen Z represent the core demographic of India's OTT consumer base. These digital natives have grown up in an environment where smartphones, social media, and streaming services are ubiquitous. Their consumption habits reflect a preference for mobile-first viewing, personalized content recommendations, and socially relevant storytelling (Kantar, 2021).

These generations are highly adaptive and experimental, gravitating toward bold narratives, diverse genres, and unconventional protagonists. This has prompted OTT platforms to take creative risks and explore themes that resonate with youth culture, including mental health, gender identity, start-up culture, and urban relationships. Content that is relatable,

binge-worthy, and shareable often performs well among these audiences.

Additionally, Millennials and Gen Z are highly engaged users. They actively participate in online conversations, post reviews, and follow celebrities and creators associated with their favorite shows. Their engagement is not limited to passive consumption but extends to content creation and sharing, thereby amplifying reach and popularity.

OTT platforms leverage this digital behavior through targeted marketing campaigns, influencer partnerships, and user-generated content. By offering multi-device support, gamified interfaces, and interactive content features, platforms further increase user retention. In essence, Millennials and Gen Z are not just consumers but co-creators of the OTT culture, shaping its trends and sustaining its momentum.

Case Study 1: Netflix India

Entry and Positioning

Netflix entered India in 2016 with a premium strategy, positioning itself as an aspirational service for urban elites. From the perspective of Disruptive Innovation Theory (Christensen, 1997), Netflix initially appeared as a niche service catering to high-end users who valued globalized narratives and high-quality production. Its later adoption of mobile-only plans at ₹199/month illustrates how disruptors eventually scale down to penetrate price-sensitive

segments. This trajectory demonstrates how disruptive players create new markets before challenging incumbents such as cable television and multiplex chains.

Content Strategy

Netflix's heavy investment in originals like *Sacred Games* and *Delhi Crime* illustrates the Uses and Gratifications Theory, where audiences seek culturally resonant narratives, autonomy in content selection, and globally competitive storytelling. However, its limited focus on regional languages shows a gap in fully leveraging India's fragmented cultural market. While theoretically positioned to exploit Diffusion of Innovations (Rogers, 2003), Netflix's adoption curve has been slowed by affordability barriers.

Pricing and Accessibility

Although Netflix eventually adopted pricing innovations, its relatively higher costs highlight the tension between premium branding and mass adoption. This tension aligns with the Political Economy of Media, where value creation depends not only on user preferences but also on pricing power and economic stratification.

Technology and User Experience

Superior streaming quality, personalization algorithms, and user interfaces exemplify Netflix's strength in creating competitive advantage through technological affordances. However, critics argue that recommendation

algorithms may create "filter bubbles," limiting exposure to diverse narratives, a concern frequently raised in algorithmic media studies.

Challenges and Criticism

Despite global success, Netflix's Indian journey reveals contradictions: elitist perceptions, limited regional outreach, and pricing hurdles. Its disruption is therefore incomplete, demonstrating that global media flows must be localized to gain long-term legitimacy in diverse cultural contexts.

Case Study 2: Amazon Prime Video India

Entry and Market Approach

Amazon Prime Video entered India in 2016 bundled with e-commerce benefits, embodying the Political Economy of Media, where content is a value-added service within a larger platform capitalist model. Unlike Netflix, Amazon's disruptive edge lies not in premium differentiation but in its ability to subsidize entertainment through retail revenues.

Content Portfolio

Amazon's catalogue of Bollywood hits, regional cinema, and originals like *Mirzapur* and *The Family Man* reflects a deliberate cultural proximity strategy, ensuring that content resonates with Indian sociocultural realities. From a Uses and Gratifications perspective, Amazon caters to both escapism and identity construction, giving users localized narratives alongside global franchises.

Regional Reach

Its proactive regional investments mirror Diffusion of Innovations, where adoption spreads more rapidly when innovations meet cultural compatibility. Amazon's focus on Tamil, Telugu, and Malayalam markets demonstrates that regional inclusivity is not merely a business choice but also a strategic adaptation to India's multilingual ecosystem.

Pricing Strategy

At ₹1499/year, Amazon's bundled model undercuts Netflix and enhances affordability, illustrating disruptive pricing through cross-subsidization. This strategy demonstrates how conglomerates leverage economies of scope, a concept in media economics where multiple services reinforce one another.

Innovations and Collaborations

Amazon's collaborations with Indian filmmakers and experiments with dubbing and VR reflect media convergence theory, where technological and creative synergies redefine user experience. By embedding itself in both popular and niche markets, Amazon demonstrates a hybrid approach—neither purely disruptive nor purely sustaining.

Case Study 3: Disney+ Hotstar

Market Positioning and Evolution

Disney+ Hotstar's dominance relies heavily on live sports, particularly the IPL. This exempli-

fies the principle of network externalities, where the value of the service increases with larger user participation during live communal events. Unlike Netflix's globalized disruption, Hotstar leverages cultural rituals to secure mass adoption.

Content Differentiation

By offering cricket, Hindi serials, and Disney franchises, Hotstar exemplifies the cultural hybridity framework, blending global IP with domestic entertainment. This balance shows how media globalization and localization intersect in creating cultural legitimacy.

Subscription Tiers

Multiple pricing tiers (free, Super, Premium) reflect a tiered-access economy, ensuring inclusivity for lower-income users while retaining profitability. This strategy resonates with the diffusion curve, allowing gradual progression from free sampling to paid subscriptions.

Regional Penetration

Hotstar's regional language catalogue enhances its stickiness in rural and semi-urban markets, affirming the Uses and Gratifications Theory—audiences seek stories aligned with linguistic identity. This model highlights how localization can be a more effective adoption driver than globalized narratives.

Challenges

The loss of HBO content in 2023 and subscription churn reveals the fragility of reliance on exclusive licensing. From a political economy perspective, this underscores how platform dependence on external IP creates vulnerability in dynamic media markets.

Critical Comparative Analysis

The three platforms illustrate different trajectories of disruption and adaptation in India's OTT economy. Netflix demonstrates classic disruption by entering as a niche premium player but faces barriers in affordability and regional inclusivity. Amazon Prime Video exemplifies a platform capitalist model, where streaming is sustained by e-commerce cross-subsidies, aligning with theories of media conglomeration. Disney+ Hotstar highlights the power of network externalities and cultural proximity, showing that communal sports viewing and vernacular content drive mass adoption more effectively than premium branding.

From a theoretical standpoint, all three platforms illustrate Diffusion of Innovations but at different adoption rates and cultural alignments. Netflix leads with quality and technology but struggles with late adopters; Amazon accelerates diffusion by embedding content into daily consumer practices; Hotstar thrives by tapping into existing cultural rituals like cricket fandom. Thus, while narrative accounts highlight growth, a critical-theoretical lens reveals deeper sys-

temic logics of disruption, convergence, and localization.

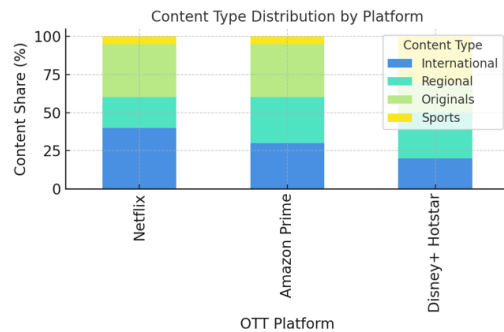


Figure 3 Content Type Distribution by Platform
Source : Economic Times (2024)

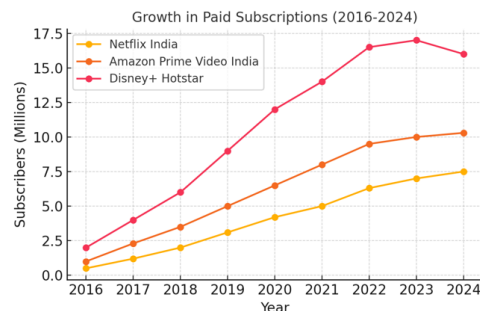


Figure 4 Growth in Paid Subscription (2016-2024)
Source : Statista (2024)

Theoretical Implications

This study contributes to academic discourse by integrating multiple theoretical perspectives to explain the disruptive trajectory of OTT platforms in India. First, it extends Disruptive Innovation Theory by demonstrating that global disruptors like Netflix face significant barriers in markets where affordability and cultural diversity constrain rapid adoption. Second, it strengthens the application of Uses and Gratifications Theory by highlighting how Indian audiences seek not only entertainment

and autonomy but also linguistic and cultural proximity. Third, the research affirms the relevance of Diffusion of Innovations, showing that adoption curves vary depending on socio-economic and cultural compatibility—Amazon’s bundling strategy and Disney+ Hotstar’s cricket-based communal appeal illustrate differentiated diffusion pathways. Finally, the study contributes to the Political Economy of Media by revealing how platform capitalism and network externalities shape OTT’s sustainability in India, where pricing strategies, partnerships, and regulatory oversight determine long-term market positioning.

Practical Implications

The findings also hold significance for industry practitioners, policymakers, and content creators. For OTT providers, the study underlines the necessity of regional content investment and vernacular storytelling to penetrate

non-urban markets. Affordability remains central; hybrid monetization models (e.g., AVOD + SVOD) can balance reach and profitability. The role of sports and cultural rituals, exemplified by Disney+ Hotstar, signals that mass adoption requires aligning with local social practices. For policymakers, the results emphasize the importance of establishing balanced regulatory frameworks that protect consumer interests while fostering innovation. For content creators, the study highlights opportunities to collaborate with platforms that prioritize inclusive narratives, ensuring both cultural relevance and commercial viability.

In sum, the theoretical and practical insights derived from this study enrich both scholarly debates and real-world strategies, advancing our understanding of OTT’s transformative impact on India’s media ecosystem.

Conclusion

The rise of OTT platforms in India marks a fundamental shift in media consumption, not only altering viewing habits but also redefining the economics and cultural logic of entertainment. Netflix, Amazon Prime Video, and Disney+ Hotstar illustrate three distinct strategies: premium disruption, bundled integration, and cultural-ritual adoption. While infrastructural drivers such as internet access and smartphone penetration accelerated adoption, this study shows that theoretical frameworks are essential to explain why diffusion pathways diverge. Disruptive Innovation Theory highlights the limits of global models in price-sensitive markets; Uses and Gratifications Theory explains the cultural pull of regional narratives; Diffusion of Innovations clarifies varied adoption curves; and the Political Economy of Media situates these platforms within broader dynamics of platform capitalism and regulation. The practical implications are equally significant. For providers, localized storytelling, hybrid monetization models, and attention to user

affordability are vital for retention. For policymakers, balanced regulatory oversight is crucial to sustain innovation while protecting consumer interests. For content creators, the OTT boom presents opportunities for culturally inclusive collaborations that amplify diverse narratives. Overall, this study moves beyond descriptive accounts by critically evaluating OTT disruption in India through theoretical integration. It demonstrates that the Indian OTT revolution is not a simple extension of global trends but a hybrid disruption shaped by cultural complexity, economic stratification, and technological convergence.

