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THE HEALTH STATUS OF MARGINALISED GROUPS IN INDIA: ISSUES AND CONCERNS



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**“SOCIAL STRUCTURE AND TRIBAL HEALTH CARE IN
ATTAPPADI BLOCK, PALAKKAD DISTRICT, KERALA STATE”**

DEEPIKA KRISHNAN P K¹²⁷

Dr. S. GURUSAMY¹²⁸

Prelude:

The Attapadi block in Palakkad is the only tribal block area of Kerala. 65% of tribal population in Palakkad is residing in Attapadi (30,658 out of 4, 26,208 of total tribal population in Kerala). The Attapadi is consisting of three major tribal communities, Irula, Muduga and Kurumba tribes. 192 tribal hamlets are situated in Attapadi among them 145 Irula hamlets, 24 Muduga hamlets and 19 Kurumba hamlets. A group of more than five house hold and surroundings are considering as a hamlet. Among the tribal population 82.37% are Tamil related language speaking Irula tribes, 9.6% is Kannada related language speaking Muduga tribe, remaining 7.34% is Kurumba tribe, and they are the most primitive tribe in the Attapadi tribal settlement. All the hamlets in the Attapadi are distributed in three villages i.e., Agali, Puthur, Sholayur with the hamlets of 73, 67, 52 respectively.

Objective:

- ❖ To expose tribal health issues and health care facilities provided by government and non-government agencies.
- ❖ To find out the relation between social structure and tribal health care.
- ❖ To suggest measures to solve the tribal health problems in the study area.

Review of literature:

In 2013 47 deaths of infants were reported from Attapadi and scheme amounting to Rs 400 cr was announced by the Union as well as the State Government. Moreover, the three-tier panchayath Raj set apart Rs.1.26 cr to eradicate malnutrition. (Health Statistics Records, Agali Block panchayath, 2014)

The children below the age of 6 years and 132 mothers undergone to detailed medical examination living in 42 hamlets out of the 192 hamlets of Attapadi were found to be malnourished and in some children mental defects were also detected. A study on malnutrition among 40 children ages 0-1 year belonging to six hamlets from three panchayath were conducted on 29th and 20th of November 2014. (Research report, Thampu, 2015)

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लोक साहित्य एवं संस्कृति एक विमर्श

संपादन

डॉ. एस. प्रीति, डॉ. रज़िया बेगम

डॉ. उषा रानी



लोक साहित्य एवं संस्कृति एक विमर्श

संपादक

डॉ. एस. प्रीति

डॉ. एस. रज़िया बेगम

डॉ. उषा यनी



लोक गीतों की आधार पीठिका : वैदिक साहित्य

डॉ. संध्या त्रिवेदी

अध्यक्षा, हिंदी विभाग

एमओपी वैष्णव कॉलेज फॉर वुमन, चेन्नई।

ग्रामगीत वे फूल हैं-झरने जिसको पानी पिलाते हैं, मेघ जिसे नहलाते हैं, सूर्य जिसकी आँखें खोलता है, मन्द-मन्द समीर जिसे झूले में झूलाता है, चन्द्रमा जिसका मुँह चूमता है और ओस जिस पर गुलाब जल छिड़कती है। उनकी समता बंगले का कैदी फूल नहीं कर सकता। डॉ. सच्चिदानंद तिवारी लिखते हैं--“ लोकगीतों में ऐसी कुछ विशेषताएँ बनी रही, जो इनके आदिम सामाजिक रूप की ओर संकेत करती है। जो गीत अत्यन्त ही सहज, स्वाभाविक भावोद्देग को व्यक्त करने वाले थे तथा विशेषतः काम करने वाली प्रसन्न स्त्रियों द्वारा गाये जाते थे अब अलंकृत एवं कवित्वपूर्ण बन गए।”²

इस दृष्टि से यदि हम वेद को आधार बना कर लोक संस्कृतिक, साहित्य आदि पर चिन्तन करें तो लोक मनोविज्ञान व संस्कृति का रूप अपनी समग्रता के साथ एक इकाई के रूप में सामने आता है। अथर्ववेद में भूमि या पृथ्वी की प्रार्थना में एक पूरा सूक्त समर्पित है। यहाँ नहीं, कृषि कर्म को भी पर्याप्त महत्व दिया गया है। कृषिकर्म से सम्बन्धित एक ऋचा का अवलोकन करें -

सीरा युवजन्ति कवयो यगावि तन्वते पृथका धीरा देवेशु सुमन्यौ ॥

युनक्तु सीरा कि युगा तनोत कृते योनी वपतेह बीजम्। (अवे 3.17.1,2,3)

