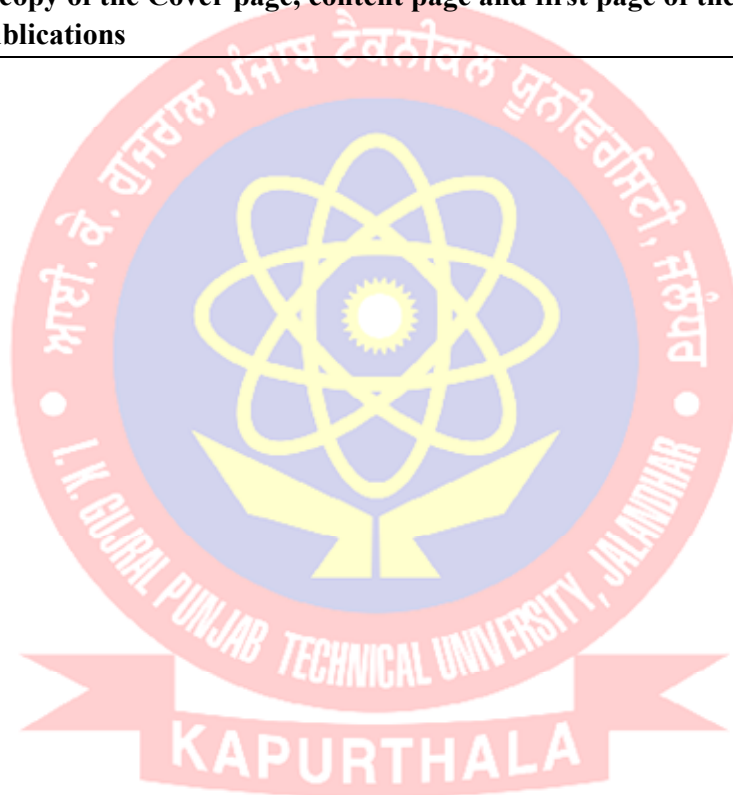


## Department: Journalism & Mass Communication

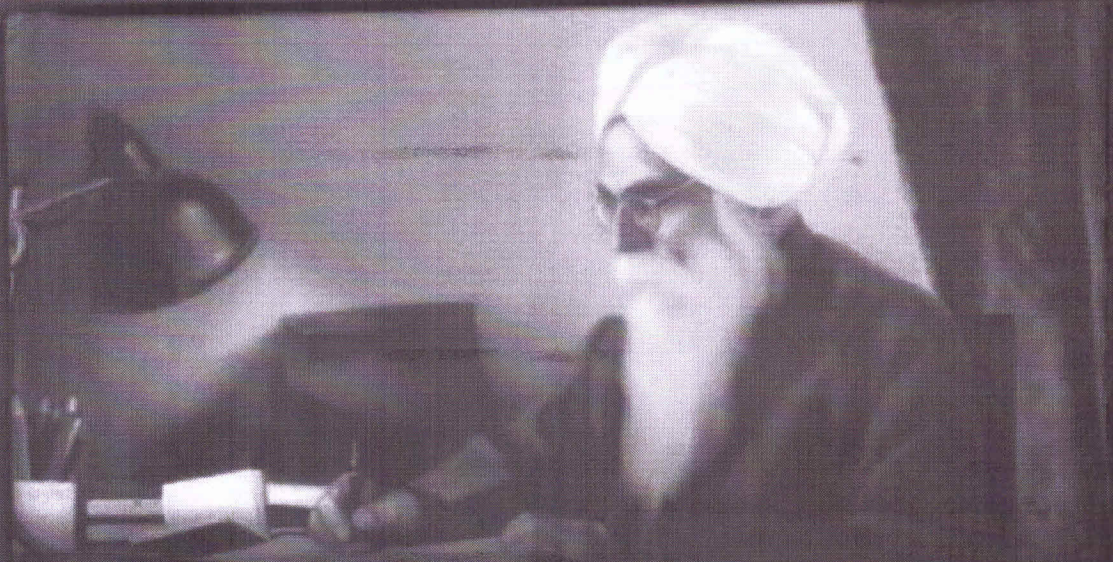
### 3.4.6

### Books and Chapters published in edited volumes

Sl. No.	Documents Attached
1.	E-copy of the Cover page, content page and first page of the publications



E-copy of the Cover page, content page and first page of the publications



# ਮੇਰੇ ਸਾਂਈਆਂ ਜੀਓ ਦੀ ਕਾਵਿ ਪ੍ਰਤਿਭਾ

ਗੁਰਬੀਰ ਸਿੰਘ ਬਰਾੜ (ਡਾ.)

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Head  
Department of Journalism & Mass Communication  
J.G. Punjab Technical University  
Jalandhar-148003 (Pb.)

## ਮੇਰੇ ਸਾਂਝੀਆਂ ਜੀਓ ਦਾ ਰਹੱਸ ਅਨੁਭਵ

-ਡਾ. ਸਰਬਜੀਤ ਸਿੰਘ ਮਾਨ

ਭਾਈ ਸਾਹਿਬ ਭਾਈ ਵੀਰ ਸਿੰਘ ਜੀ ਦੀ ਰਹੱਸ ਸੰਬੰਧੀ ਕਵਿਤਾ ਦੇ ਪ੍ਰਕਾਰ ਦੀ ਹੈ। ਪਹਿਲੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਰਹੱਸ ਸੰਬੰਧੀ ਅਨੁਭਵ 'ਤੇ ਆਧਾਰਿਤ ਹੈ ਤੇ ਦੂਜੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਰਹੱਸ ਸੰਬੰਧੀ ਗੁਰਮਤਿ ਦੀ ਵਿਚਾਰਧਾਰਕ ਵਿਆਖਿਆ 'ਤੇ ਆਧਾਰਿਤ ਹੈ। ਪਹਿਲੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਵਿਚ ਉਹ ਰਹੱਸ ਦੇ ਅਨੁਭਵ ਨੂੰ ਸਹਿਜ ਰੂਪ ਵਿਚ ਜੀਅ ਰਹੇ ਹਨ ਤੇ ਦੂਜੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਵਿਚ ਉਹ ਰਹੱਸ ਦੇ ਬੁਨਿਆਦੀ ਸੰਕਲਪਾਂ ਦੀ ਗੁਰਮਤਿ ਦੇ ਹਵਾਲੇ ਨਾਲ ਵਿਆਖਿਆ ਕਰਦੇ ਸਨ। ਪਹਿਲੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਵਿਚ ਅਨੁਭਵ ਦੀ ਮੌਲਿਕਤਾ ਹੈ ਤੇ ਦੂਜੀ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਵਿਚ ਮੌਲਿਕ ਅਨੁਭਵ ਗੁਰੂ ਸਾਹਿਬਾਨ ਦਾ ਹੈ ਤੇ ਭਾਈ ਸਾਹਿਬ ਇਸ ਮੌਲਿਕ ਅਨੁਭਵ ਨੂੰ ਹੋਰ ਵਿਆਖਿਆ ਤੇ ਵਿਸਤਾਰ ਦੇ ਰਹੇ ਹਨ। 'ਮੇਰੇ ਸਾਂਝੀਆਂ ਜੀਓ' ਦੀ ਕਵਿਤਾ ਵੀ ਭਾਈ ਸਾਹਿਬ ਦੀ ਉਪਰੋਕਤ ਦੋਵੇਂ ਪ੍ਰਕਾਰ ਦੀ ਕਵਿਤਾ ਨਾਲ ਮੇਲ ਖਾਂਦੀ ਹੈ। ਇਸ ਵਿਚ ਭਾਈ ਸਾਹਿਬ ਦਾ ਰਹੱਸ ਅਨੁਭਵ ਵੀ ਹੈ ਤੇ ਗੁਰਮਤਿ ਦ੍ਰਿਸ਼ਟੀਕੋਣ ਦੀ ਵਿਚਾਰਧਾਰਕ ਪੇਸ਼ਕਾਰੀ ਵੀ ਹੈ।