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आचार्य महावीर प्रसाद द्विवेदी की संपादन कला: एक विश्लेषण

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शोध सार

पत्रकारिता में संपादक और संपादन का बहुत महत्व है। संपादन की प्रक्रिया से गुजरकर ही समाचारपत्र व्यवस्थित रूप में पाठकों के सामने आते हैं। पत्रकारिता के क्षेत्र से जुड़े विद्वानों ने संपादन को कला के रूप में देखा है। जब भी हिन्दी पत्रकारिता में संपादन कला के विकास को लेकर चर्चा होती है, तब आचार्य महावीर प्रसाद द्विवेदी का नाम अनिवार्य रूप से उल्लेखित किया जाता है। आचार्य महावीर प्रसाद द्विवेदी ने निस्संदेह हिन्दी पत्रकारिता में संपादन कला को एक नई दिशा दी। उनका योगदान हिन्दी पत्रकारिता के इतिहास में एक मील का पत्थर है। उन्होंने न केवल संपादन कला की शुरुआत की, बल्कि उसे परिष्कृत भी किया। आचार्य महावीर प्रसाद द्विवेदी का हिन्दी पत्रकारिता की संपादन कला में योगदान अत्यंत महत्वपूर्ण और युगान्तरकारी रहा। उन्होंने संपादन को एक व्यवस्थित कला के रूप में प्रतिष्ठित किया और आने वाली पीढ़ी के संपादकों के लिए एक आदर्श स्थापित किया। 1901 से पहले की 'सरस्वती' और अन्य पत्रिकाओं का उल्लेख इस बात का प्रमाण है कि द्विवेदी जी के आने से पहले हिन्दी पत्रकारिता में संपादन का स्तर उतना सुव्यवस्थित और परिपक्व नहीं था। 'सरस्वती' पत्रिका, जिसके संपादन का भार द्विवेदी जी ने संभाला, उनके संपादन कौशल का उत्कृष्ट उदाहरण बनी। द्विवेदी जी ने 'सरस्वती' को एक प्रतिष्ठित पत्रिका के रूप में स्थापित किया और स्वयं भी एक कुशल संपादक के रूप में उभरे। प्रस्तुत अध्ययन में आचार्य महावीर प्रसाद द्विवेदी की संपादन कला का विश्लेषणात्मक अध्ययन किया गया है। अध्ययन में यह जानने का प्रयास किया है कि उन्होंने संपादन के किन मूल्यों एवं तत्वों को बढ़ावा दिया और किसी समाचार पत्र या पत्रिका के संपादन में संपादक की क्या भूमिका होती है। इसके लिए द्वितीयक स्रोतों का अध्ययन किया गया और उनसे प्राप्त सामग्री का विश्लेषण किया गया है।

मुख्य शब्द : संपादन कला, आचार्य महावीर प्रसाद द्विवेदी, पत्रकारिता, हिन्दी पत्रकारिता

प्रस्तावना

आचार्य महावीर प्रसाद द्विवेदी को हिन्दी पत्रकारिता में संपादन कला का पुरोधा कहा जाता है। हिन्दी साहित्य और पत्रकारिता में भाषाई तथा व्याकरण शुद्धि के क्षेत्र में उनका अतुलनीय योगदान है। 'सरस्वती' के संपादन के माध्यम से उन्होंने हिन्दी पत्रकारिता में एक युग की स्थापना की। भाषा, भाव और विषय सभी दृष्टि से पत्रकारिता में उनके योगदान के कारण उस युग का नामकरण 'द्विवेदी युग' किया गया। हिन्दी पत्रकारिता का वह युग आज भी हमारे पथ को आलोकित करता है। हिन्दी पत्रकारिता में उन्होंने जो उच्च प्रतिमान स्थापित किए, वे आज भी प्रासंगिक और अनुकरणीय हैं।

विशेषकर, भाषा के मुद्दे पर उन्होंने हिन्दी पत्रकारिता को एक नया प्रवाह दिया। उन्हें संपादन कला का अग्रणी क्यों कहा जाता है, उसका साक्षात् प्रमाण है 'सरस्वती' पत्रिका। पत्रकारिता में किए गए प्रयोगों के लिए आज भी सरस्वती का उदाहरण दिया जाता है। यह आचार्य द्विवेदी के संपादकीय कौशल का ही प्रभाव था कि बहुत कम समय में 'सरस्वती' ने वह चमत्कार कर दिया, जो लंबे समय से निकल रही पत्रिकाएं नहीं कर सकीं। न केवल 'सरस्वती' के पाठक वर्ग का विस्तार हुआ, बल्कि आचार्य महावीर प्रसाद द्विवेदी के संपादकत्व में हिन्दी जगत को प्रमुख लेखक/साहित्यकार प्राप्त हुए। “उन्होंने हिन्दी में संपादन-कला का प्रवर्तन और परिष्कार किया। इस

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बात को समझना हो तो १९०१ ईस्वी के पहले की 'सरस्वती' समेत पत्रिकाएं देख लीजिए" । "जनवरी 1903 ई. में द्विवेदी जी ने संपादन आरंभ किया। पत्रिका के अंग-अंग में उनकी प्रतिभा की झलक दिखायी पड़ी। विषयों की अनेक रूपता, वस्तुयोजना, संपादकीय टिप्पणियां, पुस्तक समीक्षा, चित्र, चित्र-परिचय, साहित्यिक समाचारों के व्यंग्य चित्र, मनोरंजक सामग्री, बाल उपयोगी रचनाएं, प्रारंभिक विषय-सूची, प्रूफ संशोधन और पर्यवेक्षण में सर्वत्र ही संपादन कला विशारद द्विवेदी का व्यक्तित्व चमक उठा" । राष्ट्रकवि मैथिलीशरण गुप्त तो स्वयं मानते हैं- "मेरी उल्टी-सीधी प्रारंभिक रचनाओं का पूर्ण शोधन करके उन्हें 'सरस्वती' में प्रकाशित करना और पत्र द्वारा मेरे उत्साह को बढ़ाना द्विवेदी महाराज का ही काम था" । मैथिलीशरण गुप्त का यह वक्तव्य आचार्य महावीर प्रसाद द्विवेदी की संपादन क्षमता को भली प्रकार सिद्ध करता है। संपादन कला में मैथिलीशरण गुप्त उन्हें अपना गुरु मानते थे। 'हिंदी साहित्य का इतिहास' के लेखक आचार्य रामचन्द्र शुक्ल द्विवेदीजी के ऐतिहासिक योगदान की चर्चा करते हुए कहते हैं, "यद्यपि द्विवेदीजी ने हिन्दी के बड़े-बड़े कवियों को लेकर गंभीर साहित्य समीक्षा का स्थायी साहित्य नहीं प्रस्तुत किया, पर नई निकली पुस्तकों की भाषा की खरी आलोचना करके हिन्दी साहित्य का बड़ा भारी उपकार किया है। यदि द्विवेदीजी न उठ खड़े होते तो जैसी अव्यवस्थित, व्याकरणविरुद्ध और ऊटपटांग भाषा चारों ओर दिखाई पड़ती थी, उसकी परंपरा जल्दी न रुकती। उसके प्रभाव से लेखक सावधान हो गए और जिनमें भाषा की समझ और योग्यता थी उन्होंने अपना सुधार किया" । कथा सम्राट मुंशी प्रेमचंद की बहुचर्चित कहानी 'पंच-परमेश्वर' का शीर्षक भी द्विवेदीजी का ही दिया हुआ है। उनके संपादन पर मुंशी प्रेमचंद कहते हैं- "आज हिन्दी में ऐसा कौन विद्वान संपादक है, जो अपने काम को यथार्थ बुद्धि से करता हो, जो हरेक लेख को आद्योपांत पढ़ता हो, उसकी भाषा का परिष्कार करता हो, एक चतुर कलाकार की भांति, पत्थर के टुकड़े को एक बोलती हुई मूर्ति बना देता हो। हमारी कई कहानियां 'सरस्वती' में द्विवेदी जी के संपादन-काल में निकलीं। जब वे छप जाती थीं और मैं असल से मिलान करता था, तो

मालूम होता था कि उनका कितना रूपांतर हुआ है। मेरी एक कहानी 'पंच-परमेश्वर' है। मैंने जिस समय उसे द्विवेदी जी की सेवा में भेजा था, उसका नाम 'पंचों में ईश्वर' था। छपने पर देखा तो 'पंच-परमेश्वर' हो गया। जरा-से परिवर्तन से वह नाम कैसा चमक उठा" । आचार्य महावीर प्रसाद द्विवेदी की पत्रकारिता एवं संपादन शैली को समझने के लिए, उनकी ही प्रेरणा से पत्रकारिता के क्षेत्र में आए यशस्वी संपादक बाबूराव विष्णु पराड़कर के वक्तव्य को जानना आवश्यक है। वे कहते हैं- "सन् 1906 से प्रतिमास 'सरस्वती' का अध्ययन मेरा एक कर्तव्य हो गया। मैं 'सरस्वती' देखा करता था, संपादन सीखने के लिए" । यह वक्तव्य बताता है कि द्विवेदी जी का संपादन एक आदर्श प्रतिमान था, जिससे न केवल उस समय के संपादक/पत्रकार सीखते थे, बल्कि आज के पत्रकारों के लिए भी उनका लिखा पाथेय है।

शोध उद्देश्य

1. एक संपादक के रूप में आचार्य महावीर प्रसाद द्विवेदी की संपादन कला का अध्ययन।
2. समाचार पत्र-पत्रिका में संपादक की भूमिका का अध्ययन।
3. संपादन के तत्वों का अध्ययन।

शोध प्रविधि

प्रस्तुत अध्ययन का प्रारूप विश्लेषणात्मक एवं विवेचनात्मक प्रकृति का है। अध्ययन हेतु विश्लेषणात्मक एवं विवेचनात्मक पद्धति का उपयोग किया गया है। शोध विषय के संबंध में एक समझ विकसित करने और संबंधित शोध क्षेत्र में पूर्व में किये गए शोध कार्य से अवगत होने के लिए साहित्य पुनरावलोकन किया गया। शोध अध्ययन हेतु द्वितीयक स्रोतों का उपयोग किया गया है, जिसमें पुस्तकें, समाचारपत्र, पत्रिकाएं, शोधपत्र एवं वेबसाइट्स शामिल हैं।

साहित्य समीक्षा

अनुपमा त्रिपाठी एवं आशुतोष मिश्र ने अपने शोधपत्र 'आचार्य

महावीर प्रसाद द्विवेदी का हिन्दी साहित्य के विकास में योगदान' में निष्कर्ष दिया है कि आचार्य महावीर प्रसाद द्विवेदी ने भाषा तथा व्याकरण के नियमों तथा विराम चिह्नों आदि का ऐसा प्रयोग किया जैसा कि पूर्ववर्ती लेखकों में अभाव था। उन्होंने संकल्प लेकर भाषा को परिष्कृत किया। उनके प्रयासों से खड़ी हिन्दी को सर्वोच्च स्थान मिला। खड़ी हिन्दी में लिखनेवाले नये लेखक तैयार हुए (त्रिपाठी & मिश्र, 2019)।

बृजेन्द्र कुमार ने अपने शोध पत्र 'प्रयाग की द्विवेदीयुगीन साहित्यिक पत्रकारिता' में बताया है कि आचार्य महावीर प्रसाद द्विवेदी के संपादन से भाषा का परिष्कार तीव्र गति से हुआ। 'सरस्वती' पत्रिका की संपादन कला के समान संपादन कला तत्कालीन अन्य किसी समाचारपत्र-पत्रिका में दिखायी नहीं पड़ती है। आचार्य महावीर प्रसाद द्विवेदी अपने लेखों में अपनी विद्वता की छाप छोड़ने के लिए शब्दों का प्रयोग नहीं करते थे अपितु उनका प्रयास रहता था कि जो लिखा जा रहा है, बहुसंख्यक पाठकों की समझ में आ जाए। उन्होंने विभिन्न भाषाओं के स्थानीय शब्दों का प्रयोग कर हिन्दी की शब्द संपदा में वृद्धि की। लेखकों के अपने अध्ययन में पाया है कि संपादक के रूप में वे अपने दायित्व का बखूबी निर्वहन करते थे। उनके पास जो लेख प्रकाशित होने के लिए आते थे, उनको शुद्ध करने में आचार्य द्विवेदी अत्यधिक श्रम करते थे। शब्द-भंडार, व्याकरण, विराम-चिह्नों के उपयोग की दृष्टि से आचार्य द्विवेदी ने स्वयं अपने लेखों के माध्यम से हिन्दी भाषा का आदर्श सबके सामने प्रस्तुत किया है (कुमार, 2016)।

डॉ. राजकुमारी शर्मा अपने शोध आलेख 'हिंदी परिष्कार और आचार्य महावीर प्रसाद द्विवेदी' में बताती हैं कि द्विवेदी जी ने 1903 में 'सरस्वती' का संपादन शुरू किया, जिसके बाद यह पत्रिका हिंदी साहित्य की एक नई पहचान बन गई। द्विवेदी जी ने अपने संपादन काल (1903-1920) में 'सरस्वती' में विभिन्न विषयों जैसे संपादकीय टिप्पणियाँ, पुस्तक समीक्षाएँ, चित्र और साहित्य-समाचार को शामिल किया। उनकी लगन और कर्मठता ने इसे उस समय की सर्वश्रेष्ठ