धैर्यशाली, बुद्धिशाली कृषक दिव्य शक्तियों को मंगल बना हलों को जोड़ते हुए जुओं को फैलाते हैं। अतः उन कृषकों से कामना है कि वे हल जोड़, जुए फैला, तैयार खेतों में बीज फैलाएँ। उन की दराँती के करीब पकी फसल आए और बैल उन की सहायता करें। इन्द्र हलखंड को ग्रहण करें, पूषा रक्षा करें, धरा गाय के समान पयस्वती हो, हल भूमि खोदे, कृषक बैलों के पीछे चले। इस तरह अच्छी औषध उत्पन्न हों -

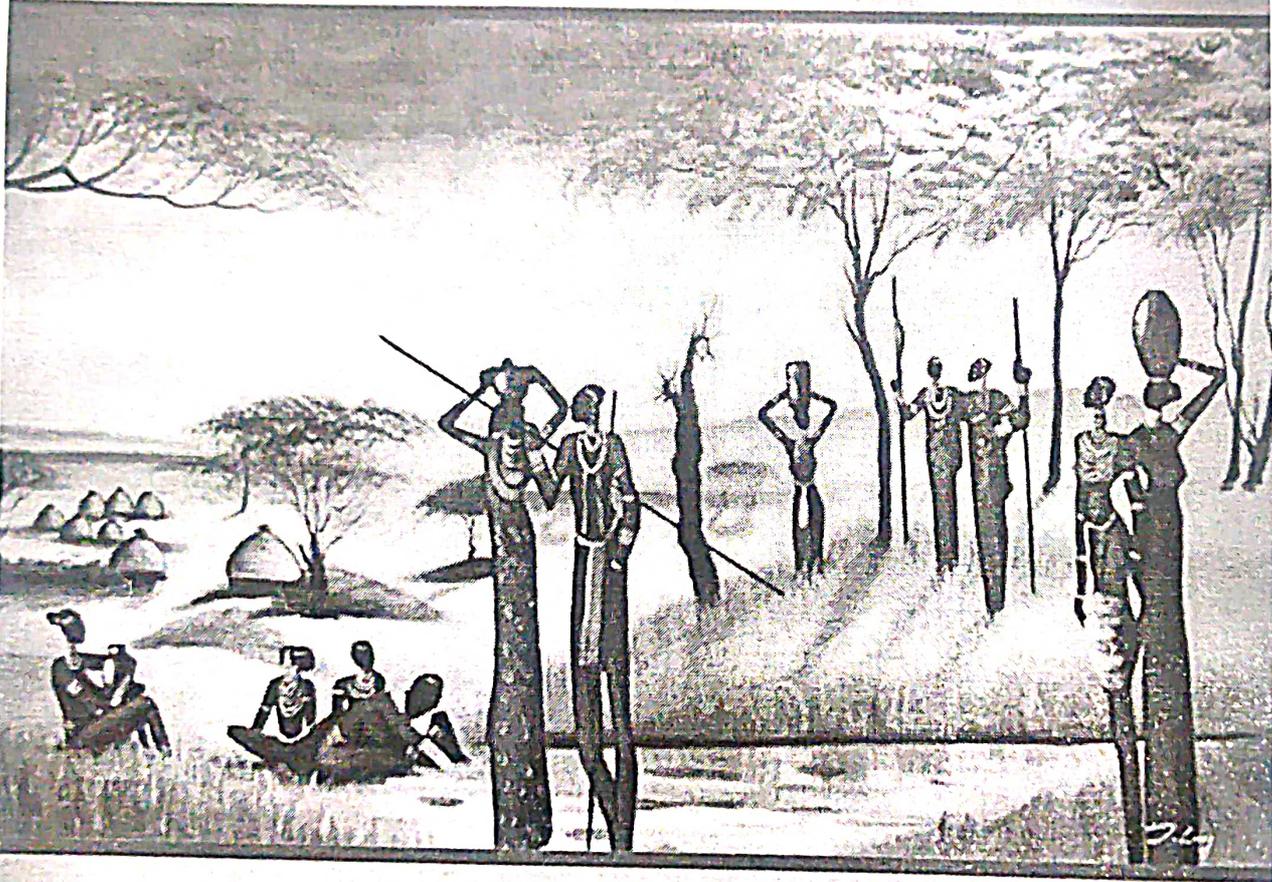
इन्द्र सीतां नि गह्यतु तां पूषामि रक्षतु।

सा नः पयस्वती दुहामुत्तरामुत्तरां समाम्। (अवे 3.17.4,5)