ਇਸ ਕਵਿਤਾ ਵਿਚ ਵਧੇਰੇ ਕਰਕੇ ਕਾਵਿ ਮੈਂ ਉਪਰ ਪ੍ਰੀਤਮ ਦੇ ਵਿਸਮਾਦੀ ਅਨੁਭਵ ਦੇ ਪ੍ਰਭਾਵ ਦਾ ਵਿਸਤਾਰ ਹੈ। ਇਹ ਕਵਿਤਾ ਪ੍ਰੀਤਮ ਨੂੰ ਸੰਬੰਧਿਤ ਹੈ ਪਰ ਹਰ ਥਾਂ ਜ਼ਿਕਰ ਕਾਵਿ ਮੈਂ ਦੇ ਦਿਲ ਦੀਆਂ ਤਾਰਾਂ ਤਰਬਾਂ ਦਾ ਹੋ ਰਿਹਾ ਹੈ। ਭਾਈ ਸਾਹਿਬ ਦੀ ਰਹੱਸ ਅਨੁਭਵ ਸੰਬੰਧੀ ਕਵਿਤਾ ਵਿਚ ਭਾਵਨਾ ਵਿਚ ਵਿਸਤਾਰ ਗ੍ਰਹਿਣ ਕਰਦੀ ਹੈ, ਇਹੀ ਕਵਿਤਾ ਦਾ ਪ੍ਰਮਾਣਿਕ ਵਿਸਤਾਰ ਹੈ। ਇਸ ਦੀ ਭਾਸ਼ਾ ਸੰਘਣੀ ਤੇ ਤਰਲ ਹੈ। ਅਜਿਹੀ ਭਾਸ਼ਾ ਇਤਿਹਾਸ, ਰਾਜਨੀਤੀ ਆਦਿ ਦੀ ਜਟਿਲ, ਲਕੀਰੀ ਤੇ ਪ੍ਰਪੰਚ ਭਾਸ਼ਾ ਦੇ ਉਲਟ ਪਾਰਦਰਸ਼ੀ ਹੁੰਦੀ ਹੈ। ਅਸਲ ਵਿਚ ਰਹੱਸ ਅਨੁਭਵ ਦੀ ਭਾਸ਼ਾ ਇਤਿਹਾਸ ਦੇ ਪ੍ਰਪੰਚੀ ਖਲਜਗਣ ਤੋਂ ਵਕਫ਼ਾ ਸਿਰਜ ਕੇ ਹੀ ਵਿਸਮਾਦੀ ਆਨੰਦ ਦੇ ਦੇਸ਼ ਵਿਚ ਪੁਛੋਸ਼ ਕਰਦੀ ਹੈ। ਵਿਸਮਾਦ ਦੀ ਭਾਸ਼ਾ ਸਮੂਹਤ ਨੂੰ ਅਮੂਰਤ, ਸਥੂਲ ਨੂੰ ਸੂਖਮ ਤੇ ਆਕਾਰ ਨੂੰ ਨਿਰਾਕਾਰ ਵਿਚ ਬਦਲਣ ਦੀ ਕਰਤਾਰੀ ਸ਼ਕਤੀ ਰੱਖਦੀ ਹੈ।

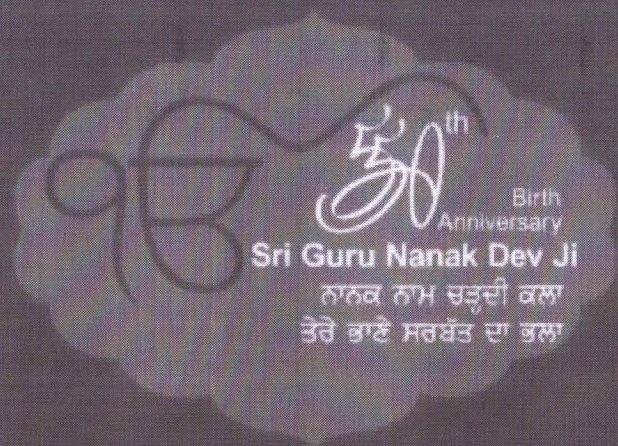
ਇਸ ਕਵਿਤਾ ਵਿਚ ਸਮਾਜਕ ਜੀਵਨ ਵਾਲਾ ਤਰਾਓ ਨਹੀਂ। ਕਾਵਿ ਮੈਂ ਦੀ ਸਮਾਜਿਕਤਾ ਦਾ ਤਾਂ ਭਾਵੇਂ ਕਿਤੇ ਕਿਤੇ ਝੁੱਲਾ ਪਿਆ ਹੈ। ਪਰ ਸਾਂਝੀਆਂ ਜੀਓ ਸ਼ੁੱਧ

Universal Relevance of Guru Nanak's Teachings

ਸੰਸਾਰ ਦੇ ਪ੍ਰਸੰਗ ਵਿਚ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦਾ ਸੰਦੇਸ਼

وہیابگ پرستگ وچ گورو نانک دیو جی دی سکھیا

ਗੁਰੂ ਨਾਨਕ ਜੀ ਦੀ शिक्षाओं की सार्वभौमिक प्रासंगिकता



*Handwritten signature*

Iqbal Singh Hamjapur	ਸਮੁੱਚੀ ਮਾਨਵਤਾ ਲਈ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਉਪਦੇਸ਼	110	Surinder Kailay	ਹਿੰਸਾ-ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਜੀਵਨ, ਬਾਣੀ ਅਤੇ ਉਪਦੇਸ਼	265
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## ਮੂਲ ਮੰਤਰ ਦੀ ਭਾਸ਼ਾਈ ਵਿਲੱਖਣਤਾ

ਸਰਬਜੀਤ ਸਿੰਘ (ਡਾ.)

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੁਆਰਾ ਰਚਿਤ ਮੂਲ ਮੰਤਰ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਤ ਜੀ ਦੀ ਟੈਕਸਟ ਦੇ ਆਰੰਭ ਵਿਚ ਦਰਜ ਹੈ। ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੇ ਸੰਪਾਦਕ ਗੁਰੂ ਅਰਜਨ ਦੇਵ ਜੀ ਨੇ ਮੂਲ ਮੰਤਰ ਨੂੰ 'ਜਪੁ' ਬਾਣੀ ਤੋਂ ਵੀ ਪਹਿਲਾਂ ਰੱਖਿਆ ਹੈ। ਮੂਲ ਮੰਤਰ ਦੀ ਇਸ ਪ੍ਰਾਥਮਿਕਤਾ ਜਾਂ ਪਹਿਲਤਾ ਤੋਂ ਇਸਦੇ ਮਹੱਤਵ ਦਾ ਭਲੀ ਭਾਂਤ ਅੰਦਾਜ਼ਾ ਲਗਾਇਆ ਜਾ ਸਕਦਾ ਹੈ। ਮੂਲ ਮੰਤਰ ਭਾਵੇਂ ਪੰਜਾਬੀ ਭਾਸ਼ਾ ਦੀਆਂ ਕੁਝ ਧੁਨੀਆਂ ਤੇ ਸ਼ਬਦ ਜੋੜਾਂ ਨਾਲ ਰਚਿਆ ਗਿਆ ਹੈ ਪਰ ਇਸਦੇ ਬਾਵਜੂਦ ਇਹ ਤਮਾਮ ਭਾਸ਼ਾਈ ਹੱਦਾਂ ਤੋਂ ਪਾਰ ਜਾਣ ਦੀ ਸੰਭਾਵਨਾ ਰੱਖਦਾ ਹੈ। ਇਸ ਗੱਲ ਨੂੰ ਇਸ ਤਰ੍ਹਾਂ ਵੀ ਕਿਹਾ ਜਾ ਸਕਦਾ ਹੈ ਕਿ ਗੁਰੂ ਨਾਨਕ ਨੇ ਭਾਸ਼ਾ ਦੀ ਸਹਾਇਤਾ ਨਾਲ ਭਾਸ਼ਾ ਖਰੋਚਿ ਹਨ ਸਿਰਜ ਦਿੱਤਾ ਹੈ। ਮੂਲ ਮੰਤਰ ਦੀ ਭਾਸ਼ਾਈ ਵਿਲੱਖਣਤਾ ਦਾ ਅਧਿਐਨ ਕਰਨ ਤੋਂ ਪਹਿਲਾਂ ਇਸਦੀ ਟੈਕਸਟ ਦੀ ਪੜ੍ਹਤ ਲੈਣੀ ਯੋਗ ਹੋਵੇਗੀ :

ੴ ਸਤਿਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ  
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ॥