पत्रिकाओं में से एक बना दिया। यह आलेख द्विवेदी युग में हिंदी भाषा और साहित्य के विकास में आचार्य द्विवेदी के योगदान को रेखांकित करता है और उनके संपादन कौशल को विशेष रूप से सराहता है (शर्मा, 2016)।

• डॉ. चित्रा अपने शोध आलेख 'महावीर प्रसाद द्विवेदी और सरस्वती पत्रिका' में बताती हैं कि महावीर प्रसाद द्विवेदी ने अपने 17 वर्षों के संपादकीय कार्यकाल में सदैव समय का पालन किया और तय समय में सरस्वती का संपादन कर उसे पाठकों तक पहुँचाया। हिन्दी भाषा के प्रति उनके मन में अटूट निष्ठा थी। आचार्य द्विवेदी से प्रेरित होकर उस समय के अनेक लेखक/पत्रकार शुद्ध हिन्दी और व्याकरण सम्मत भाषा का उपयोग करने लगे थे। आचार्य महावीर प्रसाद द्विवेदी ने सरस्वती के माध्यम से हिन्दी भाषा को विश्व में महत्वपूर्ण स्थान दिलाने का कार्य किया (चित्रा, 2013)।

• कृपाशंकर चौबे अपने लेख 'महावीर प्रसाद द्विवेदी और सरस्वती' में विश्लेषण करते हैं कि द्विवेदीजी ने संपादन की दृष्टि से यह सुनिश्चित किया कि सरस्वती में प्रकाशित होनेवाली प्रत्येक रचना की भाषा व्याकरण सम्मत हो। इसके साथ ही पूरी पत्रिका एक ही वर्तनी में निकले। इस लेख से यह भी ज्ञात होता है कि द्विवेदीजी बड़े-बड़े लेखकों की रचनाओं में व्याकरण की गलतियों पर निःसंकोच टिप्पणियाँ करते थे। उनकी टिप्पणियों के कारण व्याकरणसम्मत भाषा और वर्तनी की एकरूपता के प्रति तब के लेखक एवं संपादक सचेत रहने लगे (चौबे)।

विश्लेषण

आचार्य महावीर प्रसाद द्विवेदी ने हिन्दी की यशस्वी साहित्यिक पत्रिका 'सरस्वती' का 17 वर्षों तक संपादन कर हिन्दी पत्रकारिता में एक कीर्तिमान स्थापित किया था। उन्होंने पत्रिका को सरस, उपयोगी और प्रभावपूर्ण बनाया। सरस्वती के संपादन के माध्यम से वे पत्रकारिता एवं साहित्य को आमजन तक लेकर गए। पूर्व से प्रकाशित पत्र-पत्रिकाएं अपनी भाषा के कारण एक विशेष वर्ग तक ही सीमित थीं। सरस्वती पत्रिका

निर्मल नदी की तरह ज्ञान के प्रवाह को धरातल पर लेकर गई। आज भाषा के सरलीकरण के नाम पर जिस तरह से संपादक भाषा के साथ खिलवाड़ कर रहे हैं, उन्हें आचार्य महावीर प्रसाद द्विवेदी द्वारा संपादित सरस्वती के कुछ अंकों का ही अध्ययन कर लेना चाहिए। आचार्य भी भाषा के सरलीकरण के पक्षधर थे। अपने संपादन के माध्यम से उन्होंने यह किया भी। उन्होंने स्वयं अपने लेखन में सुबोध और प्रचलित भाषा को अपनाया। उनकी भाषा में न तो संस्कृत के तत्सम शब्दों की अधिकता है और न ही उर्दू-फारसी के अप्रचलित शब्दों की भरमार है। वे गृह के स्थान पर 'घर' और उच्च के स्थान पर 'ऊँचा' लिखना अधिक पसंद करते थे।

हिन्दी भाषा को विकसित करने के अपने इस प्रयास के संबंध में आचार्य महावीर प्रसाद द्विवेदी ने लिखा है- “यह न देखता कि यह शब्द अरबी का है या फारसी अथवा तुर्की का। देखता सिर्फ यह कि इस शब्द, वाक्य अथवा लेख का आशय अधिकांश पाठक समझ लेंगे या नहीं। अपनी विद्वता की छाप छोड़ने की कोशिश मैंने कभी नहीं की” (जोशी, 2018)। भाषा को सरल, सुगम और सुबोध बनाने के प्रयास में उन्होंने भाषा के स्वरूप को बिगाड़ा नहीं। वे सरलता के पक्षधर तो थे, लेकिन व्याकरण शुद्धता के कठोर आग्रही थे। द्विवेदीजी ने अपनी भाषा में उर्दू और फारसी के शब्दों का निस्संकोच प्रयोग अवश्य किया, किंतु इस प्रयोग में उन्होंने केवल प्रचलित शब्दों को ही अपनाया। बाद में उन्होंने उर्दू वालों के प्रभाव से हिन्दी में अनावश्यक ही उर्दू शब्दों के प्रचलन की आलोचना भी की है।

द्विवेदीजी की भाषा परिष्कृत और व्याकरण के नियमों से बंधी हुई है। उनका वाक्य-विन्यास हिन्दी की प्रकृति के अनुरूप है, कहीं भी वह अंग्रेजी या उर्दू के ढंग का नहीं। यह ध्यान रखना चाहिए कि जब द्विवेदी जी ने लेखन शुरू किया तो हिन्दी भाषा व्याकरण की अराजकता की शिकार थी। हिन्दी के लेखक/साहित्यकार इस गंभीर समस्या के प्रति उदासीन थे। यह तो हिन्दी का सौभाग्य है कि उस समय में उसे आचार्य महावीर प्रसाद द्विवेदी जैसा सुयोग्य पुत्र मिला, जिसने हिन्दी के स्वरूप की संवारने की महती जिम्मेदारी उठाई। इस संदर्भ में

द्विवेदीजी के महत्व को रेखांकित करते हुए आचार्य रामचन्द्र शुक्ल ने बहुत ही स्पष्ट लिखा है- “यदि द्विवेदीजी न उठ खड़े होते तो जैसा अव्यवस्थित, व्याकरण विरुद्ध और ऊटपटांग भाषा चारों ओर दिखाई पड़ती थी, उसकी परंपरा जल्दी न रुकती। उसके प्रभाव से लेखक सावधान हो गए और जिनमें भाषा की समझ और योग्यता थी उन्होंने अपना सुधार किया” (सिंह व. , 2023)। इस संदर्भ में जगन्नाथ प्रसाद शर्मा के विचारों को भी देखना चाहिए। वे लिखते हैं- “पूर्वकाल में भाषा की जो साधारण शिथिलता थी अथवा व्याकरण संबंधी जो निर्बलता थी, उसका परिहार द्विवेदी जी के मत्थे पड़ा। अभी तक जो जैसा चाहता था, लिखता रहा। कोई उसकी आलोचना करने वाला न था। अतएव, इन लेखकों की दृष्टि भी अपनी त्रुटियाँ की ओर नहीं गई थी। द्विवेदी जी जैसे सतर्क लेखक इसकी अवहेलना न कर सके, अतएव इन्होंने उन लेखकों की रचना-शैली की आलोचना प्रारम्भ की, जो व्याकरणगत दोषों का विचार अपनी रचनाओं में नहीं करते थे” (शर्मा ज. प., 1992)।

आचार्य महावीर प्रसाद द्विवेदी ने सहज एवं सरल शब्दावली का प्रयोग करके भाषा का परिष्कार किया। वे भाषा की शुद्धता के प्रति अत्यधिक सचेत थे। भाषा के संदर्भ में वे किसी भी प्रकार की त्रुटियाँ सहन नहीं कर सकते थे। इस संदर्भ में हमें स्मरण करना चाहिए कि वरिष्ठ लेखक लाला सीताराम ने जब महाकवि कालिदास की ‘शकुंतला’ पर एक बड़ा आलोचनात्मक ग्रंथ प्रकाशित किया, तो आचार्य महावीर प्रसाद द्विवेदी ने उसे पढ़ा। ग्रंथ में कई त्रुटियाँ देखकर, द्विवेदी जी ने उनकी तीखी आलोचना करते हुए एक आलोचनात्मक लेख ‘सरस्वती’ पत्रिका को भेजा। उनकी इस स्पष्ट और खरी आलोचना से प्रभावित होकर ही पत्रिका के संचालक बाबू चिंतामणि घोष ने उन्हें ‘सरस्वती’ पत्रिका का संपादक नियुक्त करने का निर्णय लिया। ‘सरस्वती’ का संपादन करते हुए द्विवेदी जी ने भाषा-संबंधी समस्याओं का दूर करने के लिए अथक प्रयास किए, जिसमें उन्हें सफलता भी मिली। भाषा के परिमार्जन में द्विवेदीजी के योगदान को रेखांकित करते हुए

सुरेन्द्रनाथ सिंह लिखते हैं- “आधुनिक गद्य और पद्य की भाषा खड़ी बोली के परिमार्जन, संस्कार और परिष्कार का इतिहास पण्डित महावीर प्रसाद द्विवेदी की सूक्ष्म दृष्टि, प्रखर पाण्डित्य और कर्मठता का इतिहास है” (सिंह स.)।

हिन्दी में व्याकरण का व्याकरण का अभाव उन्हें बहुत खटका। वह मानते थे कि जब भाषा के लिए कोई नियम ही नहीं रहेगा तो सभ्य और उच्च साहित्य का निर्माण कैसे होगा? इसी विचार के साथ उन्होंने हिन्दी भाषा की रचनाओं में व्याकरण पर जोर देना आरंभ किया। ‘सरस्वती’ के संपादक की जिम्मेदारी संभालने के लगभग दो वर्ष बाद ही 1905 में उन्होंने ‘भाषा और व्याकरण’ शीर्षक से एक आलेख लिखा। इस लेख में उन्होंने भाषा के लिए व्याकरण की आवश्यकता पर बल दिया और इसके लिए उन्होंने व्याकरण विरुद्ध रचनाओं के उदाहरण भी प्रस्तुत किए।

आचार्य महावीर प्रसाद द्विवेदी ने हिन्दी गद्य और पद्य की भाषा को एक करने (खड़ी बोली के प्रचार-प्रसार) के लिए भी महान अभियान चलाया। वे इसे प्राकृतिक नियमों के विरुद्ध मानते थे कि हम बोलते-लिखते एक भाषा में हैं और कविता दूसरी भाषा में करते हैं। द्विवेदीजी इस चलन को हिन्दी के विस्तार में बाधा की तरह देखते थे। इसलिए उन्होंने इस बात पर बहुत जोर दिया कि कवियों को गद्य की भाषा में ही कविता लिखना आरंभ करना चाहिए। इस संदर्भ में उन्होंने ही अपने एक लेख ‘कवि कर्तव्य’ में लिखा है- “गद्य और पद्य की भाषा पृथक-पृथक नहीं होनी चाहिए। हिन्दी ही ऐसी भाषा है जिसके गद्य में एक प्रकार की और पद्य में दूसरे प्रकार की भाषा लिखी जाती है। सभ्य समाज की जो भाषा हो उसी भाषा में गद्य-पद्यात्मक साहित्य होना चाहिए” (राय, 2023)। उनके इस अभियान और आग्रह का प्रभाव दिखाई पड़ता है। मैथिलीशरण गुप्त, श्रीधर पाठक, राय देवी प्रसाद, गया प्रसाद शुक्ल ‘सनेही’, हरिऔध, नाथू राम ‘शंकर’ शर्मा, रामनरेश त्रिपाठी आदि कवियों की रचनाएं प्रकाशित करके द्विवेदी जी ने यह साबित कर दिया कि खड़ी बोली हिन्दी में भी उच्च कोटि की कविताएं लिखी जा सकती हैं। कविता के साथ-साथ

कहानी विधा के विकास में भी इस पत्रिका की महती भूमिका रही है। यह कहने में कोई अतिशयोक्ति नहीं कि आधुनिक हिन्दी कहानी का उदय एवं आधुनिक खड़ी-बोली कविता को प्रचार-प्रसार एवं प्रतिष्ठा आचार्य महावीर प्रसाद द्विवेदी के संपादकत्व में ‘सरस्वती’ से ही मिली।