हम किसी भी लोक संस्कृति की ओर ध्यान दें तो पाएँगे कि उन का उल्लास माटी से जुड़ा होता है। लोक में माटी से न केवल दात्री और भोक्ता का सम्बन्ध है अपितु बन्धु-सा स्नेह है तभी लोक में विशेषतः स्त्रियाँ अपनी समस्त भावनाएँ माटी पर अर्पित कर देती हैं। पूर्वाचल के कस्बों में विवाह से पहले मिट्टी को जगाया जाता है, धरती को

Back

इक्कीसवीं सदी के साहित्य में हाशिये का अन्वेषण



संपादक
डॉ. सुधा त्रिवेदी

डॉ. सुधा त्रिवेदी



जन्म-तिथि एवं स्थान : 7, जनवरी 1966, मोहीउद्दीन नगर, विहार।

प्रकाशन :- काली पड़ गई नीली झील (कहानी संकलन)- नवजागरण प्रकाशन, दिल्ली/ विचार और तेवर-(सृजनलोक प्रकाशन, दिल्ली-आरा)/ दक्षिण भारत हिंदी प्रचार सभा के तुलनात्मक अध्ययनों का आकलन(शोधपरक)- विद्या प्रकाशन कानपुर/ शिक्षा साहित्य और समाज (संपादित) सृजनलोक प्रकाशन, आरा/ भित्तिज के पार(समीक्षा संकलन)- कार्तिकेया पब्लिकेशन्स, चेन्नई/ अन्तरिक्ष नक्षत्र जगमग (काव्य संग्रह)- बोध प्रकाशन(शीघ्र प्रकाश्य)।

पाठ्य पुस्तक संपादन :- पंखुड़ी(कक्षा 6 के लिए) विद्या पब्लिकेशन्स, चेन्नई/ज्ञानांजली गरिमा/ ज्ञानांजली प्रतिभा/ज्ञानांजली नवीन/ज्ञानांजली गौरव।

देश के प्रतिष्ठित पत्रों जैसे : साहित्य अमृत, कथादेश, अभिदेशक, बाल वाटिका, भास्वर भारत आदि में बहुधा रचनाएँ- कविता, कहानी, शोध आलेख, वैचारिक निबंध आदि प्रकाशित। चेन्नई से प्रकाशित साप्ताहिक "साउथ चक्र" एवं मासिक "सुधार भारती" में उप संपादक के रूप में, शोध पत्रिका "तमिलनाडु साहित्य बुलेटिन" में सह संपादक के रूप में, मासिक "अग्रधारा" के संपादक मंडल में, शोध पत्रिका "आर्यावर्त" एवं "शोध सिंधु" के संपादक मंडल में सेवाएँ। शोध आलेखों के दशाधिक साप्ताहिक संकलन प्रकाशित। अब तक 26 शोध आलेख प्रकाशित। आकाशवाणी से बहुधा कहानियाँ-कविताएँ, वार्ताएँ प्रसारित। लोक साहित्य और लोक कलाओं के क्षेत्र में निरंतर कार्यरत।

पुरस्कार एवं सम्मान :- समेकित भारतीय साहित्य परिषद, बस्ती द्वारा बालशौरि रेड्डी स्मृति सम्मान 2017/ "तमिलनाडु हिंदी साहित्य अकादमी" पारसमणि सम्मान 2016/ कश्मीरी हिंदी संगम द्वारा शारदा ललछंद सम्मान 2017.

संप्रति :-

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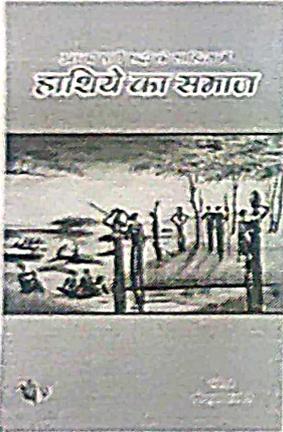
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डॉ. सुधा त्रिवेदी

तुलनात्मक अध्ययन और दक्षिण भारत हिंदी प्रचार सभा

डॉ. सुधा त्रिवेदी

तुलनात्मक साहित्य में विश्व साहित्य के अनुरूप देश का तत्त्व सीमित रूप में जुड़ा रहता है। काल परिवेश तथा जातीय संस्कार लेखक की मानसिकता का निर्माण करते हैं। भारतीय साहित्य की शैली कथ्य पृष्ठभूमि द्विब – विधान काव्य – रूप संगीत तथा जीवन दर्शन – सब मिलकर एक अनिन् तत्त्व के रूप में भारतीय साहित्य की भारतीयता को प्रकट करते हैं। भारतीय साहित्य के अंतर्गत वह संस्कृत साहित्य भी समाहित है जिसने संपूर्ण भारतीय वाङ्मय को प्रभावित किया है और उस साहित्य को भी जो विभिन्न प्रांतीय भाषाओं में रचा जा रहा है – रचा गया है।

“तुलना की दृष्टि से आर्य और द्रविड़ परिवार की भाषाओं का अध्ययन भारतीय संस्कृति की मूल चेतना की खोज के लिए मूल्यवान हो सकता है?”