ਮੂਲ ਮੰਤਰ ਸ਼ੁੱਧ ਸੰਕਲਪਕ ਭਾਸ਼ਾ ਵਿਚ ਹੈ। ਗੁਰੂ ਨਾਨਕ ਪ੍ਰਪੰਚ ਭਾਸ਼ਾ (Phenomenon Language) ਦੀ ਥਾਂ ਸੰਕਲਪ ਭਾਸ਼ਾ (Conceptual Language) ਦਾ ਨਿਰਮਾਣ ਕਰਦੇ ਹਨ ਕਿਉਂ ਜੋ ਬ੍ਰਹਮ ਦਾ ਕੋਈ ਵੀ ਅੰਤਿਮ ਭਾਸ਼ਾਈ ਕਥਨ ਨਹੀਂ ਹੋ ਸਕਦਾ ਇਸ ਲਈ ਗੁਰੂ ਨਾਨਕ ਨੇ ਇਸਨੂੰ ਸ਼ੁੱਧ ਸੰਕਲਪਨਾ ਵਿਚ ਰੂਪਾਂਤਰਿਤ ਕਰ ਲਿਆ ਹੈ। ਇਹ ਸੰਕਲਪਨਾ ਗਤੀਸ਼ੀਲਤਾ ਜਾਂ ਸਦਾ ਵਿਗਾਸ ਵਿਚ ਹੈ। ਸੰਕਲਪਕ ਭਾਸ਼ਾ ਦੀ ਇਹ ਵਿਸ਼ੇਸ਼ਤਾ ਹੁੰਦੀ ਹੈ ਕਿ ਇਹ ਕਿਸੇ ਵਰਤਾਰੇ ਦਾ ਇਕੋ ਇਕ ਤੇ ਅੰਤਿਮ ਸਤਿ ਪੇਸ਼ ਕਰਨ ਦੀ ਥਾਂ ਇਸਨੂੰ ਅਮੂਰਤਤਾ ਵਿਚ ਉਤਾਰਦੀ ਜਾਂਦੀ ਹੈ। ਮੂਲ ਮੰਤਰ ਆਪਣੀ ਸੰਕਲਪ ਭਾਸ਼ਾ ਕਰਕੇ ਹਰ ਪ੍ਰਕਾਰ ਦੀ ਸਥਿਰ ਵਿਆਖਿਆ ਤੋਂ ਪਰ੍ਹੇ ਹੈ। ਇਸਦੀ ਵਿਆਖਿਆ ਅਖਿਚਤ (inexhaustible) ਰਹਿੰਦੀ ਹੈ ਕਿਉਂਕਿ ਹਰ ਵਿਆਖਿਆ ਤੋਂ ਬਾਅਦ ਇਸ ਵਿਚ ਹੋਰ ਵਿਆਖਿਆ ਦੀ ਸੰਭਾਵਨਾ ਬਣੀ ਰਹਿੰਦੀ ਹੈ। ਜਿਵੇਂ ਪਹਿਲਾਂ ਕਿਹਾ ਗਿਆ ਹੈ ਕਿ ਸੰਕਲਪਕ ਭਾਸ਼ਾ ਕਿਸੇ ਵਰਤਾਰੇ ਦਾ ਇਕੋ ਇਕ ਤੇ ਅੰਤਿਮ ਸਤਿ ਪੇਸ਼ ਕਰਨ ਦੀ ਥਾਂ ਇਸਨੂੰ ਅਮੂਰਤਤਾ ਵਿਚ ਉਤਾਰਦੀ ਹੈ। ਮਿਸਾਲ ਵਜੋਂ ਗੁਰੂ ਨਾਨਕ ਦੁਆਰਾ ਸਿਰਜਿਆ ਗਿਆ ੴ ਦਾ ਸੰਕਲਪਕ ਭਾਸ਼ਾਈ ਚਿਹਨ ਇਸਨੂੰ ਅਸੀਮਤਾ ਵਿਚ ਫੈਲਾਉਂਦਾ ਹੈ ਨਾਲੋਂ ਨਾਲ ਇਸ ਵਿਚ 'ੴ' ਨੂੰ ਅੰਕ ਗਣਿਤਿਕ ਇਕ ਵਰਤਾਰੇ ਵਿਚ ਰੱਖ ਕੇ ਇਸਨੂੰ ਸ਼ਾਬਦਿਕ ਪ੍ਰਪੰਚ ਦੀ ਵਿਆਖਿਆ ਤੋਂ ਬਚਾਇਆ ਗਿਆ ਹੈ। ਗੁਰੂ ਨਾਨਕ 'ੴ' ਦੇ ਅੰਕ ਤਰ੍ਹਾਂ ਨਵੀਂ ਅਧਿਆਤਮਕ ਸੰਸਕ੍ਰਿਤੀ ਦੀ ਘਾਤਤ ਕਰ ਰਹੇ ਹਨ ਜੋ ਹਰ ਪ੍ਰਕਾਰ ਦੀ ਪ੍ਰਕਿਰਤਕ ਵਿਹਾਰਕਤਾ ਨੂੰ ਗਿਆਨ ਸ਼ਾਸਤਰੀ ਸੰਜਮ ਵਿਚ ਟਿਕਾਉਂਦੀ ਹੈ। ਮੂਲ ਮੰਤਰ ਦੇ ਸਮਸਤ ਚਿਹਨ ਸਤਿਨਾਮੁ, ਕਰਤਾ ਪੁਰਖੁ, ਨਿਰਭਉ, ਨਿਰਵੈਰੁ, ਅਕਾਲ ਮੂਰਤਿ, ਅਜੂਨੀ ਸੈਭੰ, ਗੁਰਪ੍ਰਸਾਦਿ ਸਾਰੇ ਆਪਣੇ ਸਾਰ ਤੇ ਆਕਾਰ ਵਿਚ ਸੰਕਲਪਕ ਹਨ। ਗੁਰੂ ਨਾਨਕ ਤੋਂ ਪਹਿਲਾਂ ਪ੍ਰਚਲਿਤ ਅਧਿਆਤਮ ਪਰੰਪਰਾ ਵਿਚ ਇਕ ਸਰੂਪ

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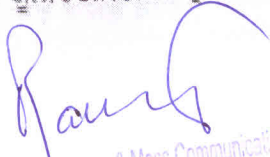
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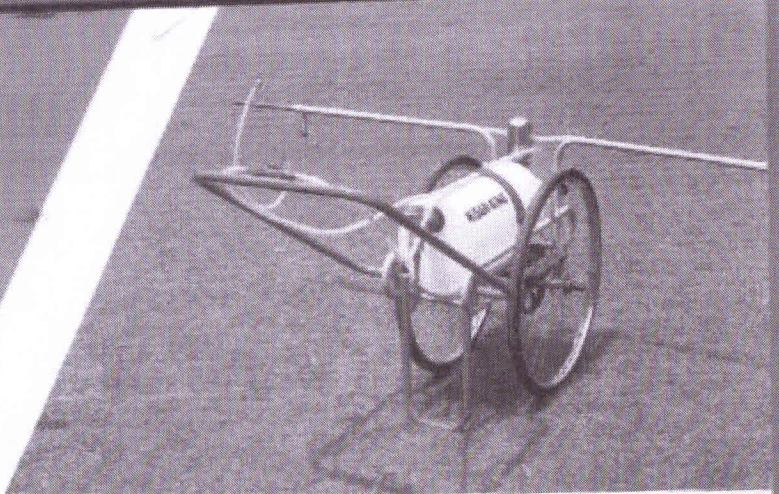
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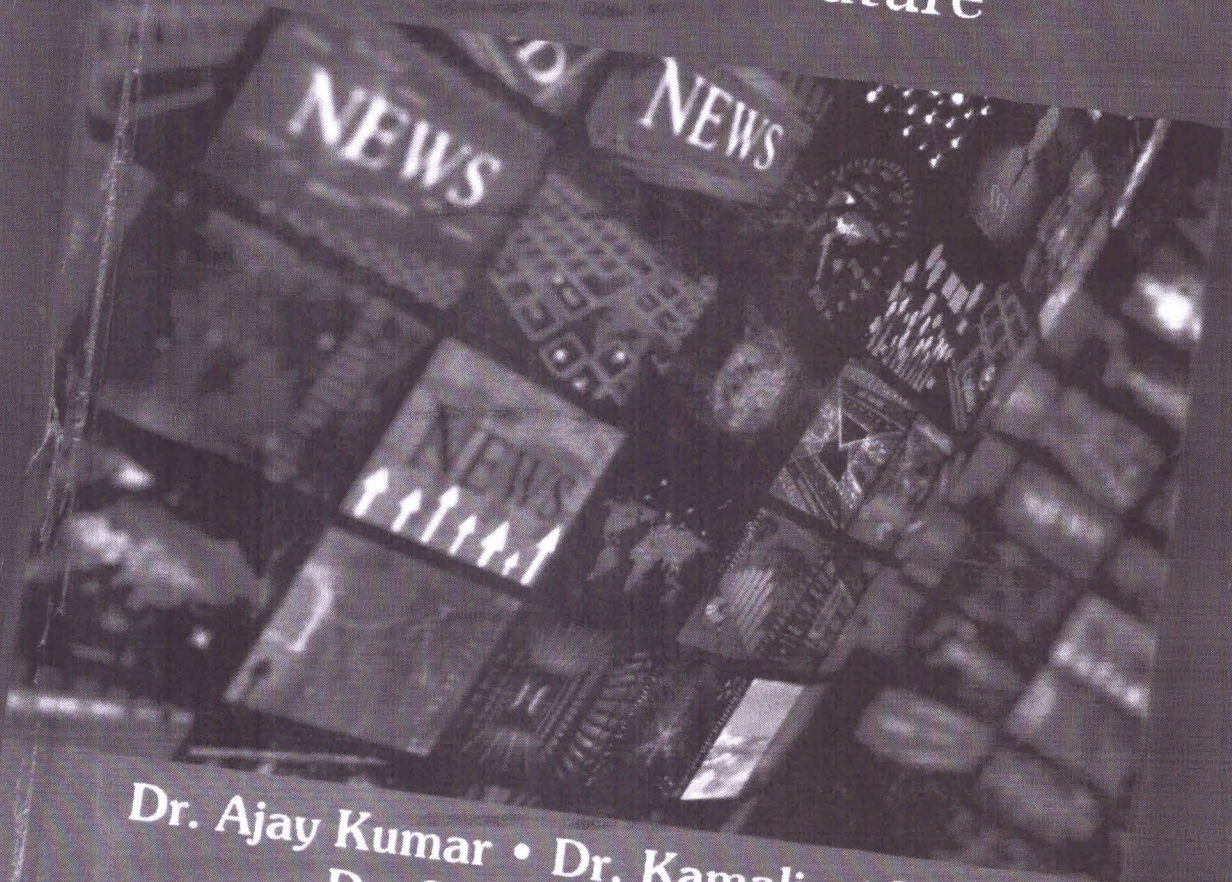
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Shaping the Future



Dr. Ajay Kumar • Dr. Kamaljeet Kaur  
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Dr. Kamaljeet Kaur  
Dr. Sandeep Kumar

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Head  
Department of Journalism & Mass Communication  
JCTC Punjab Technical University  
Jalandhar

## Preface

Traditional media, like to reach out to large audiences, but its messages go out, but its customers. The information culture, besides real-time traditional media mark social media is primarily personal communication. It is updated quickly to a changing business environment of permissible development. Media has taken different situations where it may. Our world today is into entertainment values, communication expects internet. This explosion powerful sector of the of human life is present and entertain. The my awareness about the world society. Contemporary mainly due to the development of global measurable and gargantuan is responsible for the behavior and social at Media have an endless streaming. In such