लेखन में उत्कृष्टता एवं शुद्धता के आग्रही

‘सरस्वती’ में प्रकाशित होने वाली प्रत्येक सामग्री पर द्विवेदी जी की पैनी नजरें रहती थीं। उन्होंने सामग्री की गुणवत्ता से कभी समझौता नहीं किया। इस कारण उनसे कई लेखक नाराज रहते थे। अनेक लोग अपनी रचना ‘सरस्वती’ में प्रकाशित कराने के लिए द्विवेदी जी पर दबाव भी डालते थे तो कई लोग प्रलोभन भी देते थे लेकिन उन्होंने न तो दबाव के आगे घुटने टेके और न ही प्रलोभन उन्हें डिगा सके। सामान्य: वे स्वयं ही अनेक रचनाओं का संपादन कर देते थे। परंतु जिन रचनाओं में अशुद्धियों की भरमार और व्याकरण की अनदेखी की जाती थी, उन्हें लौटाने में द्विवेदी जी कतई संकोच नहीं करते थे। उनका कहना था कि हमें अपने लिखे हुए पर परिशोधन अथवा संशोधन को स्वीकार करना चाहिए। इस संदर्भ में उनका स्पष्ट मत था, “अपना लिखा सभी को अच्छा लगता है परंतु उसके अच्छे-बुरे का विचार दूसरे लोग ही कर सकते हैं। जो लेख हमने लौटाए, वह समझ-बूझकर ही लौटाए, किसी और कारण से नहीं। अतएव यदि उसमें किसी को बुरा लगा तो हमें खेद है। यदि हमारी बुद्धि के अनुसार लेख हमारे पास आवें तो उन्हें हम क्यों लौटाएँ। उनको हम आदर स्वीकार करें, भेजने वाले को भी धन्यवाद दें और उसके साथ ही यदि हो सके तो कुछ पुरस्कार भी दें। यदि किसी को सर्वज्ञता का घमंड नहीं है तो वह अपने लेख में दूसरे के द्वारा किए हुए परिशोधन को देखकर कदापि रुष्ट नहीं होगा। लेखक अपने लेख का प्रूफ स्वयं शोध सकता है और संशोधन के समय हमारे किए गए परिवर्तन यदि उसे ठीक न जान पड़े तो वह हमें सूचना देकर वह उसको अपने मनोनुकूल बना सकता है” (सिंह भ. , 2013)। उन्होंने

‘सरस्वती’ पत्रिका के उद्देश्य एवं महत्व के संबंध में स्पष्ट तौर पर लिखा भी था कि सरस्वती में केवल उत्कृष्ट कोटि की रचनाओं को ही महत्व दिया जाएगा और उनकी उत्कृष्टता का निर्णय लेखकों की प्रसिद्धि के आधार पर नहीं बल्कि रचना के अपने वैशिष्ट्य के आधार पर किया जाएगा। द्विवेदी जी के संपादन-काल में इस सिद्धांत का सदैव पालन किया गया।

आचार्य महावीर प्रसाद द्विवेदी के संपादन का ही प्रभाव है कि कथा सम्राट प्रेमचंद की कहानी ‘पंच परमेश्वर’ का शीर्षक इतना प्रभावी एवं विशिष्ट बन सका। यह शीर्षक कहानी के सारांश का सबसे योग्य प्रतिनिधित्व करता है। जबकि प्रेमचंद ने जब ‘सरस्वती’ में प्रकाशन के लिए अपनी कहानी भेजी थी, तब उनकी कहानी का शीर्षक यह नहीं था। आचार्य के संपादन के प्रति कृतज्ञता व्यक्त करते हुए प्रेमचंद ने कहा है- “आज हिन्दी में ऐसा कौन विद्वान संपादक है, जो अपने काम को यथार्थ बुद्धि से करता हो, जो हरेक लेख को आद्योपांत पढ़ता हो, उसकी भाषा का परिष्कार करता हो, एक चतुर कलाकार की भांति, पत्थर के एक टुकड़े को बोलती हुई मूर्त बना देता हो। हमारी कई कहानियां द्विवेदी जी के संपादन-काल में ‘सरस्वती’ में निकलीं। जब वे छप जाती थीं और मैं असल से मिलाता था तो मालूम होता था कि उनका कितना रूपांतर हुआ है। मेरी एक कहानी ‘पंच परमेश्वर’ है। मैंने जिस समय उसे द्विवेदी जी की सेवा में भेजा था, उसका नाम ‘पंचों में ईश्वर’ था। छपने पर देखा तो ‘पंच परमेश्वर’ हो गया था। जरा से परिवर्तन से वह नाम कैसे चमक उठा।” आचार्य द्विवेदी ‘सरस्वती’ में किसी भी सामग्री के प्रकाशन से पूर्व उसे भली प्रकार पढ़ते और उसकी भाषा, वर्तनी, व्याकरण इत्यादि में आवश्यक परिवर्तन करते थे। एक आदर्श संपादक का कर्तव्य है कि उसकी नजर से जो भी सामग्री गुजरे, वह न केवल शुद्धता को प्राप्त हो अपितु उसकी गुणवत्ता भी बढ़ जाए।

विषय चयन में व्यापक दृष्टिकोण

हिन्दी पत्रकारिता को नयी भाषा-शैली प्रदान करने वाले आचार्य महावीर प्रसाद द्विवेदी ने ‘सरस्वती’ में विविध

क्षेत्रों/आयामों पर सामग्री प्रकाशित कर विषय चयन में भी एक व्यापक दृष्टिकोण प्रकट किया। उन्होंने स्वयं साहित्य की विविध विधाओं में लिखने के अलावा अर्थशास्त्र, विज्ञान, इतिहास, समाजशास्त्र, पुरातत्व आदि विविध विषयों पर लेखन कर उदाहरण प्रस्तुत किया और दूसरे लेखकों को भी इन विषयों पर लिखने के लिए प्रेरित/प्रोत्साहित किया। दरअसल वे चाहते थे कि हिन्दी के पाठक नये-नये विषयों पर गंभीर सामग्री का भी अध्ययन करें। वर्ष 1903 से 1906 तक आचार्य महावीर प्रसाद द्विवेदी ‘सरस्वती’ के पाठकों की रुचि का परिष्कार करते रहे ताकि वे गंभीर विषयों का बोझ उठा सकें। 1906 में ‘सरस्वती’ के अंतिम अंक में द्विवेदी जी ने पाठकों को सूचित करते हुए लिखा- “सरस्वती के रसज्ञ वाचक अब कुछ गंभीर विषयों पर भी लेख पढ़ने को तैयार रहें। सामान्य विषयों पर ही सरल लेख लिखते रहने से हिन्दी की अवस्था उन्नति नहीं हो सकती” (चतुर्वेदी, 1957)।

आज के साहित्यकारों की तरह वे शुद्ध साहित्य का राग अलापने वालों में नहीं थे बल्कि उनका मानना था कि ज्ञान के हर क्षेत्र को जानना साहित्यकार/पत्रकार के लिए आवश्यक है। उनका मानना था कि ‘सरस्वती’ के पाठकों को विविध विषयों पर जानकारी एवं ज्ञानपरक सामग्री मिलनी ही चाहिए। ‘सरस्वती’ के प्रवेशांक में पत्रिका के उद्देश्य की चर्चा करते हुए उन्होंने लिखा है- “इसके प्रकाशन का उद्देश्य पाठकों को विविध विषय का ज्ञान कराना है”। द्विवेदी जी ने ‘सरस्वती’ में लगभग सभी विधाओं जैसे-कविता, कहानी, एकांकी, उपन्यास, नाटक, आत्मकथा, जीवनी, यात्रा-साहित्य, डायरी लेखन, समालोचना, पुस्तक परिचय, कला-सभ्यता, इतिहास, लोकगीत आदि सांस्कृतिक विषयों पर लेख तथा अन्य भाषाओं के साहित्य के अनुवाद को लाने का भरसक प्रयास किया। द्विवेदी जी के संपादन-काल में समाज-सुधार, स्त्री-शिक्षा, एवं बाल-साहित्य जैसे विषयों को भी ‘सरस्वती’ में विशेष स्थान दिया गया। हिन्दी की पहली सचित्र मासिक पत्रिका के रूप में प्रतिष्ठित ‘सरस्वती’ में महत्वपूर्ण चित्रों के साथ ही व्यंग्य-चित्रों को भी यथोचित स्थान मिलता था।

नये लेखकों को प्रोत्साहित किया, संपादक गढ़े

आचार्य महावीर प्रसाद द्विवेदी के लिए पत्रकारिता व्यवसाय नहीं थी अपितु यह उनका स्वभाव था। 'सरस्वती' के संपादक की जिम्मेदारी संभालने से पहले उन्होंने जब 1903 में रेलवे की नौकरी छोड़ी, तब उन्हें 150 रुपये मूल वेतन एवं 50 रुपये भत्ता मिलता था। यानी कुल 200 रुपये उस समय यह एक बहुत बड़ी राशि थी। परंतु उन्होंने 200 रुपये ठुकरा कर मात्र 20 रुपये मासिक पर 'सरस्वती' के संपादक का पद स्वीकार किया। उनका यह त्याग एवं समर्पण ही बताता है कि साहित्य और पत्रकारिता का उनके जीवन में क्या स्थान रहा होगा। अपने इसी समर्पण के कारण उन्होंने हिन्दी पत्रकारिता एवं आधुनिक संपादन की बुनियाद को न केवल मजबूत किया बल्कि उसे श्रेष्ठ लेखक एवं संपादक भी दिए। एक महान संपादक के रूप में द्विवेदी जी ने सदैव ही पाठकों के हित का चिंतन करते हुए नये रचनाकारों को प्रोत्साहित किया। आचार्य रामचंद्र शुक्ल, विश्वम्भरनाथ शर्मा कौशिक, पदुमलाल पन्नालाल बख्शी, राष्ट्रकवि मैथिलीशरण गुप्त जैसे हिन्दी साहित्य के न जाने कितने चमकते नाम उनकी छत्र छाया से निकले हैं। आचार्य रामचंद्र शुक्ल, कामता प्रसाद गुरु, प्रेमचंद, लोचन प्रसाद पाण्डेय जैसे कई लेखक हैं जो 'सरस्वती' पत्रिका के माध्यम से हिन्दी जगत में अपनी पहचान बना सके। उन्होंने बाबूराव विष्णु

पराड़कर और गणेश शंकर विद्यार्थी जैसे पत्रकार भी तैयार किए, जिन्होंने स्वयं भी हिन्दी पत्रकारिता की बहुत सेवा की है और आदर्श स्थापित किए।

पत्रिका संपादन-प्रकाशन में समय का पालन

पत्र-पत्रिका गुणवत्तापूर्ण सामग्री के साथ अपने तय समय पर प्रकाशित हो जाए, यह भी संपादक की महत्वपूर्ण जिम्मेदारी रहती है। पत्र-पत्रिका का नियमित और नियत समय पर प्रकाशित होकर पाठकों के हाथ में पहुँच जाना, उसकी लोकप्रियता एवं उसके प्रसार में वृद्धि को सुनिश्चित करता है। उस समय की अधिकतर पत्रिकाएं अपने नियत समय पर नहीं निकल पाती थीं। उसके पीछे अनेक कारण रहते थे लेकिन आचार्य महावीर प्रसाद द्विवेदी ने अपने संपादन के 18 वर्षों में कभी भी इन कारणों को बाधा नहीं बनने दिया। उनके संपादन में 'सरस्वती' नियत समय पर प्रकाशित होती रही, भले ही उन्हें अकेले ही पूरी पत्रिका के लिए सामग्री लिखनी पड़ी हो। द्विवेदी जी ने अपने संपादन के लिए जो नियम बनाए थे, उनमें से एक नियम यह भी था कि वह पत्रिका के संपादन एवं प्रकाशन में सदैव समय का पालन करेंगे। उन्होंने अपने इस नियम का सदैव पालन किया।