इस उक्ति के आलोक में जब हम दक्षिण भारत हिंदी प्रचार सभा के अंतर्गत किए गए तुलनात्मक अध्ययनों का आकलन करते हैं तो पाते हैं कि मूल्यवान के संधान में यह संस्था सतत प्रयासरत है। इस दृष्टि से

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(Story Collection)

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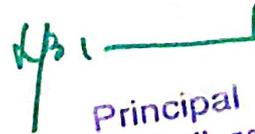
डॉ. सुधा त्रिवेदी

हिन्दी सेवा, अध्यापन में रम आजीवन लगी रहीं,
महिला लेखन में चेन्नई की नाम हमेशा बनी रहीं,
जाने कितनी मित्तियाँ उपाधियाँ औ' कितने सम्मान,
दक्षिण भारत की हिन्दी की विश्व में जिससे शान,
युग-युग अविरल गुंजित होगा मधु धवन का नाम,
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अद्भुत गढ़ीं अग्नि प्रतिमाएँ कक्षा में सोल्लास,
कितने पतझड़, कितने सावन बीते कई वसन्त,
साक्षी हर दीवार मधुर मधु यादें यहाँ अनन्त!
प्रखर तेजपूरित दिन जीवन मेघापूरित शाम,
अनुपम कलम साधिका का है अभिनन्दन अभिराम!

तरल हास और सरल बात में ज्ञान रश्मि का तेज,
दृष्टि सतर्क, तीक्ष्ण बुद्धि, गरिमामय सुन्दर वेश।
सर्वांग गुणी हर चाल सधी जो सुन्दरता का राज,
ममता की वीणा में साधा, अनुशासन का साज,
लेकर साथ चलीं जो सबको, क्या दक्षिण क्या वाम!
अनुपम कलम साधिका का है अभिनन्दन अभिराम!

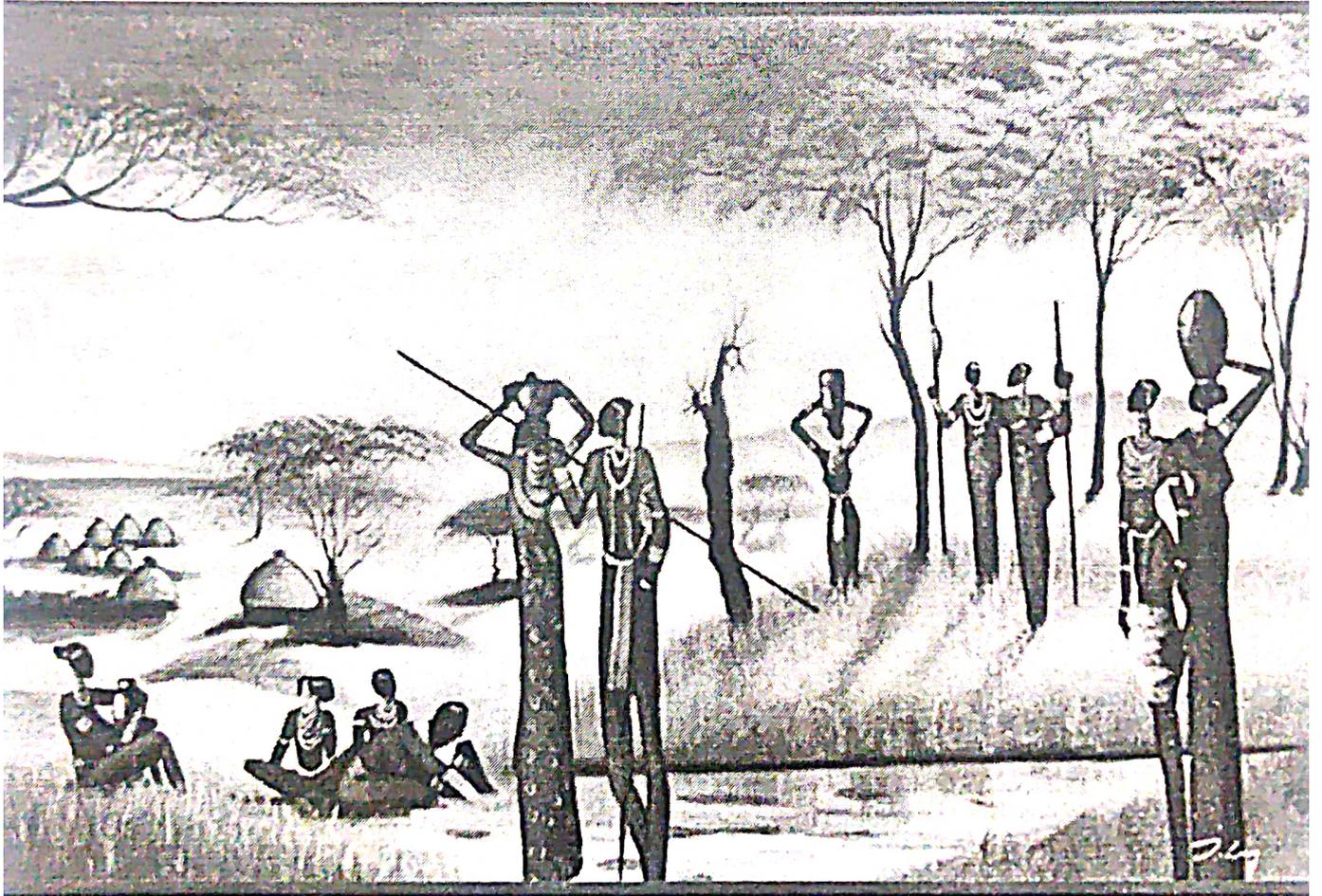
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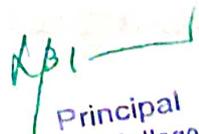
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தலைவராகப் பணியாற்றிவருகிறார்.
 கலைஞர் தொலைக்காட்சியில் நெஞ்சு
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 விவாத நிகழ்ச்சிகளில் சிறப்பு
 விருந்தினராகப் பங்கேற்றுள்ளார்.