## New Narratives of Nationalism and Media Interventions

Dr. Namarta Joshi\* & Dr. Ranbir Singh\*\*

### Abstract

The Fathers of Indian Constitution envisaged a country in different hues than are evident today. Nationalism had different connotations, secularism was not a pejorative term then. Recent years have not only seen a paradigm shift in various dimensions of socio-political and ideological environment but has also added an interesting angle to the mediascape prevalent nowadays. This also includes the perspectives of alternate and new media, which mainstream media has to compete with and is a big factor for this transformation. On the other hand, freedom of speech and expression, a fundamental right, demonstrative and symbol of the most vibrant democracy in the world has adopted interesting narrative strategies. The ball is both the courts, the level to which the expression is taken advantage of in absolute sense, without any thought for the destruction it does and the gagging of it or controlling it as per one's own interest. This battle has no rules. Voices of dissent are meeting very saddening consequences as is testified by cases like Gauri Lankesh, not in consonance with the tolerance that was the hallmark of this nation. Communal colours are thrown in on very mundane of issues. Most disturbing fact is the role of media in highlighting and debating problems which, perhaps, in some cases is seen by many as accentuating them rather than dousing the flames. What implications this has on media credibility is a different matter all together and debatable. The present study endeavours to explore the narratives of nationalism in another light, the resultant political and ideological conflict and the positive or negative media interventions using a combination of qualitative and quantitative research methods.

**Keywords:** Nationalism, Ideological Conflicts, Media Credibility, Secularism, Freedom of Speech and Expression.

\* Associate Professor and Head, Department of Journalism and Mass Communication, GNDU Regional Campus, Jalandhar.

\*\* Associate Professor and Head, Department of Journalism and Mass Communication, PIT, IKG Punjab Technical University, Kapurthala, Punjab

Head  
Department of Journalism & Mass Communication  
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### Introduction

"But one thing the questioning casts the country of the of Teesta Setalva, Lankesh, editor o 5, 2017. Protests i vigils with debat Lankesh's vocal s challenge to certa various other que that is surcharged ago. The transform

Nationalism is the hitherto unknown displaces the stran version of citizen s as "natural" rather Yet for all its fore relatively unexplor Viridi, 2003) The c task to unravel it.

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The word media-n today. "Nationalism a unit of a nation ce their forces of cohes So, then Media - Na placing critical emp

A black and white photograph of a hand pointing at a smartphone screen. The phone is part of a computer workstation that includes a monitor, keyboard, and mouse. In the background, there are several newspapers or magazines, one of which has the word 'University' visible. The entire scene is framed by a dark border.

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# Mass Media : Current Scenario and Future Trends

Editor

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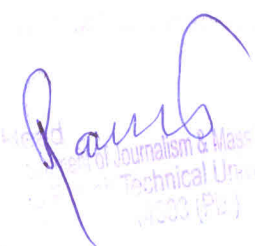
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## PADMAAVAT : A STUDY OF A FRAGMENTED NATION

<sup>1</sup>Dr. Namarta Joshi, Associate Professor & Head, Department of JMC, GNDU Regional Campus, Jalandhar

<sup>2</sup>Dr. Ranbir Singh, Associate Professor & Head, Department of JMC, IKG Punjab Technical University

### ABSTRACT

Malik Mohammad Jayasi's Padmavat was a Magnum Opus, which resonated in the multi-hued lands and sand dunes of Rajasthan till the protagonist became an idolised figure, revered for her valour and dignity. However, recently, the warrior queen has become the centre of attraction for a very different reason. Director Sanjay Leela Bansali attempted to translate this slice of history onto the big screen. Since the first day, this film had courted controversy and had battled against a section of people who had apprehensions about the film. Its release saw violence at a level never seen before for a film. But, this study is not about the authenticity of the film as much as a critical analysis of the fissures that were revealed in the society, indicative of the fragmentations in political and social ideologies. Perhaps, the film just served as a catalyst to bring a twisted thinking to the fore, the germs of which have stared much before and which may dismantle the fragile structure of our nation state if the citizens are not careful. At another level, Padmavat, the film also is a good study of the audience and the relationships it maintains with their stars. Whether the amalgamation of the involvement of the people with this medium, which has become an intrinsic part of their lives and the political agenda is conducive to the promotion of this techno art, is the question that needs to be addressed. The research will be conducted through an appraisal of the media coverage of the controversy through various phases of the making of the film and an exploration into the audience perspective.

**KEYWORDS:** Fringe Groups, Media Nationalism, Fragmentation and Censorship

### INTRODUCTION

A few centuries ago, a Sufi poet, Malik Muhammad Jayasi, wrote a paean to the beauty of a Rajput Queen of Chittor, Padmawati. The authenticity of this story is debated by academicians and historians but the fact remains that Padmavati became a symbol of Rajput women's beauty, valour, honour and dignity and revered as a Goddess. In fact, Padmavati wrote the epic poem, almost two hundred years after Khilji and in a distant land



from Rajasthan in an Awadhi language. The story carried both historical and philosophical connotations and symbols. Jayasi may have been inspired by Naya Chandra Suri's Hammira Mahakavya. The Chauhana King, Hammira Mahadeva, in this version, counters the attacks of Khilji on Chittor and refuses to accept his condition of marrying Hammira's daughter. Many of the tropes used by Jayasi have been borrowed from different parts of contemporary or immediate history. The philosophy behind the story is explained thus, Jayasi quite explicitly mentions that Ratan Sen is an allegory for the human soul, Padmini represents intelligence (*firâsat*, the supreme virtue of a monarch in Muslim philosophy), Alauddin Khilji is illusion (*maya*) and Chittor stands for the human body. Thus, the tale is that of the travails that the human soul has to suffer in order to be one with the human mind where both illusion and the human body act as deterrents. (March 7, 2018) The epic poem Padmavat is fiction. To claim it as history would be the real tampering of history. Over a period of time, though, the story assumed historical and even mythological significance. Purushottam Agrawal comments, however, that Jayasi was a practising Sufi, but he did not compose Padmawat to propagate or preach Sufism or any other edition of Islam. He wrote it to celebrate human love, luxuriating in all its aspects - desire, wandering, coupling (described in uninhibited, moving erotica), jealousy, separation, struggle, suffering and sacrifice. (Agrawal, 2017)

### The Controversy

Sanjay Leela Bansali is not an unknown name in the film industry. His profile as a film maker- director, producer, screenplay writer and music writer- has created a benchmark for the budding directors. His filmography includes films like *Khamoshi*, *Hum Dil De Chuke Sanam*, *Black*, *Sanwariya*, *Guzaarish*, *Goliyon Ki Raasleela*, *Bajirao Mastani* and *Padmavat*. However, his last offering was in the eye of a controversy which caught the attention of the entire nation, putting it in turmoil. Earlier also, Bansali had met with some protests during the filming of *Ramleela* and *Bajirao Mastani* but not as violent as in the case of *Padmavat*. The Rajput group, Karni Sena, attacked the sets of *Padmavati*, as it was then called, vandalised it, set it on fire and even slapped and manhandled Bansali, due to which the crew had to shift the shooting. The directors, actor and other members were threatened with dire consequences if they did not stop shooting to the extent of warning Deepika Padukone that they would cut off her nose if she continued to work in the film. As the time of the release neared, there were confrontations with the CBFC (Central Board of Film Certification) and its Head, Prasoon Joshi on one hand and Karni Sena and some prominent members of the royal families of Rajasthan on the other. This was happening without any of the parties having watched the film. There were protests and call for ban in many states like Rajasthan which eventually turned to riot and arson including attacking school buses. The instructions of the Supreme Court to screen the movie were ignored. Finally, the movie was screened and became one of the highest box office grosser. Bansali was also accused of stage managing the incident for the sake of publicity which obviously, the film maker vehemently denied. It was suggested that Bansali should have refrained from taking up sensitive issues instead of provoking reactions. According to Firoz Bakht Ahmed, While on the other hand, these filmmakers, despite knowing the seriousness and consequences of the subject

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of caricaturing a character  
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faith. (Ahmed, 2017)

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### The Audience R

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with an aura of almost godliness, there are even temples and fan clubs dedicated to the stars; anointing and stalking or writing letters in blood are not unusual. However, as and when the films fumble and hurt their sentiments, they are quick to react, at times violently. Films like Deepa Mehta's *Fire and Water* faced protests so that the shooting of the latter film was shifted to Sri Lanka from Varanasi after a mob accused the director of being anti-Hindu ransacked the sets and burnt her effigy. In most movies, cases were filed by individuals and groups, with the purpose to stall the release as was done in Prakash Jha's *Aarakshan*. The reasons for such reactions have ranged from religion, caste or obscenity. In the case of *Padmavat*, along with TV, Radio and Print Media, Social Networking Sites (SNS) became fora for discussions and speculations.