निष्कर्ष

आचार्य महावीर प्रसाद द्विवेदी ने निस्संदेह आधुनिक संपादन कला की नींव रखने वाले 'आचार्य' हैं। उन्हें संपादन कला का अग्रदूत कहना चाहिए। उन्होंने संपादक की भूमिका के साथ न केवल न्याय किया, बल्कि उसकी भूमिका में विस्तार भी कर दिया। एक संपादक के रूप में उन्होंने हिन्दी भाषा का परिष्कार, हिन्दी की वाक्य रचना और पदविन्यास में एकरूपता की ओर ध्यान दिया, हिन्दी में व्याकरण के महत्व को प्रतिपादित किया। एक महान संपादक के रूप में उन्होंने हिन्दी साहित्य में अनेक लेखकों एवं कवियों को प्रतिष्ठित किया और अनेक यशस्वी पत्रकारों/संपादकों को प्रशिक्षित किया। अपने संपादन के माध्यम से उन्होंने हिन्दी की नवीन गद्य विधाओं के विकास का मार्ग भी प्रशस्त किया। आचार्य महावीर प्रसाद द्विवेदी की संपादन कला का परिचय देना कठिन कार्य है लेकिन 'सरस्वती' की सफलता से हम उसका आकलन कर सकते हैं। 'सरस्वती' हिन्दी की लोकप्रिय एवं प्रतिष्ठित पत्रिका रही है। निस्संदेह उसने यह प्रसिद्धि एवं सफलता आचार्य महावीर प्रसाद द्विवेदी की संपादन प्रतिभा के बल पर प्राप्त की। 'सरस्वती' के संपादन के माध्यम से द्विवेदी जी ने आधुनिक संपादन कला के नये प्रतिमान स्थापित किए हैं।

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डॉ. सौरभ कुमार मिश्र¹

शोध सार

आज के दौर में इंटरनेट की सुलभ उपलब्धता और स्मार्ट फोन के बढ़ते प्रचलन ने लोगों की जीवनशैली को काफी प्रभावित किया है। लोग चंद समय में देश—दुनिया से जुड़ने में सक्षम हैं। लेकिन इन सबके बीच कुछ ऐसे भी क्षेत्र हैं जहाँ यह सुविधाएँ बहुत हद तक पहुंच से बाहर हैं। वहाँ पर उनकी बात सुनने, सुनाने तथा संजोने वाला एक ही माध्यम है रेडियो। हम विशेष रूप से बात कर रहे हैं मध्यप्रदेश के कुछ ऐसे इलाकों की जहाँ आज भी मोबाइल सिग्नल व बिजली की पहुंच नहीं है लेकिन उनके मनोरंजन के लिए सामुदायिक रेडियो (वन्या) के रूप में एक साधन उपलब्ध है जिसके जरिए वे अपने संस्कृति का संरक्षण करने के साथ मनोरंजन भी करते हैं। लेकिन कुछ कारणों से यह आवाज अब अपने उद्देश्य से भटककर दम तोड़ती हुई नजर आ रही है। ये रेडियो स्टेशन अब लापरवाही के कारण अपने उद्देश्यों से भटक रहे हैं। कुछ विसंगतियाँ भी हैं तो कुछ अनदेखी, जिसका प्रभाव इन केन्द्रों पर भारी पड़ रहा है। एक तरह से जनजातीय समाज की आवाज कहे जाने वाले ये रेडियो स्टेशन खुद की पहचान बचाने में असमर्थ दिखाई दे रहे हैं।

मुख्य शब्द : सामुदायिक रेडियो, वन्या, जनजाति, प्रसारण, उपकरण, दीर्घकालीन शोध, सांस्कृतिक अभिव्यक्ति।

प्रस्तावना

वैसे तो देशभर में हजारों की संख्या में सामुदायिक रेडियो की स्थापना की गई है, जो मनोरंजन का एक सशक्त माध्यम है, लेकिन मध्यप्रदेश के कुछ ऐसे दूरस्थ इलाके (सुदूर जनजातीय क्षेत्र) हैं जहाँ पर संचार के साधनों की पहुंच कम थी। ऐसे ही क्षेत्रों को चिह्नित करके साल 2000 में आदिम जाति कल्याण विभाग मध्यप्रदेश प्रशासन के अन्तर्गत संचालित 'वन्या' द्वारा आठ क्षेत्रों आलीराजपुर, खंडवा, बैतूल, सेसईपुरा, नालछा, चाड़ा, बिजौरी व बालाघाट जैसे जनजातीय बहुल इलाकों में वनवासी संस्कृति को प्रसारित व संरक्षित करने के साथ इस समुदाय के मनोरंजन और उसे समाज के मुख्यधारा से जोड़ने के लिए सामुदायिक रेडियो की स्थापना का विचार साझा किया, जो जनजाति समूहों की बोली में, उन्हीं के लिए और उन्हीं के द्वारा संचालित किया जाए। वे अपने अधिकारों के लिए कुछ कहें और साथ ही अपनी संस्कृति व रीतियों का संरक्षण भी कर सकें। सरकार ने इसके अलावा भी प्रदेश की

जनजातियों के लिए कई महत्वपूर्ण योजनाएँ प्रारम्भ की लेकिन शिक्षा व पहुंच के अभाव में उनका उचित क्रियान्वयन नहीं हो सका। (मिश्र, सामुदायिक रेडियो, 2003)

सरकारी संस्थाएँ आए दिन शिक्षा को लेकर कुछ न कुछ व्यवस्थाएँ करती रहती हैं लेकिन सुदूर (रिमोट) इलाकों में रहने वाले जनजातीय समाज के पास सूचना व संचार का कोई विस्तृत संसाधन न के बराबर है। इन इलाकों में संचार का एकमात्र साधन रेडियो होता है, जो सरकार की योजनाओं को जनजाति समूहों तक पहुंचाने का कार्य करता है। इसी को ध्यान में रखते हुए वन्या ने वर्ष 2011 में सामुदायिक रेडियो की शुरुआत की। बाद में अलग-अलग इलाकों में 8 अन्य सामुदायिक रेडियो स्टेशनों की स्थापना की गई। यह वैश्विक स्तर पर एक इकलौता प्रयोग था, जिसमें उनकी जीवनशैली को सुधारने तथा संरक्षण का कार्य किया गया। चूंकि जनजाति समुदायों की अपनी अलग-अलग बोली है, इसी को ध्यान में रखते हुए रेडियो कार्यक्रम का प्रसारण उन्हीं की बोली में किया

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सामुदायिक रेडियो इन समुदायों के बीच काफी चर्चित व पसंद किए गए। जहाँ एक तरफ उन्हें अपनी बोली में कार्यक्रमों व योजनाओं की सूचनाएँ मिलीं, वहीं दूसरी तरफ नई पीढ़ी के लिए संस्कृति, रीतियों, लोकगीतों व लोककथाओं को संरक्षित करने का एक मंच भी मिला। इसकी लोकप्रियता दूर-दूर तक फैली। प्रसारण भी लम्बे समय तक हुआ। लेकिन समय के साथ-साथ तमाम आर्थिक, सांस्कृतिक व सामाजिक कारणों से इनका प्रसारण धीरे-धीरे कम होता गया और वर्तमान में स्थिति यह है कि सभी (लगभग) आठ जनजातीय क्षेत्रों में चल रहे वन्या के सामुदायिक रेडियो स्टेशन बंद होने की स्थिति में आ चुके हैं। जनजातीय समुदायों के आधार व संस्कृति संरक्षण की बात को कहने वाले यह रेडियो स्टेशन अब अपना दम तोड़ने को मजबूर हैं। (तिवारी, वन्या, 2012, पृ.3—5)

साहित्य पुनरावलोकन

सामुदायिक रेडियो समाज की मुख्यधारा से अलग और समाज की अंतिम रेखा पर बसे जनजातीय समुदायों को सशक्त बनाने का एक महत्वपूर्ण माध्यम बनकर उभरा है। जानकार इसके उस योगदान पर बल देते हैं, जिसके माध्यम से यह जनजातीय भाषाओं, मौखिक परंपराओं और सांस्कृतिक अभिव्यक्तियों को संरक्षित करता है, जिन्हें प्रचलित मुख्यधारा मीडिया प्रायः नज़रअंदाज कर देता है (स्वीन्ड्रन, 2013)। उदाहरणस्वरूप, केरल के वायनाड स्थित रेडियो माटोली के अध्ययन से यह स्पष्ट होता है कि जनजातीय भाषाओं में प्रसारण समुदाय की पहचान और पीढ़ी दर पीढ़ी ज्ञान—साझेदारी को मजबूत करता है।

शोध यह भी रेखांकित करता है कि सामुदायिक रेडियो केवल सूचना पहुँचाने का माध्यम नहीं है, बल्कि यह समुदाय की संस्कृति और सभ्यता को संकलित करने का अवसर भी देता है (कुमार, 2024)। इस दो—तरफा संवाद से स्थानीय शासन, अधिकार जागरूकता और सामूहिक निर्णयों में सहभागिता बढ़ती है। अध्ययनों में कृषि संबंधी जानकारी,

स्वास्थ्य परामर्श और आपदा—प्रबंधन संदेशों के प्रसार में इसकी भूमिका दर्ज की गई है (मिश्र, 2024)।

लैंगिक समावेशन भी एक महत्वपूर्ण विषय है। जब महिलाएँ निर्माता या प्रस्तोता के रूप में जुड़ती हैं तो सामुदायिक रेडियो सांस्कृतिक बाधाओं को चुनौती देने और उनकी आवाज को मुखर करने का साधन बन जाता है (मलिक, 2022)।

साहित्य सामुदायिक रेडियो को सांस्कृतिक संरक्षण और सामाजिक परिवर्तन का उत्प्रेरक बताता है, साथ ही इसके दीर्घकालिक प्रभावों को समझने हेतु अधिक गहन, तुलनात्मक और दीर्घकालिक शोध की आवश्यकता पर बल देता है। (सिंह, 2010)।

इसके अतिरिक्त समय समय पर समाचार पत्रों, लेखों और सोशल मीडिया के द्वारा प्रकाशित विषयों के माध्यम से जानकारी प्राप्त की गई।

अध्ययन क्षेत्र

यह शोध आलेख मध्यप्रदेश में आदिम जाति कल्याण विभाग म.प्र. शासन के उपक्रम वन्या द्वारा स्थापित ८ सामुदायिक केन्द्रों पर केन्द्रित हैं। यह सामुदायिक रेडियो शहर से दूर रिमोट इलाकों में स्थापित किए गए हैं। इनका उद्देश्य दूर-दराज इलाकों में रहने वाले जनजातीय समुदायों को समाज की मुख्य धारा से जोड़ने के साथ उनके रीतियों, परंपराओं को संरक्षित व प्रसारित करना भी है।

शोध उद्देश्य

1. वन्या सामुदायिक रेडियो की प्रासंगिकता का अध्ययन।
2. सामुदायिक रेडियो का सुदूर ग्रामीण अंचलों में उपयोगिता पर अध्ययन।
3. वन्या सामुदायिक रेडियो केन्द्रों की वर्तमान स्थिति पर अध्ययन।

शोध प्रविधि

इस शोधपत्र में वन्या सामुदायिक रेडियो की वर्तमान स्थिति को जानने के लिए उपकरण के रूप में साक्षात्कार, अनुसूची का प्रयोग किया गया है। विषयवस्तु विश्लेषण के लिए द्वितीयक स्रोतों का प्रयोग किया गया है।

वन्या सामुदायिक रेडियो की स्थापना

देश-विदेश में सामुदायिक रेडियो की चर्चा के साथ ही इसके गुण—दोष को लेकर भी मंथन व चिंतन प्रारम्भ हो गया। चर्चा इसके प्रारूप तथा उद्देश्यों को लेकर शुरू हुई और नतीजा निकला कि विकासशील देशों के लिए और समाज की मूल संरचना से कटे हुए समाज के लिए यह रेडियो काफी कारगर है। इसी योजना को लेकर कॉलेजों, शहरी क्षेत्रों में कैम्पस तथा ग्रामीण साथ ही जनजातीय समुदायों के बीच सामुदायिक रेडियो की स्थापना प्रारंभ हुई। 2003-2004 में सबसे पहले दक्षिण भारत के अन्नामलाई विश्वविद्यालय में इसकी स्थापना की गई। इसके प्रभाव के कारण ही शहरी क्षेत्रों में सरकार के प्रयासों से कैम्पस कम्युनिटी रेडियो की स्थापना होने लगी। वहीं ग्रामीण व जनजातीय बहुल क्षेत्रों में कमजोर व समाज की मुख्यधारा से कटे लोगों की आवाज ये सामुदायिक रेडियो बनने लगे। यह जानकारी देने के साथ-साथ मनोरंजन का भी एक सशक्त माध्यम बना। इसे लगाने की लागत कम थी और इसका प्रसारण क्षेत्र भी सीमित था। (मनोज कुमार, भारत में जनसंचार, 1995)