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 இலக்கியப் பெருமன்றம் விஸ்வஹிந்து
 பரினிசி சபா போன்ற அமைப்புகளில்
 இலக்கியப் பேருரையாற்றியுள்ளார்.

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हिन्दी साहित्य में आदिवासी विमर्श



संपादक
डॉ. हर्षलता शाह

हिन्दी साहित्य में आदिवासी विमर्श

संपादक
डॉ. हर्षलता शाह
श्री शंकरलाल सुंदरबाई शासुन
जैन महिला महाविद्यालय, टी.नगर, चेन्नई- 17



सृजनलोक प्रकाशन

भवानी भाई के हृदय का गीत - सतपुड़ा के घने जंगल

डॉ. सुधा त्रिवेदी

जैसे हमारी गहनों के परिधान में आजकल लंबी आस्तीनों का चलन फैशन में है, ठीक वैसे ही भारतीय लेखकों में आदिवासी विमर्श का विषय आजकल बड़ा फैशन में है। साहित्य में अपनी प्रगतिशीलता और गहन संवेदनशीलता को दिखाने का यह बहुत बढ़िया तरीका है। आदिवासी लेखक के नाम से अभिहित ग्रंथों को सरकारी खर्च से प्रकाशित करने की सहूलियतें और संभावनाएं बढ़ जाती हैं। फिर सामान्य पाठक वर्ग आदिवासियों के बारे में ज्यादा कुछ जानते तो हैं नहीं, तो कुछ भी लिख दो, चल जाने की भी गुंजाइस रहती है। सुख सुविधा की सारी आधुनिक साज सज्जा से लैस फ्लैट के बंद कमरे में एसी चलाकर आदिवासियों के बारे में लिखना जरा आसान भी है और पाठकों के बीच चलता भी है। आदिवासी विमर्श की चर्चा करने बैठते हैं तब हम उनकी पीड़ा, उनके शोषण की ही बातें करते हैं। इस पीड़ा और शोषण के चित्रण के बहाने से ऐसे ऐसे मसाला संवादों और दृश्यों पर बेरोक टोक कलम चलाने की छूट मिल जाती है जो जापानी पोर्न से टक्कर ले सकें। फिर पीटो अपनी प्रगतिशीलता का डंका। ऐसे आदिवासियों के प्रति सहानुभूति और अतिशय सदाशयता के गीत कथा-कहानी लिखनेवालों के घरों में आदिवासी बच्चों को गुलामी करते हुए हमने अपनी आँखों से देखा है।