### REVIEW OF LITERATURE

In his study, *The Climb of Controversial Film Content*, Ashley Haygood talks about the rise in the controversial content like profanity, violence, use of drugs and alcohol in films over the years which he feels is due to factors like rise in the popularity of TV, post war effects on culture and biased view of Hollywood elite. (Haygood, 2007)

In their study, *Films and Religion: An Analysis of Aamir Khan's PK*, Monisa Qadri and Sabeha Mufti, concentrate on a single film which courted controversy in the form of some religious comments. Right wing groups started a crusade against the film, vandalised theatres screening the film, tore posters, and threatened on social media. The protests were more serious in the light of the protagonist belonging to a particular community as was alleged by various sections of media and public. (Qadri and Mufti, 2016)

### RATIONALE OF THE STUDY

The current socio - political scenario in the country calls for an extensive reassessment. The controversy surrounding *Padmavat*, gave the nation something to think about. The film itself and the protests against it were less of an issue. It was more of a symbol of the fissures in the system, which needs to be filled if the situation is to be retrieved. At the same time, media was also acquiring different dimensions which also need to be studied at this juncture. It was appropriate that this subject be taken up for analysis.

### OBJECTIVES OF THE STUDY

The main objectives of the study are

1. To study the scenario emerging in the country over the past few years.
2. To assess the incidents around the film *Padmavat* and their implications.
3. To look at the role of media during this episode.
4. To find if the protests point to some other meaning.

### METHODOLOGY

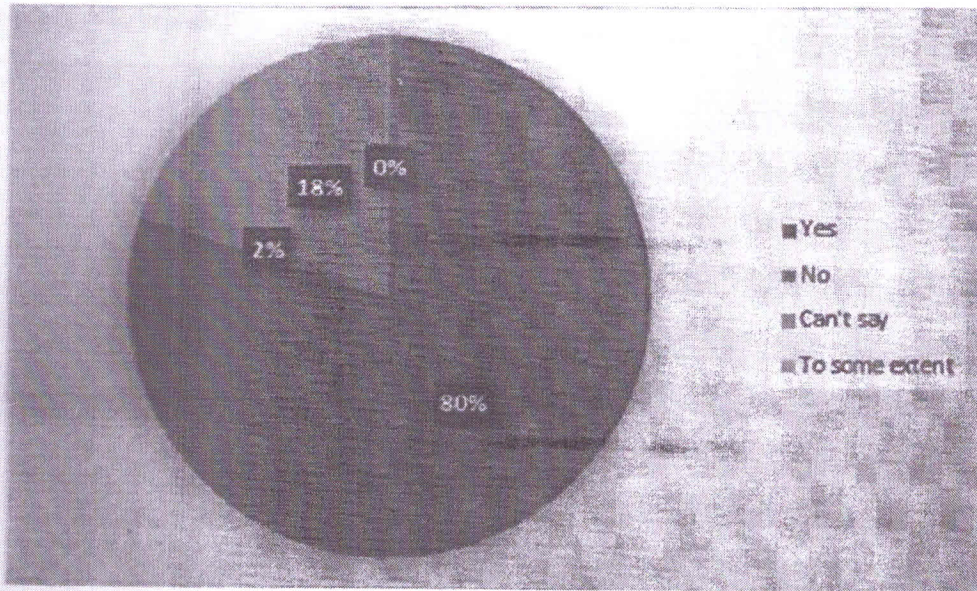
For the purpose of the study, survey method was chosen through convenience sampling. The 100 respondents from the city of Jalandhar, both male and female, were served with questionnaire. They mainly consisted of younger generation, studying in the colleges of the city. Data collected was analysed through simple percentile system.

### DATA ANALYSIS AND DISCUSSION

#### Q.1. % response regarding liking *Padmavat*

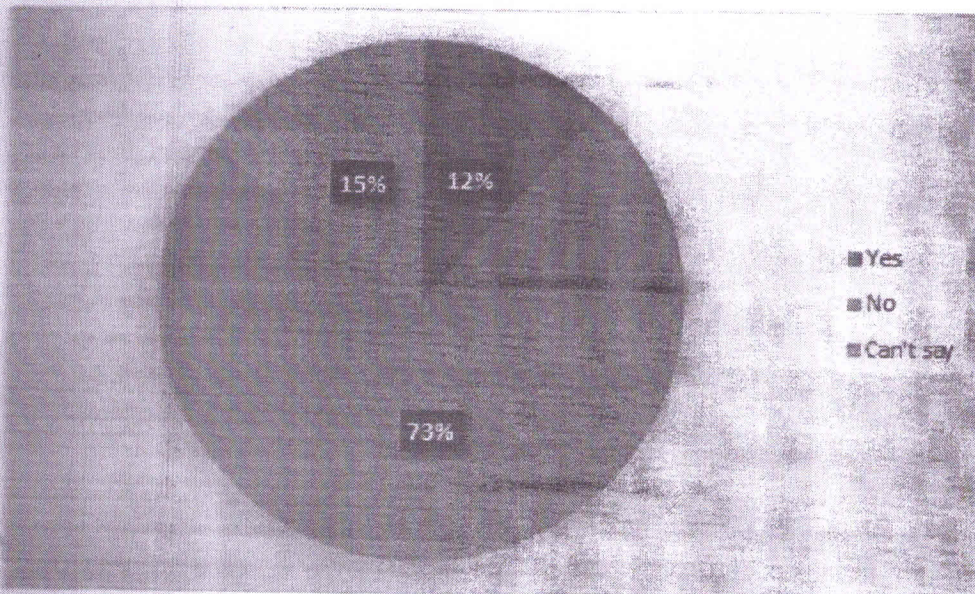
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Head  
Department of Journalism and Mass Communication  
IKG Punjab Technical University  
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A big majority (80%) of the audience liked Padmavat. Only 2% didn't. While 18% couldn't decide. It was felt that the controversy further heightened the interest of people in the film, which they had been waiting for a long time.

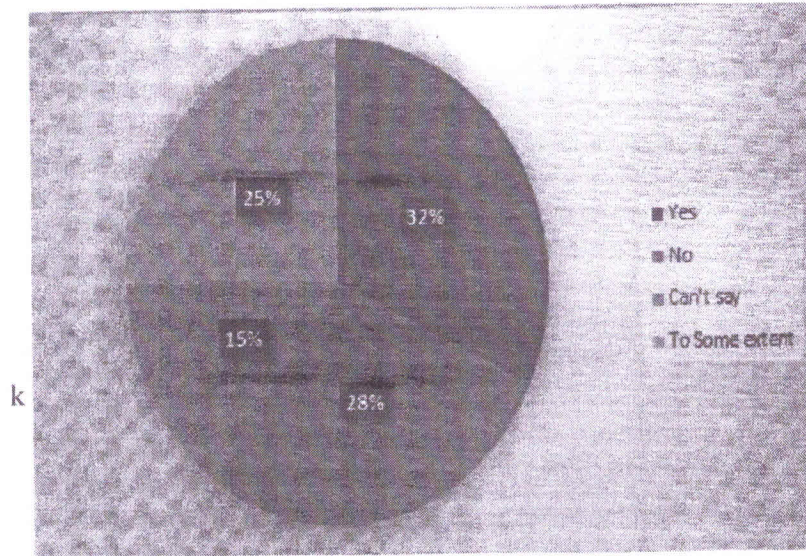
**Q.2. % response regarding finding the film controversial.**



An overwhelming 73% did not find anything controversial in the film. 12% said that they found it controversial. 15% were not sure about it. Since the audience had been hearing a lot of things about Padmavat, they expected to find some points suggested by the protesters but they did not find anything seriously wrong with the story.

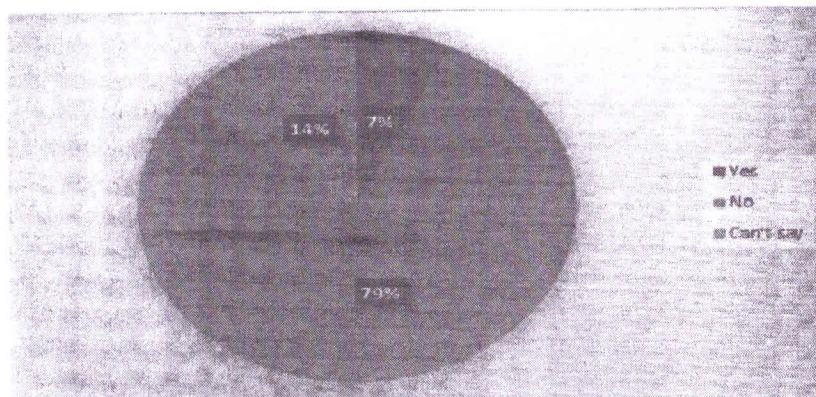


Q.3. % response regarding Padmavat controversy as a publicity gimmick



The respondents were almost equally divided- 32 % for affirmative and 28% for negative -over whether the controversy over Padmavat was a publicity gimmick. 25% said it was only to some extent while 15% were confused. This question was in the mind of many people since this has been the case in many previous films.