श्रोताओं को अपनी बोली में बात कहने तथा सुनने का मौका मिलने लगा। सरकार ने भी इसके प्रसार को लेकर कुछ नियमों में बदलाव किए। इससे ये लाभ हुआ कि देशभर में सुदूर क्षेत्रों में सामुदायिक रेडियो शुरू करने की ओर लोगों का विचार बढ़ने लगा।

इन्हीं कारणों से मध्यप्रदेश में भी कुछ सामुदायिक रेडियो की स्थापना के प्रयास होने लगे। लेकिन सरकार के सामने एक समस्या थी कि म.प्र. जनजातीय बहुल क्षेत्र है, जहाँ बैगा,

भील, गोंड, कोरकू, बैगानी जैसी मुख्य जनजातियों के अलावा बड़ी संख्या में अन्य समुदाय भी रहते हैं जो समाज की मुख्यधारा से कटे हुए थे। इनके विकास व उत्थान के लिए पहले योजना बनाना आवश्यक था, सामुदायिक रेडियो की पहुंच सबसे पहले यहाँ होनी चाहिए। इसी चर्चा के साथ रेडियो केन्द्र स्थापना की बात चल पड़ी। वैसे तो प्रदेश में निजी सामुदायिक रेडियो भी स्थापित थे लेकिन उनकी पहुंच महिला व बाल विकास को लेकर ज्यादा थी।

सरकार द्वारा इसकी जिम्मेदारी आदिम जाति कल्याण विभाग, म.प्र. शासन के उपक्रम वन्या को दी गई, जिसके अंतर्गत वनवासी समुदायों के उत्थान के लिए कार्य किया जा रहा था। इस प्रकार वन्या ने वर्ष 2011 में म.प्र. में अपनी तरह का एक अलग, जनजातीय समुदायों की बोली में, उन्हीं के द्वारा तथा उन्हीं के बीच एक सामुदायिक रेडियो केन्द्र की स्थापना की। इसका प्रसारण क्षेत्र सिर्फ ऐसे इलाके थे जहाँ बड़ी संख्या में जनजातियों का निवास था। (डी. सिंह, भारतीय इलेक्ट्रॉनिक मीडिया, 2010)

यह देश का पहला जनजातीय बोली पर आधारित रेडियो था जिसकी स्थापना वन्या द्वारा आलीराजपुर में 'आजाद' रेडियो के नाम से की गई। इस पर दो पालियों सुबह और शाम को जनजाति समूहों की बोली में कार्यक्रम और सरकारी योजनाओं का प्रसारण होता था। इस केन्द्र के सफल प्रसारण के बाद प्रदेश के अलग-अलग स्थानों पर अन्य जनजातीय समुदायों के बीच सामुदायिक रेडियो केन्द्र स्थापित करने का दौर प्रारम्भ हो गया। इनका एकमात्र उद्देश्य था, जनजाति समुदायों के जीवन स्तर में सुधार लाना और उनकी सांस्कृतिक भावनाओं को संरक्षित करना था लेकिन वर्तमान में कुछ कारकों के कारण यह रेडियो केन्द्र आज बंद होने की स्थिति में आ गए हैं।

सामुदायिक रेडियो का उद्देश्य

सामुदायिक रेडियो का मुख्य उद्देश्य समाज के किसी एक

समुदाय विशेष की बोली-भाषा में, सूचना पहुंचाना, शिक्षित करने तथा मनोरंजन करना है। सामुदायिक रेडियो के माध्यम से समुदाय विशेष की विलुप्त होती संस्कृति, साहित्य, परंपरा एवं उसके इतिहास को संरक्षित एवं संवर्धित किया जा सकता है।

समुदायों के बीच संचार के तीन प्रमुख तत्त्व-सूचना, शिक्षा और मनोरंजन को दृष्टि में रखते हुए कम्युनिटी रेडियो प्रसारण माध्यम का आरंभ हुआ। कम्युनिटी रेडियो प्रसारण माध्यम संचार का एक तत्त्व नहीं होकर अपितु उस समुदाय की आवाज है, जो हमेशा से उपेक्षित रही है। सबसे बड़े और प्रभावी जनमाध्यम के रूप में रेडियो प्रसारण माध्यम के क्षेत्र में सर्वाधिक लोकप्रिय एवं सशक्त रूप से स्थापित है।

सामुदायिक रेडियो, रेडियो प्रसारण क्षेत्र की एक शाखा है और वह रेडियो के बुनियादी सिद्धांतों के अनुरूप कार्य करने के लिए सतत रूप से प्रयत्नशील है। कम्युनिटी रेडियो के प्रसार में शैक्षिक संस्थाओं के साथ गैर-लाभकारी संस्थाओं को जिम्मेदारी दी गई है। सामुदायिक रेडियो का स्वरूप लोकतांत्रिक है, जिसमें हर व्यक्ति को बोलने, सुनने और जनहित के कार्यक्रम बनाने की पूरी आजादी है। इस माध्यम के जरिए ग्रामीणों और मूलभूत सुविधाओं से वंचित तबकों के विकास और सशक्तिकरण की राह खुलती है। इससे जुड़ कर हम विकास से वंचित, उपेक्षित लोगों की मुक्ति का माध्यम बनकर समुदाय में सकारात्मक परिवर्तन ला सकते हैं। रेडियो कार्यक्रम का निर्माण समुदाय के लोगों की आवश्यकता एवं पसंद के अनुसार होता है। बोली स्थानीय होती है। सही मायने में कहा जाए तो यह समुदाय की पहचान होती है, उनकी अपनी आवाज है। कम्युनिटी रेडियो क्षेत्रीय संस्कृति की झाँकी प्रस्तुत करता है। क्षेत्रीय खान-पान, पहनावा-ओढ़ना, भाषा-बोली, रहन-सहन तथा आचार-विचार को मंच प्रदान करने वाला यह अपने आप में विशिष्ट माध्यम है। देश में कई बोलियाँ लुप्त हो गईं और कई लुप्त होने के कगार पर हैं। इसमें सामुदायिक रेडियो एक संजीवनी के रूप में काम कर रहा है।

सामुदायिक रेडियो की स्थापना का उद्देश्य केवल समुदाय का

मनोरंजन करना न होकर शिक्षा, स्वास्थ्य, पर्यावरण, जनजागृति लाना और लोक संस्कृति, लोक साहित्य एवं लोक परंपरा के समुचित संरक्षण के लिए समुदाय के मध्य कार्य करना है। सामुदायिक रेडियो का जन्म वाणिज्यिक या जन-माध्यम प्रसारकों द्वारा की जा रही उपेक्षा के चलते हुआ। कम्युनिटी रेडियो का संचालन सामुदायिक स्तर पर होता है, जिसका उद्देश्य लाभ कमाना नहीं है। (गिरीश खरे, सामुदायिक रेडियो का उदारीकरण, 2005) सामुदायिक रेडियो व्यक्ति विशेष, समूह और समुदायों की अपनी विविध गतिविधियों के अनुभवों को बाँटने तथा अपनी परंपरागत कला की साझेदारी की प्रक्रिया को सुगम बनाता है। यह 21वीं सदी में ग्रामीण अंचलों के लिए एक प्रसारण क्रांति के रूप में है।

हालांकि, सामुदायिक रेडियो प्रसारण माध्यम के पास आकाशवाणी की तरह न तो विशाल प्रसारण क्षेत्र है और न ही सामुदायिक रेडियो के पास उतना बड़ा संसाधन एवं तकनीकी ज्ञान, जिसकी वजह से कम्युनिटी रेडियो का कैनवास बड़े आकार का हो। हालांकि कम्युनिटी रेडियो का लघु स्वरूप ही उसे प्रभावी बनाता है। सामुदायिक रेडियो से प्रसारण अधिकतम दस किलोमीटर तक किया जा सकता है। किंतु इससे बड़ी संख्या में समुदाय विशेष के श्रोता लाभान्वित होते हैं। सामुदायिक रेडियो की विशेषता यह होती है कि क्षेत्र विशेष में, समुदाय विशेष के लिए प्रसारित होने वाले कार्यक्रम का निर्माण समुदाय विशेष की स्थानीय भाषा में होता है। इस प्रसारण में न केवल लोगों की समस्याएँ उठायी जाती हैं, बल्कि उन्हें स्वास्थ्य, शिक्षा और विकास संबंधी अनेक उपयोगी जानकारियाँ भी दी जाती हैं। सामुदायिक रेडियो श्रोताओं की आवश्यकता, उपयोग और भागीदारी को ध्यान में रखकर बनाया गया है। भारत जैसे विशाल देश में जहाँ थोड़े फासले पर बोली और संस्कृति दोनों ही बदल जाती है, वहाँ सामुदायिक रेडियो प्रसारण में विविधता स्वयमेव ही दिखती है। सामुदायिक रेडियो के लिए समुदाय शब्द का उपयोग किया गया है और इसके 60 प्रतिशत कार्यक्रम स्थानीय बोली में ही प्रसारित किए जाते हैं। इसमें कम्युनिटी रेडियो कार्यक्रम

में विविधता स्वाभाविक स्वरूप है। (मनोज कुमार, कम्यूनिटी रेडियो, 2016)

‘वन्या’ संचालित सामुदायिक रेडियो केन्द्र

मध्यप्रदेश सरकार व आदिम जाति कल्याण विभाग के निर्णय के उपरान्त मध्यप्रदेश के ८ जनजातीय बहुल क्षेत्रों का चयन सामुदायिक रेडियो के प्रसारण के लिए चिह्नित किए गए, जहाँ सुदूर इलाके में निवास करने वाली जनजातियों को समाज की मुख्यधारा से जोड़ने के लिए वन्या सामुदायिक रेडियो का प्रसारण प्रारंभ किया गया। सामुदायिक रेडियो निम्नलिखित है:-

1. आजाद रेडियो 90.4, अलीराजपुर

म.प्र. में जनजातीय समुदायों के सामाजिक, सांस्कृतिक व आर्थिक उत्थान को ध्यान में रखकर आदिम जाति कल्याण विभाग के उपक्रम वन्या द्वारा सबसे पहले महान् क्रांतिकारी चंद्रशेखर आजाद की जन्मभूमि आलीराजपुर से वर्ष 2011 में सामुदायिक रेडियो प्रारम्भ किया गया। यह रेडियो केन्द्र भील जनजातीय समुदाय के लिए भीली बोली में कार्यक्रमों का प्रसारण करता है, जहाँ मनोरंजन के साथ-साथ ज्ञानवर्धक विषयवस्तु का प्रसारण दो पालियों सुबह और शाम को किया जाता है। यह केन्द्र शासकीय उत्कृष्ट महाविद्यालय आजाद नगर के अंतर्गत स्थापित है। यहां प्रारंभ में रेडियो मशीनरी, रिकार्डिंग और प्रसारण संबंधी जानकारी यहीं के युवाओं को उपलब्ध कराई गई। विशेष रूप से स्थानीय रीति-रिवाज, लोक-संस्कृति को उजागर व संरक्षित करने पर ध्यान केन्द्रित किया गया। जनजातीय समुदायों में शिक्षित युवाओं का एक समूह बनाया गया। समूह द्वारा लोक संस्कृति, गीतों को रिकार्ड करना, मनोरंजन व ज्ञानवर्धक कार्यक्रमों का निर्माण करना प्रारम्भ किया गया। साथ ही उन्हें प्रचारित व प्रसारित भी किया गया। वन्या की ओर से इन समुदायों के बीच रेडियो सेट के वितरण का कार्य भी किया गया। यह समूह गाँव-गाँव जाकर लोगों को इसकी उपयोगिता बताता था। स्थानीय

लोगों ने इसकी महत्ता को समझा और इससे जुड़ने लगे। इस प्रकार रेडियो वन्या ‘आजाद’ जनजातीय समुदायों के बीच अपनी जगह बनाने में सफल रहा।