अच्छा! एक बात और है। थोड़े दिनों पहले तक तो यह व्याख्या विवरण आदिवासी मांसलता भर के इर्द गिर्द चक्कर काटती हुई पाठकों को उनके नैसर्गिक सौंदर्य के दर्शन और स्पर्शन का सुख परोसा करती थी और रॉयल्टी रूपी हर्ष और छुटभैया साहित्यिक सम्मान रूपी संतोष पाकर ही प्रसन्न हो जाती थी, किंतु आजकल उसमें बॉलीवुड की फिल्मों की तरह नक्सली हिंसा का तड़का लगना और जरूरी हो गया है।

परंतु इस कीचड़ में भी कुछ कमल खिले हैं जो अपनी रचनाओं के माध्यम से न केवल इन भोले वनबंधुओं की समस्याओं के प्रति प्रबुद्ध पाठकों का ध्यान आकर्षित करते हैं, बल्कि उनके जीवन में जो एक जंगली झरने की सी सुदरता है, प्रवाह है, जीवन संगीत और उल्लास का राग है, उसकी ओर भी हमें खींचते हैं। ये रचनाएं हमें छद्महीन जीवन जीने की कला सिखाती है। हममें प्रकृति के सान्निध्य की ललक जगाती है, और यही गुण इन रचनाओं को कालजयी बनाती है। वनबंधुओं के जीवन की सरलता और सरसता के प्रति तथाकथित सभ्य समाज को बरबस खींचनेवाली ऐसी ही रचनाओं में शुमार है भवानी भाई के नाम से प्रसिद्ध श्री भवानी प्रसाद मिश्र की अद्भुत रचना- सतपुड़ा के घने जंगल।

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National Conference on Gender and the Media

Challenges & Opportunities



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Bandita Panda • Kannan

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M. Priyavadhani

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INDIAN ADMIRATION FOR HALLYU: A STUDY ON THE IMPACT AND INFLUENCE OF KOREAN WAVE ON THE YOUNGSTERS IN CHENNAI, WITH PARTICULAR REFERENCE TO K-DRAMA

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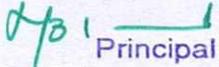
ABSTRACT

Audio visual presentations like films, dramas, music videos, short films and the like are major sources that introduce a place and its culture to a foreign audience. Globalization has resulted in the expansion and acceptance of foreign language productions in all countries. This helps greatly in knowing and understanding other cultures they have not experienced. Though there may be exaggeration or even distortion of content in the representation of culture in the visual media, it has never failed to create opinions and ideas of its depiction in the mind of the audience.

Hallyu or the spread of the *Korean wave* turned out to be a fast spreading sensation around the globe in the 1990s. Korean films, dramas and K-pop music gained popularity in most parts of the world especially in Asia, thereby increasing its marketability. Not only that, it has given rise to new business ideas like Korean themed restaurants, Clothing line, Korean language learning centers etc. The Korean relationship with India in various fields like education, Art and literature, religious affiliations and the electronic business have been appreciated for centuries.

The beginning of the 21st century saw the introduction of two Korean television dramas on Doordarshan, the Indian state television network. From then on there has only been an upsurge in the viewership of Korean productions. This paper analyses the reasons for Hallyu's popularity among Indians, with special focus on the cultural considerations that viewers absorb from *K-dramas*. Media is the most powerful tool of persuasion. Using it for *cross cultural communication* can not only drive away ethnocentrism but also enhance and amicably strengthen the diversity of perspective, insights and experiences across barriers.

Keywords: Korean wave, cultural representation, cross cultural communication, Korean drama, popular culture


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1 INTRODUCTION

Hallyu or the Korean wave refers to the global popularity of South Korea's cultural economy exporting films, dramas, music, entertainment and pop culture. Though the Korean wave is more than a decade old in India, it became a sudden rage in 2012 with the worldwide hit 'Gangnam Style' released by South Korean singer PSY. The music video went viral gathering millions of viewers around the globe. Eventually this became a phenomenon that led many people to explore the world of Korean music, known as K-pop. Indians could be easily attracted by K-pop as it contains a blend of Western and Asian elements. The love for K-pop music made the fans to follow the pop stars on social media. This opened up another door for people to explore, K-drama. The many interesting aspects of K-drama has its viewers ratio growing steadily.

Pankaj N. Mohan (2017) in a study of the Reception of Korean Culture in India Today states that it was only after leading Korean business firms-namely, LG, Hyundai and Samsung-entered the Indian market and became household names in India that the country was exposed to Korean cultural products in the form of television dramas.