Q.4. % response regarding justification of violence over Padmavat

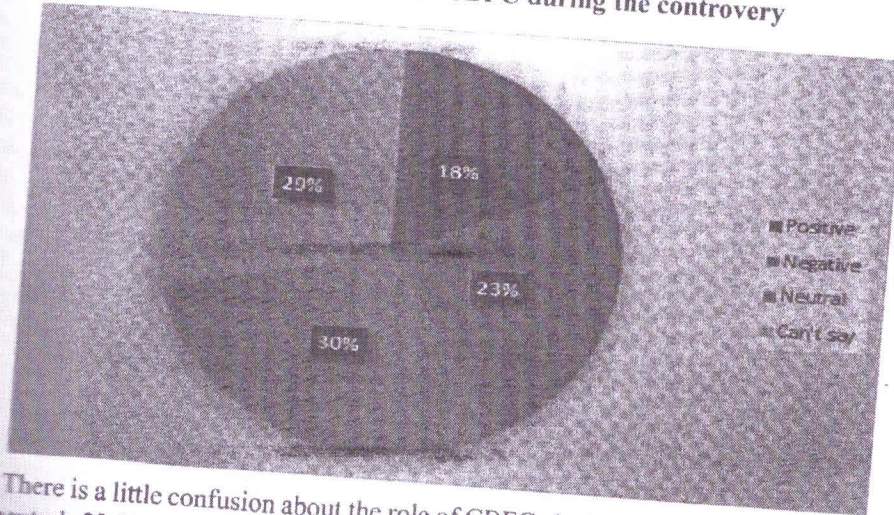


Again more than three fourth (79%) of the respondents feel that violence over Padmavat was not justified. A tiny segment (7%) though assert that it was justified. 4% can't say anything. Most of the people do not support violence to protest against the film which happened in this instance by supporters of KarniSenā and other Rajput groups.

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Department of Journalism and Mass Communication  
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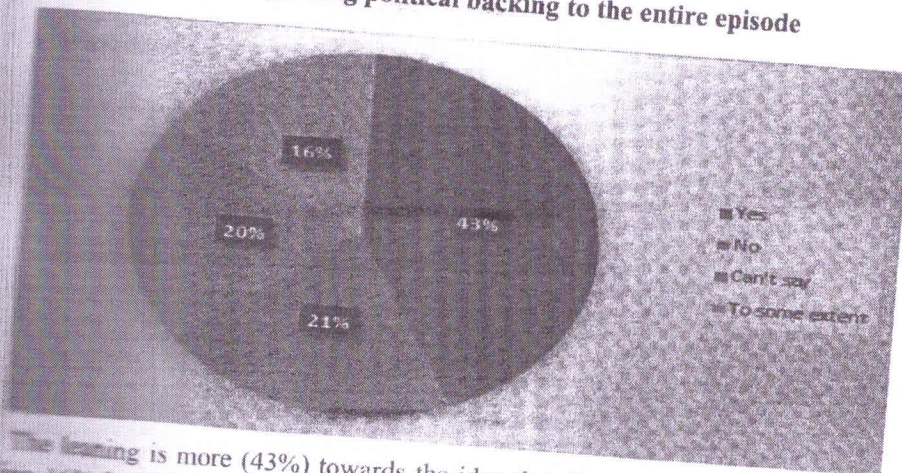
publicity gimmick

**Q.5. % response regarding role of CBFC during the controversy**



There is a little confusion about the role of CBFC during this controversy- 30% say it was neutral, 23 % negative and 18% positive and 29% can't say anything. Fingers were pointed at the Board as some objections were raised by it regarding the film and the film was delayed by it. But CBFC claimed it as a standard procedure.

**Q.6. % response regarding political backing to the entire episode**



The leaning is more (43%) towards the idea that the entire episode had a political leaning. 16% feel it is only to some extent. But 21 % don't agree. 20% are not sure. Though respondents do not have much evidence about it, the feeling is there that some political leaning was available to the fringe groups who were strengthening their vote bank.

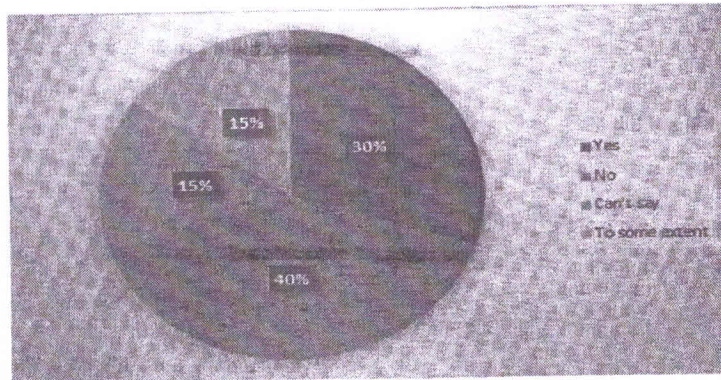
Head  
Department of Journalism & Mass Communication  
IITG Punjab Technical University  
Jalandhar-148003 (Pb)

and 28% for negative  
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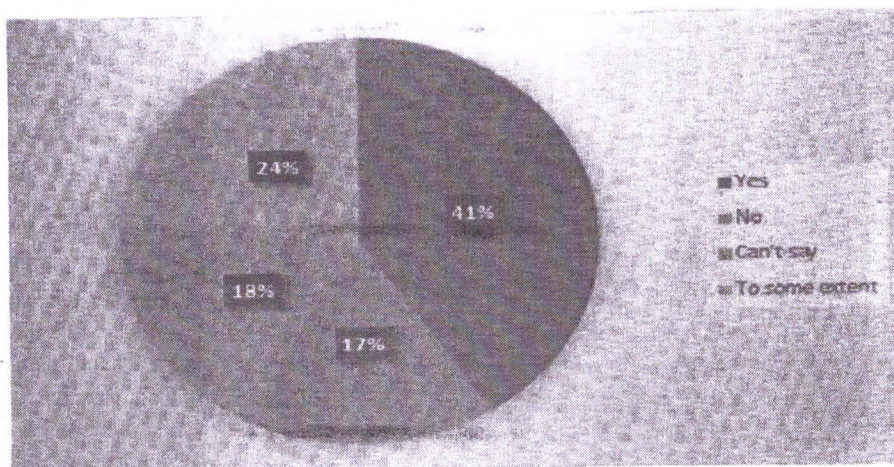
over Padmavat  
and 4% can't say  
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helps.

**Q.7. % response regarding law and order as a criteria for banning film**



40 % of the people feel that law and order should not be a criteria for banning a film. But a little less number (30%) opine that it should be so. 15% say it is only to some extent. Another 15% are not sure about it. The audience insists that films should not be linked to law and order issues. Here, the Supreme Court had to intervene for the screening of the movie.

**Q.8. % response regarding controversies as deflection of attention from important issues**



40% of the respondents say that these controversies arise to deflect the attention of the people from important issues, followed by 5% who feel that it is only to some extent. 17% answer in negative. 18% can't say anything. There were suspicions regarding some other agenda behind the protests, though people were not very sure.

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Department of Journalism & Mass Communication  
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**Q.9. % response**

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**CONCLUSION**

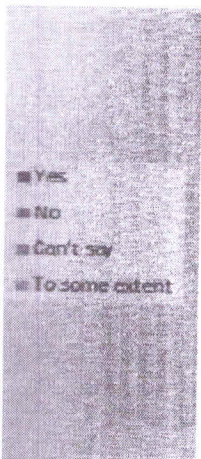
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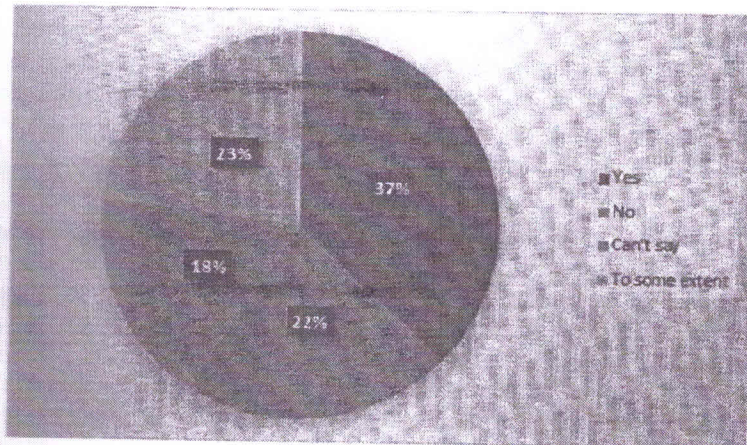


Criteria for banning a film. It is only to some extent. It should not be linked to the screening of the film. Attention from impor-



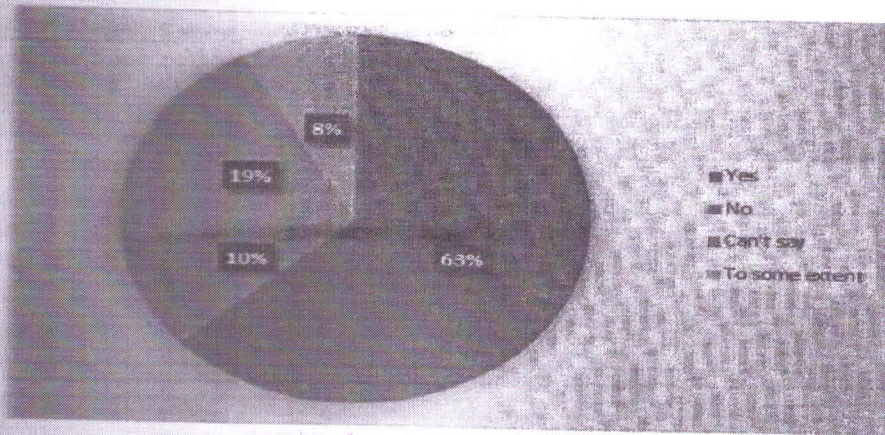
ect the attention of the public to some extent. 17% of respondents regarding some other

Q.9. % response regarding rising of controversies around events like elections



A good percentage (37%) are of the opinion that such controversies arise around events like elections. 23% explain that it is only to some extent. 22% say it is not so, 18% are not sure. Respondents felt that in order to divert attention and to win certain groups, many controversies and scandals come up near elections as in the case of Padmavat it was Gujarat politics.