2. रेडियो वन्या खालवा, खंडवा

आजाद रेडियो की सफलतापूर्वक स्थापना तथा प्रसारण के बाद वन्या को यह भरोसा हो गया कि सामुदायिक रेडियो के माध्यम से जनजातीय समुदायों तक सरकार की योजनाएँ पहुँचाई जा सकती हैं तथा सभी को एकजुट करने का कार्य भी किया जा सकता है। इसके बाद सामुदायिक रेडियो केन्द्रों की स्थापना की गाड़ी चल पड़ी। इसी कड़ी में वन्या द्वारा दूसरा सामुदायिक रेडियो केन्द्र खालवा खंडवा में स्थापित किया गया। 90.4 मेगाहर्ट्ज पर यहाँ लगभग 10 कि.मी. के दायरे में कार्यक्रमों का प्रसारण किया जाता है। खंडवा में कोरकू जनजाति के लोगों की संख्या बहुत ज्यादा है और सामुदायिक रेडियो पर इसी बोली में अधिकतर कार्यक्रम प्रसारित किए जाते हैं।

3. रेडियो वन्या चाड़ा, डिण्डौरी

म.प्र. के डिण्डौरी जिले नजदीक बैगाचक तहसील के निकट स्थित गांव चाड़ा में वन्या व दीक्षा वेलफेयर कल्चरल सोसाइटी की ओर से वन्या चाड़ा सामुदायिक रेडियो का संचालन किया जाता है। यह क्षेत्र बैगा जनजाति का बहुल क्षेत्र है जो प्राकृतिक रूप से काफी सुन्दर है। यहाँ 90.4 मेगाहर्ट्ज फ्रीक्वेंसी के माध्यम से चाड़ा के 07 से 10 कि.मी. के रेंज में आने वाले गांव जैसे खपरीपानी, बैगाचक आदि जगह कार्यक्रमों का प्रसारण बैगानी बोली में किया जाता है। यहाँ के जनजाति समूह को औषधियों व जड़ी-बूटियों का काफी जानकारी होती है। यह जंगलों से प्राप्त जड़ी-बूटियों से लोगों का उपचार करते हैं।

4. रेडियो वन्या नालछा, धार

भीली बोली का सामुदायिक रेडियो केन्द्र नालछा

(धार) आदिम जाति कल्याण विभाग के वन्या द्वारा संचालित होता है। शासकीय उत्कृष्ट माध्यमिक विद्यालय नालछा, धार में स्थित यह रेडियो केन्द्र मुख्य रूप से भीली जनजाति को केन्द्र में रखकर कार्यक्रमों का प्रसारण करता है। यहाँ के जनजातीय समूह का मुख्य व्यवसाय खेती तथा पशुपालन है। 90.4 मेगाहर्ट्ज पर प्रसारित होने वाले कार्यक्रमों में मनोरंजन के साथ जागरूक करने वाले कार्यक्रम भी होते हैं।

5. रेडियो वन्या चिचौली, बैतूल

इस सामुदायिक रेडियो का संचालन वन्या के द्वारा शा. उत्कृष्ट माध्यमिक विद्यालय, चिचौली, बैतूल में किया जाता है। इसके संरक्षण व संवर्धन की जिम्मेदारी वन्या के साथ विद्यालय प्रबंधन का भी है। 90.4 मेगाहर्ट्ज पर गोंडी बोली में कार्यक्रमों का प्रसारण दो पालियों में होता है। यह यहाँ के लोगों के लिए मनोरंजन का प्रमुख साधन है।

6. रेडियो सेसईपुरा, श्योरपुर

सहरिया जनजातीय समुदाय के लिए प्रारंभ हुए इस सामुदायिक रेडियो स्टेशन का संचालन वन्या द्वारा किया जाता है। शा. उत्कृष्ट माध्यमिक विद्यालय सेसईपुरा के देखरेख में इसका प्रसारण होता है। वैसे तो इसका प्रसारण क्षेत्र लगभग 10 किलोमीटर है, लेकिन भौगोलिक व तकनीकी समस्याओं के कारण 05-07 किलोमीटर तक ही इसकी पहुंच हो पाती है। उससे विभिन्न कार्यक्रम सहरिया जनजाति की बोली में किए जाते हैं।

7. रेडियो वन्या बिजौरी, छिंदवाड़ा

छिंदवाड़ा जिले का बिजौरी विकास खण्ड विश्वप्रसिद्ध पातालकोट के लिए जाना जाता है। यह क्षेत्र परंपरागत औषधियों के लिए जाना जाता है। यहाँ की आबादी अनुमानतः 1 लाख के करीब है। (2011 जनगणना) स्थानीय बोली भारिया है। इसी स्थान पर रेडियो वन्या बिजौरी का संचालन शासकीय उत्कृष्ट उच्चतर माध्यमिक विद्यालय द्वारा 90.4 मेगाहर्ट्ज (एफ.एम.) पर किया जाता है। यहाँ के प्रभारी

प्रधान पाठक बालक आश्रम बिजौरी हैं।

8. रेडियो वन्या बालाघाट

जबलपुर के पास स्थित बालाघाट में शासकीय उत्कृष्ट माध्यमिक विद्यालय, बैहर द्वारा सामुदायिक रेडियो केन्द्र वन्या बैहर, बालाघाट का संचालन किया जाता है। यह मुख्य रूप से बैगा जनजाति बैगानी बोली में प्रसारित होता है। 90.4 मेगाहर्ट्ज (एफ.एम.) पर कार्यक्रमों का प्रसारण किया जाता है। (सौरभ कुमार मिश्र, सामुदायिक रेडियो, 2023)

वन्या' सामुदायिक रेडियो प्रसारण बंद होने के कारण

भौगोलिक संरचना

सामुदायिक रेडियो की संरचना और कार्यप्रणाली पूरी तरह से आकाशवाणी से भिन्न है। सामुदायिक रेडियो की स्थापना मुख्य रूप से रिमोट एरिया (दूर-दराज के ग्रामीण इलाके) में पाए जाने वाले उन जनजातीय समूहों का उत्थान करने के लिए किया गया है, जो आज भी समाज की मुख्यधारा से जुड़ नहीं पा रहे हैं। सबसे पहले बात यदि वन्या के नए प्रयोग की करें चाड़ा और नालछा सामुदायिक रेडियो स्टेशन सुदूर इलाकों में स्थापित किए गए हैं जो या तो पहाड़ी क्षेत्रों से या फिर घने जंगलों से घिरे हुए हैं। इन केंद्रों तक आसानी से पहुँच पाना बहुत ही मुश्किल है, जिसका खामियाजा सामुदायिक रेडियो केंद्रों को ही झेलना पड़ता है। क्योंकि मशीनरी या किसी प्रकार की जरूरत की स्थिति में गाँव से बाहर और उसके बाद शहर तक आने में बहुत समय लगता है। कहीं-कहीं पहाड़ी इलाका और सघन वन होने के कारण यातायात व्यवस्था से ग्रामीण पूरी तरह से कटे हुए हैं। सामुदायिक रेडियो केंद्रों पर किसी कार्यक्रम के आने वाले कलाकार भी रास्ता बेहतर ना होने के कारण आने से कतराते हैं, जिससे कुछ नया करने में भी समस्याएँ आती हैं।

शैक्षणिक चुनौती

किसी भी देश और राष्ट्र की तरक्की में वहाँ की शिक्षा नीति का बहुत बड़ा सहयोग होता है। जिस देश में शिक्षा का स्तर जितना

वन्या सामुदायिक रेडियो केन्द्रों द्वारा प्रसारित कार्यक्रम

उक्त रेडियो स्टेशनों पर जनजाति समूहों की पसंद को प्रसारण किया जा रहा है। स्टेशनों से निम्नलिखित ध्यान में रखते हुए स्थानीय बोली में कार्यक्रमों का कार्यक्रमों का प्रसारण किया जाता है -

कार्यक्रम तालिका

क्र.	कार्यक्रम	समय—अवधि	दिन
1	संकेत धुन	सुबह 7:58 (2 मिनट)	सोम से रवि
2	केन्द्र परिचय, वंदे मातरम, गान	8:00 (10 मिनट)	सोम से रवि
3	चिंतन और भजन	8:10 (05 मिनट)	सोम से रवि
4	स्थानीय बोली वाले कार्यक्रम	8:15 (15 मिनट)	सोम से रवि
5	फिल्मी संगीत और भजन	8:30 (30 मिनट)	सोम से रवि
6	बात पते की	9:00 (30 मिनट)	सोम से रवि
7	बाल—सभा	9:30 (10 मिनट)	सोम से रवि
8	खेती—किसानी	9:40 (10 मिनट)	सोम से रवि
9	जनजातीय संगीत सरिता	9:50 (10 मिनट)	सोम से रवि
10	बढ़ते कदम	10:00 (30 मिनट)	सोम से रवि
11	फिल्म संगीत	10:30 (30 मिनट)	सोम से रवि
12	वतन का राग	11:00 (30 मिनट)	सोम से रवि
13	योजनाएँ या चर्चा	11:30 (15 मिनट)	सोम से रवि
14	डॉक्टर की सलाह	11:45 (15 मिनट)	सोम से रवि
15	जनजाति संगीत	दोपहर 12:00 (15 मिनट)	सोम से रवि
16	विभागों के बारे में जानकारी	12:30 (30 मिनट)	सोम से रवि
17	सभा समाप्ति की घोषणा	01:00 (30 मिनट)	सोम से रवि

(कार्यक्रम समय—समय पर बदले भी जाते हैं।) (वन्या प्रकाशन विभाग, आदिम जनजाति कल्याण विभाग, म.प्र.)

ज्यादा उसकी विकास की गति उतनी ही तीव्र होती है। लेकिन जिन स्थानों पर सामुदायिक रेडियो केंद्रों की स्थापना की गई है वहाँ पर शिक्षा की स्थिति बहुत दयनीय है। जनजाति समूहों का पूरा जीवन अपने आप को प्रकृति के नजदीक रखने के साथ-साथ जीविका के लिए भटकने में खपता है। शिक्षा ग्रहण करना उनके लिए द्वितीयक विषय है। सुदूर इलाकों में स्कूल और कॉलेज की व्यवस्था तो है लेकिन पढ़ने लायक विद्यार्थी नहीं हैं। इस कारण भी रेडियो को अपनी बात कहने में काफी वक्त लग रहा है। शिक्षा का स्तर कम होने के कारण किसी भी विषय में जनजाति समूहों की बात करने की रुचि कम होती है जिससे कार्यक्रम बनाने से लेकर उसे प्रसारित करने तक दिक्कतें आती हैं।

आर्थिक समस्या

किसी भी व्यक्ति और संस्था को आगे बढ़ने के लिए अर्थ बेहद जरूरी साधन है। क्योंकि इसके अभाव में कोई भी कार्य पूरा नहीं होगा। सामुदायिक रेडियो केंद्रों के साथ-साथ जनजाति समुदायों के लिए भी आर्थिक संकट सबसे बड़ी चुनौती है क्योंकि इसके अभाव में प्रसारणकर्ता और श्रोता दोनों की गाड़ी आगे नहीं बढ़ सकती है। केंद्रों पर अक्सर देखने को मिलता है कि धन के अभाव में केन्द्र सही तरीके से संचालन नहीं कर पा रहा। पैसे के अभाव में कार्यक्रमों का निर्माण नहीं हो पाता, कलाकारों का भुगतान ना होने से वह रिकॉर्डिंग के लिए नहीं आते और पर्याप्त ईंधन के अभाव में केंद्र बंद होने के कगार पर पहुँच जाते हैं। एक तथ्य निकलकर सामने आया कि रिमोट इलाकों में अक्सर पैसों की किल्लत के कारण केंद्र को बंद करने तक की नौबत आ गई। साथ ही इलाके में रहने वाले लोगों के पास भी पैसे की कमी के कारण रेडियो और उससे संबंधित उपकरण भी खरीदने में दिक्कत आती है। इसका परिणाम यह होता है कि रेडियो श्रोताओं की संख्या घटने से प्रसारण पर भी असर पड़ने लगता है। पिछले कुछ सालों में सामुदायिक रेडियो जिन उद्देश्यों के साथ स्थापित हुए थे आर्थिक कमजोरी के कारण वे अपनी पहचान खोते जा रहे हैं। इस कारण जनजाति समूह मनोरंजन के साथ विकास की