Today K entertainment has become the cultural identity of Korea in India and it plays an important part in influencing the lifestyles of its followers. People have accepted K-pop culture into their lives so much that it has changed their choice of fashion, food, music and even the film they see. There are a whole lot of them who have taken an extra step to even learn the Korean language.

Media entertainment can be considered as a great tool for persuading people. The content shown allows the viewer to form certain ideas on what is being watched. Therefore, content providers have a major role to play in what and how they want to be portrayed. Especially when it comes to fictional programs the characters, setting, dialogues, music and style represent the culture of the place shown. Continuous feed of such entertainment or content influences the viewer to a large extent in building the image the content provider aimed at.

While presence of Korean content on Indian television is marginal or even nil in the southern region, access to Hallyu material online has created a robust community of avid K-drama fans in India. Way back in 2014, a Tamil TV channel - Puthuyugam TV - started airing a K-serial block that featured dubbed Korean dramas. It aired some immensely popular Korean romantic dramas such as Boys over Flowers, Coffee Prince, The Heirs, My Love from the Stars and Playful Kiss.

1.1 Objectives

- To study the cultural representation of Korea through K drama.
- To study the influence of K drama on the behavior of youngsters in Chennai.
- To analyze the impact K drama has on the lifestyle of its viewers.

Hallyu has a significant impact on the Korean economy through exports of its product and increased tourism (Lee, 2015; Hogarth, 2013). The number of foreign tourists visiting Korea because of the Korean Wave has increased steadily and the

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PORTRAYAL OF WOMEN IN INDIAN TELEVISION ADVERTISEMENTS: CONTENT ANALYSIS

Devika Rani, Assistant Professor, M.O.P. Vaishnav College for Women, Chennai,
Email: devikaresearch2017@gmail.com

1 INTRODUCTION

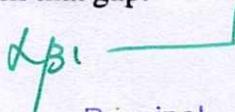
Not too long ago, the only roles played by women in ads were that of sincere daughters in law, caring mothers and loving wives and of course not to forget an occasional nurse or a school teacher. But now, we have advertisements with a woman being her husband's boss in office, would be son in law being questioned about his culinary skills, a mother in law being proud about her daughter in law for earning more than her son. Is this sort of positive representation a happening trend or is it just found like rare gems? This paper does a content analysis of 100 advertisements chosen from Youtube from the past three years and analyses the representation of women in those ads. The content analysis is done keeping in mind the various variables like the location of the ad, profession of the women, whether they have broken any stereotype, what type of product they are advertising etc. A serious literature review revealed that portrayal of women in advertising has been of great interest to both academicians and media (Das, 2000) but there have been very few studies focused on Indian advertisements. I have attempted to fill that gap.

2 LITERATURE REVIEW

2.1 Women in Indian Advertisements

Media is essentially a reflection of society, be it movies, television serials or advertisements. In that regard it is important to study the portrayal of women in advertisements (Schaffter, 2006). Compared to Western societies, Indian society has been conservative and the same has been reflected in Indian advertisements where women were mostly portrayed in spousal roles or parental roles (Das, 2011). In 1970's the role of women in advertising were limited to being dependent women who expect men to solve their problems. The views expressed in the ads were

- (a) Home is the place meant for women.
- (b) A Woman's decision is never important.


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- (c) They were portrayed as dependent and needy of men's care and attention.
- (d) Women were regarded by men as sexual objects and were not respected individuals. (Sukumar and Venkatesh, 2011).

In 1980, advertisers realised that their target audience would respond favourably if the advertisements portrayed women's power. Thus came the popular ads where women were shown as independent. Moving forward, Ad film Industry of the country took forward the trend and attempted to construct multiple possible identities for women in an effort to change their stereotypical image and enhance their speaking power. On the other hand, women were objectified to promote products like cosmetics, jewellery, household items etc. In some other ads women were used to promote products which they were least concerned with like men's underwear, razors etc. A research demonstrated that women were mostly used for their 'sexiness' and were sexually objectified (Lin, 1997).

In 2000, the trend took a drastic change where most models were of Zero S and created a different image than that of normal Indian women. They were shown as icons of beauty (Sukumar and Venkatesh, 2011). A content analysis done in 2004 revealed that in Indian advertisements women were more likely to be portrayed as young and in relationship roles (Das 2011). A study conducted in 2015 explained that Indian women mostly endorse household products like soaps, dish wash etc (S. Shyama and Shivani 2015).

These studies show us that till 2015, women were depicted as homemakers whose decision making skills are limited to which soap to buy or to select toothpaste for their children and decision for high value products were left with men. Women were considered as attractive eye candies. Since advertisements have a huge impact on society, it becomes essential to study the portrayal of women in ads.