Q.10. % response regarding films being allowed creative licence



In answer to this question, a majority (63%) respond that films should be allowed creative licence, especially for historical, religious or factual, personality based films. 8% answered that it was only to some extent. Only 10% feel that it should not be allowed. 19% of the respondents do not say anything.

CONCLUSION

Padmavat has become a case study and a comment on the conditions emerging in the society. There have been controversial films in the past also which have seen blockades

from various sources, including physical violence but not on the unprecedented scale that has happened this time and the context in which the entire incident happened has also been a lot more negative. Media's role has been a matter of debate. The respondents for the present study, it seems, are aware of their own responsibilities in not vitiating the atmosphere further. So, their responses also indicate that Padmavati was just an excuse to highlight certain social and political factors to gain some interests.

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Head  
Department of  
IKG Punjab Technical University  
Kapurthala-147003 (Pt.)

RE-IMAGINING

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## ABSTRACT

India's digital advertisement market is expected to reach Rs. 100 billion by 2017, with a CAGR of 32% to reach Rs. 150 billion by 2020. The market is growing rapidly due to the high penetration of mobile internet users. The study concludes that the availability of mobile news is a key factor in the growth of the market. The study also identifies several challenges in the industry, such as the lack of standardization of news, the need for better content, and the need for more in-depth interviews. The study concludes that the industry should focus on creating high-quality content and improving the user experience. The study also identifies several key words: Mobile news, industry challenges, content quality, user experience, and standardization. The study concludes that the industry should focus on creating high-quality content and improving the user experience. The study also identifies several key words: Mobile news, industry challenges, content quality, user experience, and standardization.

## KEY WORDS: MOBILE NEWS, INDUSTRY CHALLENGES, CONTENT QUALITY, USER EXPERIENCE, AND STANDARDIZATION.

## INTRODUCTION

As of 2014, India's internet users, ranked on the market not to be ignored. A significant portion of these users use mobile internet usage with the country amounted to 14% of the total internet usage in India jumped 14% per user in 4G broadband. Source: IKT 2018 report. (Report)

## New Narratives of Nationalism and Media Interventions

Dr. Namarta Joshi\* & Dr. Ranbir Singh\*\*

### Abstract

*The Fathers of Indian Constitution envisaged a country in different hues than are evident today. Nationalism had different connotations, secularism was not a pejorative term then. Recent years have not only seen a paradigm shift in various dimensions of socio-political and ideological environment but has also added an interesting angle to the mediascape prevalent nowadays. This also includes the perspectives of alternate and new media, which mainstream media has to compete with and is a big factor for this transformation. On the other hand, freedom of speech and expression, a fundamental right, demonstrative and symbol of the most vibrant democracy in the world has adopted interesting narrative strategies. The ball is both the courts, the level to which the expression is taken advantage of in absolute sense, without any thought for the destruction it does and the gagging of it or controlling it as per one's own interest. This battle has no rules. Voices of dissent are meeting very saddening consequences as is testified by cases like Gauri Lankesh, not in consonance with the tolerance that was the hallmark of this nation. Communal colours are thrown in on very mundane of issues. Most disturbing fact is the role of media in highlighting and debating problems which, perhaps, in some cases is seen by many as accentuating them rather than dousing the flames. What implications this has on media credibility is a different matter all together and debatable. The present study endeavours to explore the narratives of nationalism in another light, the resultant political and ideological conflict and the positive or negative media interventions using a combination of qualitative and quantitative research methods.*

**Keywords:** Nationalism, Ideological Conflicts, Media Credibility, Secularism, Freedom of Speech and Expression.

\* Associate Professor and Head, Department of Journalism and Mass Communication, GNDU Regional Campus, Jalandhar.

\*\* Associate Professor and Head, Department of Journalism and Mass Communication, PTE, IKG Punjab Technical University, Kapurthala, Punjab

### Introduction

"But one thing that she stood for, above everything else was a rational outlook, questioning caste, questioning exclusion and believing that this country is the country of the questioner." (Ajay Sukumaran, 2017) These were the words of Teesta Setalvad, the popular activist after the gruesome murder of Gauri Lankesh, editor of Gauri Lankesh Patrike, a Kannada Weekly on September 5, 2017. Protests erupted throughout the country, along with candle light vigils with debates about the purpose of the crime. Was this the result of Lankesh's vocal stand against certain political ideologies? Was she posing a challenge to certain forces out to mould India as per their vision? These and various other queries and accusations fly right and left in an atmosphere that is surcharged with something very different from a few years or decades ago. The transformation is visible and palpable.

Nationalism is the new mantra on the block, with definitions that include hitherto unknown aspects. As Jyotika Viridi remarks, "Indeed, nationalism displaces the stranglehold of a medieval theocracy in its modern-day secular version of citizen subjecthood. In part, this is because nationalism is perceived as "natural" rather than constructed- at once tenacious, adaptable, and resilient. Yet for all its force and continually changing guise, nationalism is still a relatively unexplored, or rather sporadically explored, phenomenon." (Jyotika Viridi, 2003) The concept is so comprehensive that it would be an onerous task to unravel it. The strands are numerous.

The colonial rule and the fight for independence saw the unification of the country, with the spirit of brotherhood, irrespective of caste, creed, gender etc. Nationalism took its roots from the realization of the glory of the traditionally rich heritage of our country, in which newly emerging media and exposure to the western world also played a significant role. Media, in all its forms, was able to take forward the mission of building a resurgent India. The image that was projected on to the world was a positive and pluralist, dynamic and unified entity. Various crisis situations brought forward these qualities of the people of this nation. But over the years, the definitions of these core concepts have been interpreted anew. The flames of communalism that lit during partition have not doused yet, they flare to consume the country every now and then and with greater intensity. The ideological battles are no longer academic but assume dangerous political and casteist overtones. Interestingly, even the educational institutions have not been spared from becoming the battleground of politics. The list is exhaustive.

The word media- nationalism is aptly used to describe the Indian scenario today. "Nationalism is a set of ideas and movements in which people imagine a unit of a nation consisting of region, religion, language and other factors, their forces of cohesion increase, and people try to enlarge their interests." So, then Media - Nationalism is a concept for reconsidering nationalism by placing critical emphasis on the linkage between media and nationalism.

(Yutaka Oishi, 2008)

Debates on media distinctly segregate and place individuals in the rigid compartments of being nationalists and anti nationalists. The vicious circle goes on as the ball is in the arena of both politics and media. The credibility of media is at stake as the face of media has undergone a horrendous transformation. In the name of debate, shouting and slanging matches go on. The TV anchors forgo their credo of 'objectivity' to even threaten the participants and fake news, paid news are the norm. News is infotainment first and foremost. Media trials take place on daily basis. Heroes and zeros alternate frequently. This trend has been more evident with the emergence of new media as the mainstream media struggles to survive in the face of the popularity, accessibility and the freedom of the former. The narrative strategies have changed. In absence of any regulatory authority and any clear laws, it is the law of the jungle out there.

Freedom of Speech and Expression is the basic right granted to us by our Constitution. It is fundamental to our existence and growth. Where this right is suppressed, it is a totalitarian state, not a welfare and a democratic state. However, the freedom is never absolute and the interpretation of a democracy by many citizens becomes distorted and they abuse it for their own petty ends. Many a times, the country has been held at ransom by anti social elements in the name of preserving the freedom of speech and expression, inciting and instigating people to vitiate the atmosphere and even leading to lynching, riots, arson and loot etc. At other times, reasonable and genuine actions and expressions are given negative undertones to gag the voices of dissent.

### JNU Case

Jawaharlal University is a prestigious institution in the Capital of India and has a long academic, ideological and intellectual history behind it. It was embroiled in a controversy wherein a debate on the issue of nationalism reached its peak. A cultural gathering was organized to discuss the issue of the hanging of Afzal Guru and Maqbool Bhat and Kashmir. ABVP alleged that anti India slogans were raised during the event, which led to charges of sedition slapped against student leaders. Kanhaiya Lal and others. There are different versions available about the entire episode. Kanhaiya was thrashed in the court premises. Teachers and politicians gave statements in support and against the student leaders. JNU was in the eye of the storm for a long time.

### Zaira Wasim Case

This showed how volatile is the state of affairs in the State of Jammu and Kashmir as a young teenage actor, Zaira Wasim was caught in the vortex. Popular for her role as young Geeta Phogat, the wrestler from Haryana, in film Dangal, Zaira had a meeting with the state CM, Mehbooba Mufti Sayyed, to celebrate her success in the film where she was named as the role model

for the youth. She was taken aback when this meeting turned out to be a cause for trolls, threats and abuses for the young girl while, though on the other hand, there was huge support for the teenager from various parts of the country. Zaira deleted her post on social media and apologised for hurting the sentiments of some people.