तीव्रता से भी वंचित हो रहे हैं।

तकनीक उपकरणों का अभाव

आर्थिक चुनौती के साथ-साथ दूसरा बड़ा संघर्ष तकनीक संबंधी है। सामुदायिक रेडियो केंद्र जिन इलाकों में लगे हुए हैं वे बहुत ही दुर्गम क्षेत्र हैं। घने जंगल, पहाड़ी इलाकों या दूसरे इलाकों के कारण मौसम भी बदलता रहता है। इस कारण मशीनों को सुरक्षित रखने की सबसे बड़ी दिक्कत होती है। खराब होने की स्थिति में उनको सुधरवाना चुनौतीपूर्ण कार्य होता है। चूँकि केंद्रों पर तकनीक संसाधन बहुत ही सीमित संख्या में होते हैं। सही मायने में हर उपकरण का कोई विकल्प नहीं होता और दूसरे उपकरण को आने में समय लगता है। तब तक मजबूरी में केंद्र को बंद करना पड़ता है, जो प्रसारण को प्रभावित करता है।

कार्यक्रम निर्माण संबंधी समस्याएँ

किसी भी संस्था या योजना को चलाने के लिए विचार का बहुत महत्व है। इसी प्रकार सामुदायिक रेडियो केंद्र को भी चलाने के लिए जितना जरूरी अर्थ, तकनीक और श्रोता हैं उतना ही आवश्यक कार्यक्रम भी है। कार्यक्रमों के अभाव में सामुदायिक रेडियो के उद्देश्य को हम लोगों तक नहीं पहुँचा सकते हैं। हम जिस लक्ष्य को लेकर केंद्र का संचालन कर रहे हैं उसे पूरा करने के लिए तय मानकों पर कार्यक्रम का निर्माण करना आवश्यक है। लेकिन धनाभाव में और बेहतर लोगों की कमी के कारण अक्सर देखने को मिलता है कि नए कार्यक्रमों का निर्माण नहीं हो पाता और कुछ नया ना मिलने के अभाव में समुदाय के लोगों में रेडियो सुनने के प्रति रुचि भी कम होती जाती है। सामुदायिक रेडियो संचालन में कई बाध्याताएँ भी हैं, जैसे कार्यक्रमों का प्रसारण 60 प्रतिशत संबंधित जनजाति समूहों की ही बोली में ही होने चाहिए। कार्यक्रम समूह की ओर से समूह के लिए और समूह द्वारा ही बनने चाहिए। समाचार और समसामयिक मुद्दे नहीं दिखा सकते हैं। इससे इस रेडियो का दायरा सीमित हो जाता है।

महत्वपूर्ण सुझाव

इस शोध आलेख और विषय की गंभीरता को देखते हुए अपने अध्ययन के दौरान इस विषय के जानकारों से भी मिलना हुआ और उक्त विषय को लेकर उन सभी से वृहद चर्चा हुई जहाँ उन्होंने इस नवीन आयाम को जीवित रखने के लिए महत्वपूर्ण सुझाव भी दिए। उनका कहना है कि जनजातीय क्षेत्रों में सामुदायिक रेडियो सूचना, संस्कृति और संवाद का सशक्त माध्यम बन चुका है। इसे और प्रभावी बनाने के लिए आवश्यक है कि इसकी सामग्री स्थानीय जीवन, भाषा और संस्कृति से गहराई से जुड़ी हो। यदि कार्यक्रम स्थानीय बोली में हों और उनमें लोक कथाएँ, गीत, कहावतें और पारंपरिक ज्ञान शामिल किया जाए तो श्रोताओं का जुड़ाव स्वाभाविक रूप से बढ़ेगा।

रेडियो का संचालन केवल कुछ प्रशिक्षित लोगों तक सीमित न रहकर पूरे समुदाय की सहभागिता से होना चाहिए। किसान, महिला, छात्र और बुजुर्ग सभी को अपनी बात रखने का अवसर मिले। इस तरह का सामूहिक प्रयास रेडियो को

सचमुच 'समुदाय की आवाज' बना देगा। साथ ही स्वास्थ्य, शिक्षा, कृषि, रोजगार और सरकारी योजनाओं से संबंधित कार्यक्रमों को सरल भाषा में प्रसारित करना भी समाज को जोड़ने का प्रभावी तरीका है।

महिला सहभागिता विशेष रूप से महत्वपूर्ण है। यदि महिला प्रस्तोता, संवाददाता या निर्माता के रूप में शामिल हों तो वे अपने अनुभव और दृष्टिकोण से रेडियो को और अधिक प्रासंगिक बना सकती हैं। तकनीकी दृष्टि से भी बदलाव जरूरी है। प्रसारण को मोबाइल फोन, इंटरनेट और सोशल मीडिया तक पहुँच कर श्रोताओं का दायरा बढ़ाया जा सकता है।

स्थायी संचालन के लिए वित्तीय स्रोत विविध होने चाहिए। स्थानीय सहकारी समितियों, स्वयंसेवी संगठनों और लघु विज्ञापनों से आय के रास्ते बनाए जा सकते हैं। अंत में, नियमित फीडबैक और मूल्यांकन से यह सुनिश्चित किया जा सकता है कि सामुदायिक रेडियो सचमुच समाज की आवश्यकताओं और आकांक्षाओं को प्रतिबिंबित कर रहा है।

निष्कर्ष

वन्या द्वारा स्थापित सामुदायिक रेडियो की स्थापना का मुख्य उद्देश्य जनजातीय समुदायों को समाज की मुख्यधारा से जोड़ना रहा है। जिसमें वे अपनी परंपराओं से दूर हुए बिना विकास के क्रम में आगे बढ़े। लेकिन स्थापना के बाद काफी समय गुजर गया है, सामुदायिक रेडियो केन्द्र आज भी अपने विकास व आधुनिकीकरण की बाट जोह रहे हैं। सरकार की वर्तमान की चुनौतियों को ध्यान में रखकर खस्ताहाल होते केन्द्रों को उत्थान पर जोर देने की आवश्यकता है। नहीं तो 'बेजुबानों की आवाज' कहे जाने वाले सभी वन्या सामुदायिक रेडियो केन्द्रों को पूर्णतया बंद होने से कोई रोक नहीं सकता।

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क्र.	पुस्तक का नाम	लेखक का नाम	क्र.	पुस्तक का नाम	लेखक का नाम
01	Language Discrimination & Human Development (2015)	K. Sethuraman	17	ज्योतिर्विज्ञान में नए विचार और अनुप्रयोग (2016)	ब्रजेन्द्र शरण श्रीवास्तव
02	Public Relation and Corporate Communication (2014)	Dr. Neemo Dhar	18	अखिकाप्रसाद वाजपेयी मेरे साहित्य संस्मरण (2013)	संपादक- प्रो. बृज किशोर कुठियाला
03	Electronic Media (2014)	Shri Ramji Tripathi	19	संचार अवधारणा व प्रक्रिया महर्षि पाणिनि	डॉ. अर्चना द्विवेदी
04	News Agency Journalism (2014)	Dr. Madhuri Madhok	20	पत्रकारिता के युग निर्माता श्री कृष्णदत्त पालीवाल	राजकुमार सिंह
05	भारतीय जनजाति समाज एवं जनसंचार माध्यम (2015)	प्रो. बृज किशोर कुठियाला	21	एक था वेद	विजय मनोहर तिवारी, संजय द्विवेदी,
06	Handbook of Photo Journalism (2016)	Pradeep Kumar Tiwari	22	संचार अवधारणा व प्रक्रिया महर्षि पतंजलि	महा. साधना जनसारी
07	हिंदी हम सबकी (2017)	संपादक- प्रो. बृज किशोर कुठियाला	23	कबीरवाणी में संचार पद्धति (2019)	साकेत दुबे
08	Theory & Practice of Communication-Bharata Muni(2014)	Dr. Nirmala Mani Adhikari	24	राष्ट्रवादी पत्रकारिता (2013)	रविशंकर
09	भारतीय जनजाति समाज (2014)	मोनिका वर्मा, सुरेन्द्र पॉल	25	पत्रकारिता के सिद्धांत डॉ. धर्मवीर भारती (2015)	साकेत दुबे
10	Handbook of Print Journalism (2014)	Prof. (Dr.) Kiran Thakur	26	पत्रकारिता के युग निर्माता हुक्मचंद नारद (2013)	निर्मल नारद
11	Advertising & Marketing Communication (2014)	M.R. Patra	27	Reporting (2013)	Prof. Dr. N.K. Trikha
12	मीडिया क्रांति या भ्रांति (2015)	राधेश्याम शर्मा	28	Television Production (2014)	Dr. Devvrat Singh
13	Mass Communication Theory and Practice (2002)	Prof. J.V. Vil'anilam	29	Media Management (2013)	Dr. Vijay Agrawal
14	संचार अवधारणा व प्रक्रिया महर्षि अरविंद	अजय बोकिल	30	एक भारतीय आत्मा (2006)	विजयदत्त श्रीधर
15	Media Laws and Ethics (2013)	Prof. (Dr.) N.K. Trikha	31	कन्हैया लाल मिश्र 'प्रभाकर' (2013)	डॉ. देवेन्द्र दीपक
16	An Untold Story-Hari Singh The Maharaja of Jarnmu-Kashmir (2018)	Devesh Khandelwal	32	मनोहर श्याम जोशी (2013)	प्रभात रंजन
			33	संचार अवधारणा व प्रक्रिया स्वामी विवेकानंद (2015)	गिरीश उपाध्याय
			34	पत्रकारिता के युग निर्माता माणिकचंद वाजपेयी	कैलाश गौड़

+ प्रकाशन विभाग में उपलब्ध पुस्तकें आप विश्वविद्यालय की वेबसाइट mcu.ac.in पर भी देख सकते हैं।

+ पुस्तक की संपूर्ण जानकारी के लिये अथवा इसे क्रय करने हेतु विश्वविद्यालय के प्रकाशन विभाग से संपर्क कर या पत्राचार के माध्यम से जानकारी प्राप्त कर सकते हैं पत्राचार का विवरण निम्नानुसार है :-

प्रति-

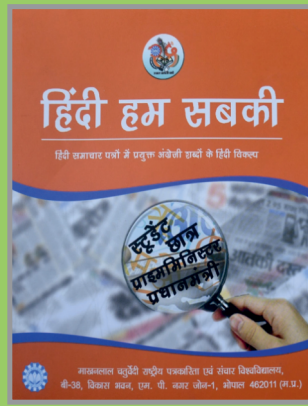
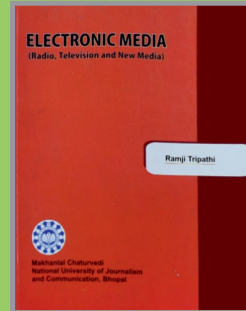
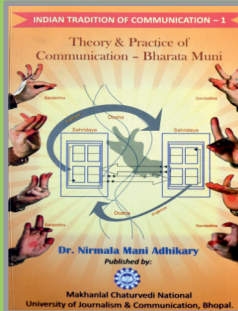
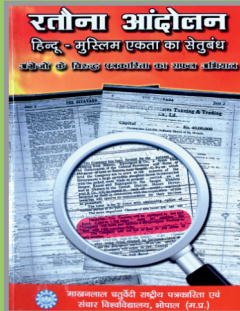
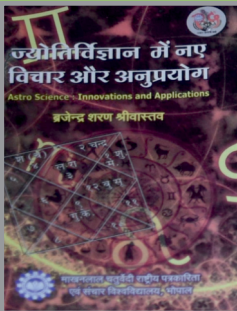
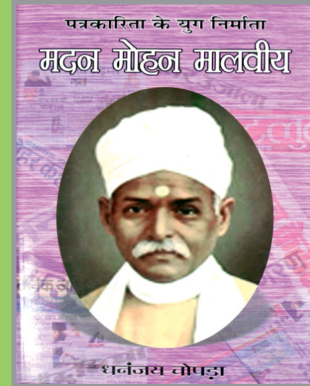
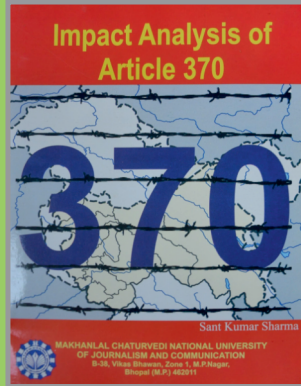
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