I am planning to study the current trends and wish to analyse whether there has been any change in the portrayal of women and if yes, by what degree.

3 HYPOTHESIS FORMULATION

In recent years there has been a great increase in the number of working women especially in media. So this should result in stereotypes being broken in advertisements.

H1: Female role portrayals should be less stereotypical. This would be reflected in the roles played by women in the advertisements and the product categories they are advertising.

At the same time, content analysis done by Das (2000) explains that, the gender role stereotypes of women may be in line with the purchase of female oriented products. It is assumed that advertisements for such products would portray women in stereotypical images. Hence the second hypothesis is,

H2: Women will be portrayed as stereotypes in female oriented products.

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A GENDER-BASED STUDY OF DISTRIBUTION OF BYLINES IN PUBLICATIONS

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ABSTRACT

There has been a notable change in the number of women journalists in India when compared to the status a few decades ago. In some newsrooms, female journalists even outnumber their male counterparts. But this does not imply that women and men in the news business are on equal terms with regard to quantity and nature of their contribution to editorial coverage. This study aims to find out the number of bylines obtained by women journalists in three English dailies over a period of one week this year and compare it with a similar period five years ago. The objectives of conducting this research are to compare the number of stories contributed by men and women in publications, analyse the role played by women in covering news in various fields such as politics, business, social issues, lifestyle, entertainment and sports, and gauge the change over time.

Keywords: Gender, Bylines, Journalism, Framing, Agenda-setting

1 INTRODUCTION

Much of our perspective on self and society is influenced by the media. Civil societies and policy-makers draw up agendas and base their discourse on information made available through the mass media. Several issues of the day, including development, market liberalisation, taxation and social equality, are debated around the water cooler, where society's opinions are formed, and in the judiciary, legislature and bureaucracy, based at least in part, on media reportage or portrayal. While it is widely acknowledged that conscious or unconscious human bias plays a part in the way issues are framed in the media, it is less common knowledge that the gender of the editorial content provider does play a role in selection and framing, according to research. This leads to an interesting area of study: the gender-based composition of the modern newsroom and gender-based assignment and performance of duties. The status of the gender divide in newsrooms is a particularly pertinent front

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the perspective of gender studies, but also has broader implications for the general direction of discourse in society.

2 REVIEW OF LITERATURE

There is much scholarship that throws light on the ratio of women to men in newsrooms, the types of stories that women journalists file, and the beats to which they are assigned. A 2015 report by the International Federation of Journalists says that women have entered journalism in India in substantial numbers, making their mark in every form of media. While they continue to be a minority, today's women journalists have both opportunities and visibility in India's media. A striking piece of data that emerged in the study was that 41% of female respondents said they worked as feature writers, while only 17% of the male respondents said so (Joseph). This could be a factor of editors' gender-based judgments of reporters' skill sets, reflecting a belief that women are better-suited to feature writing - which is often identified as 'soft' news - and the writers' own preference.

Although our study pertains mainly to Indian journalism, and specifically in the state of Tamil Nadu, research done worldwide gives us to understand that this is indeed an international issue. According to Ziamou, who carried out a study into the work done by women journalists for the UNESCO (United Nations Educational, Scientific and Cultural Organization), women are still concentrated in sectors considered to be 'soft news,' such as those with an emphasis on human interest and women's issues and domestic management, with minimal standing in areas that carry more prestige, such as politics, war, business, sport and management. To further illustrate this point, the "Women in Media" project initiated by the Media, Entertainment and Arts Alliance (MEAA), found that many respondents believe women are still pigeon-holed into 'traditionally' female areas of women's issues, which are invariably perceived to be less important in the organization in comparison to highly valued areas like politics and sports.

There is no denying the fact that the scenario has been changing worldwide. An article by Shoma Chatterji in the online journal media claims that the rise in new technology has widened to include women journalists who have broadened their skills and developed expertise in several types of media. Many up-and-coming centers of media studies also play a role in creating talents. Women who have already achieved top positions are generally bringing others along and encouraging a new generation of women media leaders. But the road to the top, especially for women in the South Asian media, which includes India, is not a smooth one.

There is also a body of enlightening research on the effects of the gender composition of newsrooms on reportage. Correlating the gender of editors and reporters with the nature of coverage, Craft and Wanta found that, when there was high percentage of female editors, there was no particular difference in the assignment of beats to men and women, while assignment tended to follow a gendered pattern in male-dominated newsrooms. In a similarly designed study, Beam and Di Cicco discovered that when women were managing editors of newspapers, there was likely to be more in-depth reportage of news, as opposed to standard hard news. In a

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