### Padmavat Case

Indian cinema has promoted nationalism more than any other medium not only in India but has been a source of generating patriotism among the Indian diaspora in countries like Australia, UK, USA and many others. However, it has also frequently the target of pseudo nationalist forces, ready to take up cudgels at the slightest provocation. Earlier, films like PK had come under scanner. The latest case has been that of Sanjay Leela Bansali's Padmavat, a period film based on the story of Rani Padmavati of Chittor and Allaudin Khilji, the Sultan of Delhi. Its shooting at Jaigarh Fort was disrupted and Bansali attacked, equipment was broken allegedly by Shree Rajput Karni Sena, interestingly, even before the shooting was complete. Protests, arson, to the extent of attacking school buses preceeded the screening of the film, with a few states like Haryana, Rajasthan banning the film against the directives of the Highest Court in the country. Supporters claimed, "Bansali was to be made an example of, and, a message conveyed to other film makers: history has to be shown only from a certain perspective." (Ziya Us Salam, 2017)

Films or any other work of art has interpretation intrinsic to it unless it crosses the boundaries of ethics and genuinely hurts someone's sentiments. It was a strange case of anger among a fringe group like Karni Sena without viewing the film. The groups were objecting to the non-existent intimate scene between the Queen and Khilji, the Ghoomar dance by the Queen and later, there were also protests by some other groups about the glorification of Jauhar performed by the Rajput women. The actors and the Director were threatened with dire consequences like chopping off the nose of Deepika Padukone. The huge box office success of the film validated the claims of innocence by the film maker.

### Gauri Lankesh and Other Bloggers

The murder of Gauri Lankesh, editor of Gauri Lankesh Patrike and activist in Bangalore, at her doorsteps was a reminder about the changed atmosphere where any word of protest and dissent is frowned upon to silence the voice itself. It is also a prism through which the entire system can be viewed. A critic of majoritarianism, Gauri was not the first such case. In India and Bangladesh, many civil activists like Narendra Dabholkar, M.M. Kalbhurgi and Govind Pansare and bloggers have met a gory end just for expressing themselves from public and social fora. Intolerance is vitiating the atmosphere

"But what was also distinctive about that most nonviolent resistance was the prescience with which it pointed to the future. It anticipated the destruction of the culture of tolerance in the country would, as certain as night follows day also lead to the coarsening of public discourse, the creation of falsehoods dressed up as facts, the shrinking of spaces for public discussion, the intimidation of intellectuals through prohibitive law suits, and brutalities heaped on those who dissent." (Pamela Philipose, 2017)

### Role of Media

It is interesting to analyse the role of media, print, electronic and digital, in interpreting the concept of nationalism in the modern day context and circumstances. The emergence of Social Media, especially has given a different dimension to the this debate on nationalism, with hundreds of expressions. Pamela Philipose remarks, A new note of muscular nationalism has crept into media discourse. Also conspicuous is the curbing of dissent and the rise of the surveillance state - developments that bode ill for the independence of the Indian media. ( Murali Krishnan,2017)

Various reasons are assigned to this trend, including ownership patters and political affiliations, , competitions The result is the total loss of media credibility among the readers and audiences. Where the role of media should have been to , perhaps, shrug off certain lesser issues or giving it a cold shoulder, the tendency has been to make mountains out of molehills, taking strident and aggressive stands on non issues, making them part of the social and political agenda. Sensationalism has become the bane of Indian media. Strident journalism replaces the soft, savvy one. In general also, one sees PILs , for example, being filed on frivolous matters, in order to get media mileage, hanging on to the popularity of celebrities. In the name of Freedom of Speech and Expression, anything goes during television debates. In certain cases, media has even been accused of doctoring footage to cater to certain dispensation. Alternate media, on its own turf , has been pretty vocal about these cases and The war is on between national and anti national, between self expression and regulation and the battleground is the Indian media. So is the public opinion formed.

### Significance of the Study

The environment in all spheres is changing very rapidly and consequently, the mediascape is also transforming. Many events happening in recent times is giving different dimensions to the term nationalism, which is in stark contrast to the previous notions as envisaged by our Freedom fighters and Constitution makers. It is right time to analyse the situation and take remedial measures, if needed before it is too late.

### Objectives of the Study

The main objectives of the study are :

1. To define the term nationalism.
2. To discuss the changes in the political, social and psychological mind set of the system.
3. To find out the role of media in such circumstances.

### Research Methodology

For the purpose of the study a sample of 100 youth, male and female, was taken in the city of Jalandhar through random sampling. A questionnaires was served to the respondents .The data collected was evaluated through percentile system .

### Data Analysis and Discussion

1. Most of the people (74%) think that the concept of nationalism has changed over the years, while 9% can't say anything about it. The rest (17%) don't agree with it. Passage of time, no doubt, has its impact as also the change in dispensation. It is the new generation also which is resulting in this change. The debate is whether the change is for the better or worse.
2. Interestingly, a big chunk of the young respondents ( 67%) feel that Freedom of Speech should be absolute. Only 29% say no to this question. 14% do have any answer to this question. The youth want full freedom to express their views, with no restriction. The Social Media is giving them this platform, which they can use or misuse.
3. 70% say yes to the question whether New Media has given hype to the issue of nationalism. 21% are confused, while 21% reply in negative. New Media, as mentioned earlier, is proving to be a catalyst to the discussion on nationalism.
4. 68% respondents opine that the issues of nationalism in TV debates are biased. 17 % can't say anything about it, 15% don't feel so. As far as the credibility of media is concerned, it is at an all time low and the TV debates not only appear biased but also ultra aggressive, muzzling one opinion by shouting it down.
5. The difference between not in good taste ( 38%) and it is freedom to express opinion ( 37%) is very less. And the 18% do not have any opinion. 7% say it is reasonable. Padmava has been a benchmark case and a classic example of how fringe groups can overrun the judgement of the Highest court and various agencies. But the youth is divided over the protests being in bad taste and considering it a

- right to express public opinion. This is also an indicator of the direction in which the youth is moving.
6. 35% respondents think that violence and arson to enforce ideology is not justified at all, 29% say it is justified to some extent only. Only 9% say it is totally justified. 27% offer can't say. This is again a very negative response from the youth, even if some section of them feel that violence and arson are justified.
  7. There seem to a voice rising for need to amend Constitution (67%). 20% say no and 23 % can't say. It seems that among the youth, the concept of nationalism is already shaping in a new form, where terms like secularism are being forced to become redundant though amendment of the Constitution is to a large extent justified.
  8. A big segment ( 36% ) say that media is playing a negative role in the debate on nationalism though 30% also say it is positive. 34% do not offer any opinion. Respondents are divided over the issue but feels like media is playing more of a negative role as per public opinion.
  9. On the murders of Bloggers like Gauri Lankesh, it is worth mentioning that 42 % find it just another criminal act. Only 19% condemn it. while another 39% do not wish to speak about it. Many youngsters are not even very aware of these cases. They find it just another criminal act and do not see anything deep behind it. One needs to seriously think about it.
  10. Definitely, a big majority (68%) feel that such media interventions have affected the credibility of media. A tiny section 7% say no while 25 % can't say. As already discussed, media credibility has taken a dip.

### Conclusion

The study on the new narratives of nationalism and media interventior has been a critical look at the some of the key and fundamental support systems of our nation which are slowly and steadily changing their hues. Word that has not been mentioned in the study is intolerance in more ways than one and which is becoming the collective psyche of the country, needing to get into a more constructive groove if the nation is not to lose its unique identity at global level. The most vulnerable group is the youth which is being exposed relentlessly to a new world through media and technology, not conducive to many moral and ethical values. Media has to take responsibility for whatever it conveys. It is a new era in the making and one has to be careful about it.

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Head  
Department of Journalism & Mass Communication  
J.C.P. JIAB Technical University  
Jalandhar-144603 (Pb.)

## Web-link of research papers

3.4.6 Number of books and chapters in edited volumes published per teacher during the last five years (15)

3.4.6.1: Total number of books and chapters in edited volumes / books published, and papers in national/international conference-proceedings year wise during the last five year

Sl. No.	Name of the teacher	Title of the book/chapters published	Title of the paper	Title of the proceedings of the conference	Name of the conference	National / International	Year of publication	ISBN/ISSN number of the proceeding	Affiliating Institute at the time of publication	Name of the publisher	LINK OF RELEVANT DOCUMENT.
1	Dr.Ranbir Singh	Power of Media (Shaping the Future)	New Narratives of nationalism and Media interventions	Tecnia Institute of Advanced Studies Naac Accreditation Grade A Institute	Power of Media (Shaping the Future)	31st National Conference	2018	ISBN 978-93-85022-81-4	UGC	A.k Publication	
2	Dr.Ranbir Singh	Mass Media: Current Scenario and Future Trends	Media Credibility : Victim of Political and Power Interests	NA	NA	NA	2018	ISBN: 978-81-86400-349-4	Head of Department, University Institute of Media Studies Chandigarh, Gharuan, Mohali, Punjab	Nirmal Publication	<a href="https://ptu.ac.in/faculty/?fid=69">https://ptu.ac.in/faculty/?fid=69</a>
3	Joginder Singh Jogi and Dr Sarabjit Singh	Navian Dishavan Bharat (Book)	Navian Dishavan Khojda Bharat	NA	NA	National	2017	978-81-924863-2-1	IKGPTU	IKGPTU	<a href="https://ptu.ac.in/faculty/?fid=72">https://ptu.ac.in/faculty/?fid=72</a>
4	Dr Sarabjit Singh and Joginder Singh Jogi	Navian Khojan Naven Jugad (Book)	Navian Khojan Naven Jugad (Book)	NA	NA	National	2017	978-81-924863-3-8	IKGPTU	IKGPTU	

  
 Head  
 Department of Journalism & Mass Communication  
 Punjab Technical University  
 Jalandhar (Pb)